

STAGE

BROADWAY

SCREEN

VARIETY

 PRICE
25¢

Published Weekly at 156 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription, \$10. Single copies, 25 cents. Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.

VOL. XCVII. No. 8

NEW YORK, WEDNESDAY, DECEMBER 4, 1929

64 PAGES

LEGS MINUS THAT S. A.-N. G.

Pickled 60-Ton Whales at 25c a Look; 50-Year-Old Revival—Same Draw

Chicago, Dec. 3.

Biggest thing in the outdoor world is the embalmed whales. They are grabbing off more dough than any ride or attraction.

Only one in the racket is the Pacific Whaling Co., at Long Beach, Cal.

The new method of pickling the big fish makes it possible to drag them about the country without worry of smells. It is not uncommon for one spotted in a railroad yard on a special car to draw a grand in a 12-hour showing at two bits a shot. The natives stand in line for hours to get a peak. The Mt. Vernon Car Co. is turning out a special car to carry the 60-ton pickles. Sides let down and the folks do the walkaround. Under the new plan the natives can't touch the fish. They look through glass as they do the two-bit walk.

Newspapers in all towns going strong and carrying pictures. Figure it in as news. The smart guys on the Pacific Coast who pickle them sell outright but retain a 10% interest, the owner carrying all the nut.

Peculiar angle is 50 years ago in "Clipper" files, whales were all the rage. But in those days couldn't keep 'em so long. So they dropped out. At the Dallas State Fair, while all other attractions flopped, the embalmed whale grabbed \$16,000.

REPLACING LOST HOUSES FOR PUBUX UNIT SHOWS

Loss to Publix of Loew houses in which stage shows of the former have been routed for several years, embracing five theatres in as many different cities, will be made up by booking arrangements with other circuits, where possible.

First replacement is in Pittsburgh, for the Warner Stanley there, beginning Jan. 3. Washington is another Warner possibility and a United Artists house in Baltimore, also.

Owner of Padlocked Place Sues Gov't for Damages

Dave Brownstein, owner of Pelham Heath Inn, Bronx, padlocked roadhouse, has started suit against the government for \$100,000. It is said to be the first damage action of the kind, based on the stringent padlock restrictions.

The clubman sought entrance to the Inn for the purposes of turning off the water, giving as a reason the pipes might freeze and damage the property. His request was denied. In last week's freeze the pipes did burst and the claimed damage is more than \$50,000.

Joseph Shay is attorney for Brownstein in the matter.

Chicago Souvenirs!

Chicago, Dec. 3.

A couple of Chicago gentlemen shot out a little difference on a Loop corner. As one went down he placed a bloody hand on a pile of late edition papers, and ended by pulling the pile over when he slumped to the pavement.

Kid newsie picked up the sheets and was getting ready to scrap them when a woman paid 25 cents for one of the bloody smeared papers. In 40 minutes after the shooting the kid was cleaned, the last paper having the gunman's imprint in red on it bringing \$5. Went to a visitor from Los Angeles who sent it to the Coast.

ZIEGGY'S LAYOFF PRIZES ANXIOUS FOR ANY JOB

Broadway has rarely witnessed a greater panic among prize stage beauties than during the present holiday season. Virtually all are laying off.

Without any current Ziegfeld production now operating on the Stem—the first Yuletide in many years—the blonde, red-head and brunet army of dazzlers are frantically seeking employment of most any sort.

All affected whims and high-hat discrimination when working. This was aided by patronizing admirers.

Their first invasion has been the night clubs' floor show. One club which premiered last week had 16 candidates for the one-girl tableau number in its revue. Another, which opened three weeks ago, selected one from a field of 19 prospects from the Ziegfeld fold.

Georgia Paine, titan haired Venus type, was hired for the Jack White revue. A scintillating blonde, Vivian Hall, is doing the nudes in the 48th street club.

Not only on Broadway, which has six of Zieggy's pipes doing tableaux, are the showgirls accepting nude night club work. Numerous ones

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Putting Chicago Opera Troupe on Sound Track

Chicago, Dec. 3.

First Fox-Case talking picture being made here is using entire performing personnel of the Chicago Opera.

Samuel Insull has ordered that all stars of his company, as well as choruses, be in on the film. C. E. Moore, western representative for Fox-Case, put over the deal. Actual work is being done in Burton Holmes studios.

DANCE STAGERS FIENDS ON GAMS

Chorines Sifted by Stems—
Class Femme Steps High
—Doorknob Knees Mean
Floppo—Good Stance,
Plenty Work

"CRUEL" MUSCLES

Association with chorus types who have cut into films with the talkers has made dance directors so leg-wise they now tell a girl's character by the shape, size and contour of her bony hinges below the hip line.

Reveues have stripped them—but the studio dancing masters now estimate the babes' intelligence. And—the chorine who may be a cross-word puzzle from ear to ear, might be extra intelligent according to how her limbs read.

It's like entomology, only different. The bug hunter can pick the ephemera from the Coleoptera, but the picture anthropologists can even tell a girl's nationality by the anklet measure of her shinbone.

Distinguishing. Thus Dutch girls are distinguished by the fact that their legs are shorter and more chubby than American maidens'. Senoritas are known by their thin ankles and knees. Inner ankle curves denote

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FADING STARS NOT WANTED BY KEITH'S

Vaudeville has lived its best life as the come-back spot for passe picture names and proving grounds for talker voices. Now the game is up. Keith's, which fell harder than the rest for film people and acquiesced to their big salary demands, has set its foot down on the borrowed "name" plan. Hereafter it will stick to vaude.

While it might come as sad news for picture players with no other medium available for public return, it's a break for the vaudevillians who have been shoved off many a Keith bill because the salary drawn by the visiting freaks consumed too much of the house budget.

It was a great break for many while it lasted. The Theda Baras, out of the public's eye for years, had no chance to return until vaude offered itself for sweet salaries.

Final word from Keith's is that

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Roadhouses a Washout Around N. Y.; Only Smallest Hideaways Drawing

Show Business!

Los Angeles, Dec. 3.

Keith lost the Golden Gate, Oxnard, Cal., when an independent offered to save the house \$20 weekly on its vaude bill.

House used five acts and a piano player, furnished by the Keith office. It broke the jump between L. A. and Frisco.

EDGAR DAVIS, DROPPER, HAS ANOTHER BELIEF

Edgar B. Davis, who dropped over \$1,000,000 in the cheap legit flop of all time, "The Ladder," has a hunch and an option on a play by Sylvester Sullivan, press agent. It is said.

Davis backed "The Ladder's" costly run because he believed in reincarnation, its theme. Newest play deals with humanitarian treatment of down-and-outers, on which Davis also is reported sold.

If Davis goes through with it there'll probably be a stampede among playwrights to check on any other beliefs.

Colleges' 18%

Chicago, Dec. 3.

A retired college professor here, with a yen for statistics, says that approximately 18% of all college grads are connected in some form with the show world.

Four daughters of college presidents, and any number of prof's daughters are now on the boards. The 18% includes pictures and theatres.

Fooling Kids

Los Angeles, Dec. 3.

Ken Dally and Eddie Gamble of the Bert Levy offices are staging "pin show" matinees for the kids in the small towns around L. A. Shows are being staged in West Coast houses.

The kids pay a dime to see two dumb acts, get a bag of hard candy and a chance to shake hands with Santa Claus.

Racketing Marriage

Denver, Dec. 3.

Married six times in six weeks, and to each other, is the record of G. L. Henderson and Nita Love in a wedding racket uncovered here. All of the ceremonies were performed in theatres, the couple annexing the usual fees and gifts in each instance.

First ceremony was in Loveland, Colo., Oct. 15, the second at Ft. Collins a few days later, and another Colorado town saw the third. The final three were in local theatres.

All signs point to a complete washout of the better known roadhouses around New York. They can't draw.

On the Pelham Heath road, in the Pelham section, one of the busiest laden roadhouse lanes around New York, not one joint will be open after New Year's.

No extraneous cause for the close-ups. It appears to be a logical ending of an unrequited winter resort in Manhattan's suburbs.

What roadhouse business is left is only being done by the smallest of the road's speakasies, where the patrons evidently go to avoid recognition. None of these rooms will hold over 35 people. With their owners operating under a light overhead, the gross just about stands it off.

One of the best known places on the Pelham road to close New Year's is the Castilian Gardens, all alone up there except Hunter Island Inn. Hunter Island lately underwent another liquor pinch for "a set up." It's the first time the "set up" charge has been employed around New York. The "set up" is the house furnishing the instruments and ingredients with which a highball may be made, although the guest brings in his own booze. The Hunter Island case came up last Friday in Federal court and was postponed for two weeks.

Above Pelham road the only

(Continued on page 45)

\$250,000 Down on Society Dates—And Can't Ask

Offices supplying bands for society events in New York, Palm Beach, Newport and Philadelphia are at present carrying over-due accounts on their books estimated in excess of \$250,000. One of these offices with branches in New York, Philadelphia and Washington, often has around 20 bands playing private parties on a single evening. Other organizations which have four or five working on special occasions, have \$20,000 outstanding. Many of those whose social standing and ability to pay is unquestioned think nothing of taking a year or more to settle their music bills.

Monthly bills are entirely disregarded, but any attempts at pressing the issue usually results in immediate payment. But the kick back is that the band contractor is thereafter eliminated from the next party.

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HOLIDAY SLUMP HITS LONDON

London, Dec. 3. The pre-holiday slump is on in earnest. Nothing is holding up except the smash hits, with the second line attractions falling back even further than anticipated.

Best feature of the situation is that the managers looked for dull takings and were prepared.

Vaudeville and picture houses are holding better than the others, but only on the 9 o'clock shows which draw late diners. Earlier performance, commonly patronized mainly by suburbanites, have been badly hurt by the unfavorable weather. November having been the wettest month here in a century.

ENGLISH PLAYERS MOVE TO FORM OWN 'EQUITY'

London, Dec. 3. A thousand actors and actresses assembled Sunday evening in the Duke of York's theatre here and after a discussion decided to form an association along the lines of Equity in the States.

Resolutions to that effect were adopted unanimously and on the surface it looks as though the project will go through.

But complications are feared by many when affiliation with trades unions congress and co-operation with the theatrical labor trades unions manifest themselves.

Sydney Legit House

Goes Over to Talker

Sydney, Dec. 3. Empire, Sydney, has been leased for five years by Ron Shaffy. It will become a weekly change talker. The Empire up to this change has been a white elephant under control and management of Ruff Naylor.

Selwyn's Stalled Rent

South Norwalk, Conn., Dec. 3. Renting his Bell Island villa last summer to Major J. Edward Knox, British mining engineer, Arch Selwyn, producer, will appear in Bridgeport county court this week to press his suit for \$6,500 rent money.

Wife of the major is a former English actress who once worked for Selwyn.

Get Egypt's Goat

Cairo, Dec. 3. With the arrival of the London newspapers here, a storm was aroused by the comments upon the Egyptian stage, written by Barbor in the London Daily Telegraph. Chief among the native personalities speaking their minds—and you ought to hear an eminent Egyptian speak his mind—is Youssef Bey Wahby, the leading native actor.

Farce's Brief Life

London, Dec. 3. "The Man Who Missed It," opening at the Strand Nov. 27, will be withdrawn as soon as a successor can be arranged for.

Piece thoroughly clapped by the reviewers. Second night show held but a corporal's guard. Play has a good idea, badly worked out, but is very well acted.

Fay Compton Play

London, Dec. 3. Laurillard is shortly producing a new play in the West End entitled "Virtue for Sale" with Fay Compton starred. Opposite her will be Hartley Power.

UFA PREMIERE ACTS

London, Dec. 3. The Berkoffs have been engaged here to headline the bill when Ufa's new Hamburg, Germany, theatre opens Dec. 15.

The Tiller Dancing Schools of America, Inc.

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MARY READ, President
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BANKHEAD VAUDE HIT

Tallulah Makes London Halla' Debut in Sketch and Gets Ovation

London, Dec. 3. At the Palladium yesterday Tallulah Bankhead, who recently fopped in her stage play, made her vaudeville debut, using Edwin Burke's sketch, "The Snob," which turned out to be made to order for her purpose.

She received an ovation on all shows yesterday. Bernard Nedell and Ernest Jay appear in her supporting company.

Long Skirts Reviving Waltz On Continent

Paris, Dec. 3. Nite life's bow to fashion is evidenced with the opening of a new swank cabaret in the basement of the Theatre Pigalle, known as Les Enfants Terribles. It will feature an Hungarian orchestra in keeping with the return to the old-school modishness of long, sweeping skirts here.

In order to please the femmes in their trailing ensembles, the Viennese orchestra will give out slow, waltz music to make things comfortable. Incidentally the waltz is doing a strong comeback on the Continent.

Another of Those French Plays With Suicide End

Paris, Dec. 3. Paulette Pax and Lucien Berr, running the Maison de l'Oeuvre, small, highbrow subscription house, presented "Sirenes" by the newcomer, Lucien F. Revnaud, a weak poetical piece in three acts.

It seeks to symbolize and warn against the people's yen for travel into new scenes. Plot recites the story of a widower representing a travel agency, but never able to travel himself, although he craves the excitement of journeys abroad. He meets a friend who owns a circus and wants to join out, but the friend advises against giving up a good berth for the boredom of travel.

Widower meets an adventuress and suggests, as part of an amorous adventure, that they travel together and pledges his fortune to that end, meanwhile neglecting his daughter. The adventuress goes south with the money, the daughter goes wrong and in the end commits suicide.

The circus man thereupon accepts the widower as an employee of the circus and he goes traveling when the yen to do so has vanished. Legoridec plays the widower, Pizani the circus proprietor, Camille Vernades the adventuress.

Miss Shelley Cancels

London, Dec. 3. After four weeks at the Deauville restaurant here, Frances Shelley opened last night at the Cafe Anglairs for eight weeks.

Word has been received in New York that Miss Shelley will resign her role in "Wake Up and Dream" when the Cochran revue comes to Broadway at house not yet announced, after the first of the new year.

Circus Marriage

Paris, Dec. 3. A circus romance consummated in the marriage here of Luisa Fratellini, daughter of Albert, one of the Fratellini brothers at the Cirque d'Hiver, to Ernest Carre, Jr., son of the equestrian director at the Cirque.

The Fratellinis are the stars of the winter circus here, getting a percentage of the gross, unusual for clowns.

That Anderson Boy

London, Dec. 3. Garland Anderson, the California bellhop, who wrote "Amperances" and had it produced once on the coast and twice in New York, is here endeavoring to get it staged.

Lane Going to London

Hollywood, Dec. 3. Lupino Lane, finishing his part in First National's "Lady in Ermine," Dec. 8, will go immediately to London to open in "Silver Wings," at the Hippodrome.



(CHIC) (ROSE) YORK and KING Originators of "Tin-Type" comedy.

Now favoring with the passenger crew, etc. of the Armande Castle. (That's the name of a boat.)
Represented by JENIE JACOBS.

FRENCH REVUE STAR'S DANCING BOY FRIENDS

Paris, Dec. 3. Still very "inside" is what is anticipated to be a sensational "break" between two w. k. professionals here. She is one of France's foremost revue stars and has been identified with a dancer-partner until the advent of another dancer, this time an adagioist.
The latter is being very much invited around by the comedienne and looks "in" as the new boy friend. It seems bound to raise a row between her and her former partner.

Gloria Swanson's Marquise And Constance Bennett

Paris, Dec. 3. Close friends of Constance Bennett-Plant and Marquise DeLafalaise are being informed by both that they intend to wed as soon as each is respectively divorced. The couple are constantly seen together here.

Miss Bennett is married to Phil Plant, society playboy of New York. She is the daughter of Richard Bennett, the actor. DeLafalaise is the husband of Gloria Swanson. Miss Swanson married him a few years ago while the short vogue among the silent picture stars of Hollywood was on to annex a title. Pola Negri, who also got one about that time, is now losing him by the same route.

The Marquise has been on the Continent representing Pathe in New York. Rumors of a split between the Plants have been long reported.

Miss Swanson lately left London for New York after over here for a few weeks with her talking picture "The Trespasser." While on this side she was always accompanied by the Marquise, known among his intimates as Hank for Henry.

SAILINGS

Dec. 24 (Paris to New York), Jack Cohn and Mrs. Cohn (Berengaria).

Dec. 14 (New York to London) Terry Turner (Berengaria).

Dec. 19 (Paris or London to New York), Raoul Walsh, Maurice Moscovitch, Ella Shields (Berengaria).

Dec. 6 (New York to London), Gordon Bostock (le de France).

Dec. 5 (Paris to New York), A. H. Woods, Joseph Pincus, Allan Dwan and Mrs. Dwan (Bremen).

Dec. 4 (London to New York), Arthur Blumenthal (Berengaria).

Nov. 30 (Sydney to San Francisco), Mrs. Loyland Hodgson, Bob McQuestion, Charles Syber, Forest Yarnell, Ray Vaughn (Ventura).

Nov. 23 (Paris to New York), Louise Brooks (Majestic).

Nov. 29 (Paris to New York), Clifford Gray and Mrs. Gray (Leviathan).

Nov. 27 (London to New York), W. R. Sheehan (Majestic).

Nov. 27 (Sydney to London), Brown and Lavelle (Moldavia),

Berlin Spice Looks

Good for Broadway

Berlin, Dec. 2.

At Klein's theatre here "Perseus (?) of My Wife," a comedy by Leo Lenz, proved an effective vehicle for the popular Max Adelbert. A husband and his wife separately wanted to go to a masked ball without the other and each substitutes, the butler in one case and the maid in the other in their own beds.

When it subsequently is discovered that the maid was in the husband's room most of the night while the wife was away, jealousy and suspicion grew up between the pair.

Spicy farce-comedy and looks as though it might be acceptable for Broadway, with intelligent adaptation.

French Conduct Quiz

Of Foreign Jazzists

Paris, Dec. 3. With a great amount of unemployment among native musicians, claimed as due to importation of American colored jazz players and Argentine and Spanish tango bards, the authorities are tightening the regulations on foreign musicians.

Form of the campaign is interrogation on labor permits and also cards of identity, the latter a police regulation demanded from all foreigners in France for more than two months.
Many foreign musicians have been careless about their identity cards although they obey the labor permit rule. Catching upon the new agitation, foreigners are scurrying about with much excitement, for it is a grave offense to be caught without the identity card, barring re-entry into France subsequently.

French Comedie Starts in Cairo—Other New Ones

Cairo, Dec. 3. The company from the Comedie Francaise of Paris started their season at the Opera House here last night.

Among the new attractions here, aside from the French State troupe, are Alexander's Spanish Dancers, opening at the Kursaal Dec. 13.

The Kitcat began its winter season with the following turns on the inaugural bill: the Friedlans Sisters, Lucy and Harcourt, Marianne Hand, Marga Fischer and Eva Mihalyi.

Best Known Headwaiter

Paris, Dec. 3. Albert, perhaps the best known headwaiter in the world, and with a Parisian following among the haute monde (whatever that is) has not only local but international, de but a nite club impresario when he takes over the El Garron cabaret on the rue Pigalle.
This started as a swanky joint and flopped.

Albert has a percentage arrangement of the place; this is his initial venture as a proprietor.

WEATHER

London, Dec. 3. Continuous rain prevailed for the past week and is still going on accompanied by slight frosts. It has been the wettest November in London on record for 100 years.

Washington, Dec. 3. The weather bureau has furnished "Variety" with the following outlook for week beginning tomorrow:
Cloudy but not so cold, with snow flurries along the lakes Wednesday, Thursday, Friday and Saturday (7), partly overcast and fairly cold, Sunday, uncertain.

Ethel Waters Scores

London, Dec. 3. Ethel Waters, colored American, opened last night at the Cafe de Paris here, singing six numbers, and left them demanding more.
She is in the night spot for one week with the management holding options on further three weeks' services which look a cinch.

Countess Stora Back

London, Dec. 3. Back from the Wintergarten, Berlin, Countess Theodora Stora opened at the Alhambra yesterday, doing nicely.

ROUMANIA COMPLAINS OF NEW PARIS PLAY

Paris, Dec. 3. Following the opening of "Reveries" here the Roumanian legation privately entered a protest with the Paris police, complaining that the piece might be interpreted as a thrust at the ruling family of that state and requesting that it be withdrawn.

The police were unable under legal procedure to close the play unless disturbances took place, but by bringing representations to bear upon the management an agreement was reached to suppress certain passages and also change names.

If the whole business was a publicity stunt it was well arranged. It received no direct newspaper comment, but the story got into circulation. Piece is a mediocre production but is doing business. Its dialog is amusing. Plot: Fenelon goes to the court of an imaginary central European state to act as tutor of a prince's child. The tutor's former sweetheart, a coquettish dumbbell, follows the tutor, both warring he or she will first make a rich marriage.

The girl quickly infatuates the prince and the tutor pleases the widowed queen and distasteful ensue in both cases. Girl marries the prince, while the tutor remains in the same humble rank. The author is Swiss, but the comedy is Parisian in its tone. In the cast are Signoret as the tutor, Saturnin Fabre the prince, and Clara Tambour the scheming sweetheart. Mme. Baletta is the queen.

COPS EVICT MOB FROM CAFE BEHIND IN TAXES

Paris, Dec. 3.

A capacity crowd was evicted without warning from the cabaret here known as the "Pile ou Face" (meaning the Heads or Tails).

Because the landlord had failed to pay to the government the amount of his taxes officials walked in and closed the joint.

Ord Hamilton's floor show, made up of British performers (Hamilton is English) and native talent, was moved immediately to the Chateau Caucassien, also in the Montmartre district.

Dancers Walked—Fined

Paris, Nov. 20.

Horam and Myrtil, dancers, engaged for the Lido (cabaret) here slated to open Oct. 22 for a fortnight, were fined by default 19,800 francs, approximately \$800, following hearings held before the Workers' Arbitration Board.

The dancers walked out on their contract, sailing without notice for America.

They were contracted at 1,425 francs a day, about \$57.

Wallace Projects

London, Dec. 3. Edgar Wallace, just returned from the States, is negotiating to stage "Street Scene" and "Juno Moon," New York hits, here.
Wallace says he was amazed on his visit to New York, to find the low quality of the native actors; declaring there was a great shortage of good men players.

Miss Lillie's Nite Club

Beatrice Lillie, English singing comedienne, goes into the Club Lido, New York, for \$3,500 a week starting Jan. 1 for 16 weeks.
She is due on the coast to make a picture for Fox March 15.

New Walpole Play

London, Dec. 3. The Daniel Mayer company is producing the first play from the pen of Hugh Walpole, famous novelist, and is entitled "The Young Huntress."

Youth is the time to study wisdom; old age is the time to practice it.

MR. AND MRS. JACK NORWORTH
150 West 44th Street
New York

Gaumont Thinks Own Equipment Equal to Bob Kane's Imported RCA

Paris, Dec. 3. Although Bob Kane brought over RCA Photophone equipment and a Photophone crew, his unit, working in association with Ed. Corniglion-Molinier, is merely using one of Gaumont's sound stages for whatever their activities will be.

Gaumont is proceeding with its own equipment and shooting a feature which Max R. de Vaucorbell and Jacques Busquet are jointly directing, the latter also doing the story, being a notable scenarioist. It is primarily a French talker, Gaumont's first all-dialog production in the native tongue. Whether or not Kane may also be an English-dialog version is still indeterminate and up to Kane.

Meantime tests have been made here at the Gaumont studios by the RCA and Gaumont equipments simultaneously. Both compare almost alike, according to the Gaumont side of it; hence the latter's decision to continue using its own equipment.

Kane is doing a series of 12 two-reel Spanish shorts for the South American market. The field is sizeable, but the income from shorts is not regarded as worthy of the effort, excepting Kane is proceeding with the idea chiefly for experimental purposes.

Gaumont's own recording process has been perfected now so that instead of two separate films being used, one each for sound and photography, both are combined on one strip of celluloid.

Kane estimates the Spanish speaking population at 180,000,000, of which more than half conform a potential market, hence the energies being expended in that direction. RCA Photophone's technical expert, Fitzgerald, here with Kane, is fixing up the new sound stage being devoted to the unit at the Gaumont studio.

ITALY RUSHES BAN ON FOREIGN TONGUE FILMS

Rome, Dec. 3. A new law has been rushed through prohibiting foreign language talkers in all Italy as a supplementary censor measure.

It is aimed at American pictures with dialog. All such product has been held up.

The law's passage is believed to be an aftermath of the boeing of "Noah's Ark," biblical story with talk in English, which the natives here resented on both grounds.

Law hits Fox, which started its own Italian newsreel under the supervision of Jack Conolly and edited by Tom Chalmers, from American. The Italian local edition was designed by Fox to offset a sound-news service started a fortnight ago by Pathe-Nathan for local appeal.

Fox has 60 exhibitor contracts in Italy, mostly in Rome.

AUSTRALIA HOLDS FILM TARIFF WITH NO CHANGE

Sydney, Dec. 3. With the new government (former government went to a general election a few weeks ago), it is believed there will be no change in the duty on foreign films entering the colony.

Just before the election, when both sides were trying to think up new schemes for revenue and a policy regarding competition from abroad, it was said a prohibitive tariff might be placed on imported pictures.

Now, although there seems to be no prospect of a reduction of the present schedule, it seems likely it will remain at its present level, about 6c a foot.

"Fool" Dutch Treat

Amsterdam, Dec. 3. "The Singing Fool" here is a huge success, with favorable comments by the newspapers and excellent response from the public.

So big was the initial week the picture has been held indefinitely.

Fletcher in Coast Film
Bramwell Fletcher, English actor, goes with Goldwyn's "Ronald Coleman's next, 'Raffles'." also Par.

PAR FIGURING SOUND POLICY FOR FRANCE

Paris, Dec. 3. Mel Shauer, in charge of Paramount interests here, and son of E. E. Shauer, a Par vice-president, is concerning himself with the immediate future of the sound policy in the seven Par theatres in France.

All these theatres are now being wired by Western Electric (the local Paramount is already wired) and the type of sound pictures to be shown will be selected with a view to sound, either dubbed rather than dialog, English having to be qualified with superimposed or "dubbed" French titles.

So far, only two Par sound pictures have been screened at the key theatre here, "Innocents of Paris" and "Wedding March."

Flop of "Fox Polles" in some cities, because of the resentment against English dialog, is the cue from which Paramount is taking its lead. "Broadway Melody" would refute this idea except that the run of "Melody" at the Madeleine-Cinema here is explained by the extraordinary popularity of the songs, plus the favorable location in a sector where the floating English population is an important factor.

HOLLAND'S NATIVE TALK DEVICE IN 36 HOUSES

Amsterdam, Dec. 3. The number of sound equipped theatres in Holland is rapidly increasing. Equipment of all kinds are being bought.

The Loetafoon, Dutch Philips device, has been installed in 36 houses and is reported to have won the favor of exhibitors using it.

Western Electric has not disregarded the increasing competition to its apparatus, but is enlarging its sales and exploitation force in this field. Activities of the German sound companies is still very limited.

In addition to the hit of the Jolson film here, reports from The Hague say E.W.'s "Polles" is being held over there.

\$50,000 for Ingram, and No Picture to Direct

Paris, Dec. 3. British pride in Rex Ingram, who calls himself an Irishman, but says of a British passport, proves somewhat of a windfall for that director.

Ingram recently collected a \$50,000 advance on a picture without the necessity of rendering any service as the indie company, headquartered in London, for which he was to have functioned, did not have enough coin to go through. The director had actually gone to Morocco on location when it was found that the rest of the production cost could not be raised by the small syndicate.

Ingram's work on "Three Passions," which United Artists is handling, is still being talked about. Alexander Macintosh, one of Constance Talmadge's husbands, headed that unit. Ingram received \$100,000 outright for directing. His wife, Alice Terry, got \$50,000, in addition to which Ingram also received a stipend for authorship.

In all, "Passions" cost \$450,000, at least a third of which went to Ingram.

Gaumont's Cheap Device For Houses in Spain

Paris, Dec. 3. Louis Gaumont, pioneer picture man, owns a flock of theatres, including many shooting galleries in Spain. He has recently resuscitated them with the installation of cheap talker equipment of his own invention and development. They will all be equipped with the Gaumont sound projectors.

Gaumont sells his equipment for 110,000 francs (\$4,500), as against Western Electric's 500,000-600,000 francs.



WILL MAHONEY

In Earl Carroll's "Sketch Book," 44th St. Theatre, New York City. The "Journal of Commerce" said: "Earl Carroll's 'Sketch Book' is indeed fortunate in having as its star our best dancing comedian, Will Mahoney."

Direction
RALPH G. FARNUM
1560 Broadway

WARNER STAND AGAINST W. E.'S GERMAN MOVE

Defeated in the German courts, Western Electric's latest move to force terms by creating a film famine in Germany through enlisting American producer licensees, has been chilled by the Warner Brothers.

Warners, holding one of the most advantageous positions in Germany, said to be making it more money than in the silent days, has held right along that the battle is strictly an affair of the electric.

While reports were emanating from Berlin last week that Will Hays had spoken for the American industry in declaring a shut-off of all product from this country as a means to combat the German contingent law, meetings described as coming to a "delicate pass" were taking place in the Hays offices, New York.

Berlin reports of such a stand were not erroneous as to the decision but as to the principal motivation. Despite the utmost means to secret the sessions in and out of the Hays office, it is said that the conferences were at the instigation of W. E. to get its American licensees to force recognition of the electric's equipment in Germany by demanding that their product would be released to only German exhibitors with W. E. installations.

The move was aimed at the Klangfilm-Tobis strangle-hold on the German sound situation through the permanent injunction it holds against other electric.

No Clubbing
At one of the Hays gatherings Herman Starr and H. Bandy, as foreign representatives for the Warners' interests, took an about face. At the session Monday afternoon, Harry Warner made a personal appearance. It was one of the shortest meetings held in the Hays office, lasting little over an hour, from accounts.

The Warner stand, which, it is conceded, will influence the attitude of the entire American industry, is the first decisive set-back to which Western Electric has had in its relation with its American licensees.

It is observed that the Warners, in addition to giving Western its "in" in the industry, was also the first to break down its stand against interchangeability by servicing the Patent machine, the first reasonably priced talker in the field. Now the brothers as informants describe it, refuse to let the Electric use them as part of a club to batter in equipment salesmen.

PAR'S M. C.'S

Hollywood, Dec. 3. Paramount will foreignize "Paramount On Parade" (revue) by using a series of m. c.'s who, speaking for their individual countries, will later dance and explain the various numbers.

Similar innovation will be used on "Yagabond King," also Par.

'Royal Box,' Berlin Flop—All-German Dialog Talker Made in New York

DOUMERGUE DEFERS TO U. S. ANTIS OVER FILM

Paris, Dec. 3. Anti-American agitation this year has caused President Gaston Doumergue to select a French-made picture, "The Queen's Necklace," featuring Marcelle Jeffers-Cohn, for his own Christmas show at the President's Palace.

The only American product to be displayed will be Keaton's "Spite Marriage," used for children's parties, shows given to 300 or 400 youngsters designated by the schools to show the president's party. It is a great holiday fete with feasting and entertainment.

The strange part of the selection is that "The Queen's Necklace" is right now on display at Franco-Aubert's Cameo, wired with Western Electric apparatus, while the president's show room is being equipped with RCA Photophone. RCA is counting on making use of the prestige of having its device in the president's house.

Up to now Metro arranged all the president's Xmas shows, but this year the public anti-American agitation with its background of the quota wrangle, compelled the splitting of the show. Even at that, the star of "Necklace" is indirectly an American, being the French wife of Jefferson-Cohn, American sportsman.

GLUCKSMAN HEAVY LOSS INSURED, BUT FILM GONE

Buenos Aires, Dec. 3. Fire that destroyed property worth 2,000,000 pesos in the city of Rosario, Argentina, wiped out a dozen stores, one used by Max Glucksmann as a storage place for film. The flicker prints were lost entirely. Glucksmann is said to carry ample insurance.

Damage represents about \$1,230,000 at the current rate of exchange for the peso, but it is impossible to calculate the loss, to Glucksmann one of the important distributors in this territory. He has many contracts for film service, pending which now cannot be completed.

It is impossible at this time to obtain the titles of the lost pictures.

Canadian Censoring Most Severe of All

Hollywood, Dec. 3.

Canada has taken the palm away from Australia as the most Puritanical country so far as picture censorship is concerned. During the last five months Canadian censor boards have thrown out bodily 130 features that passed muster in the United States, making the other British colony a poor second.

The arbitrary manner in which pictures are banned in their entirety by foreign censors has the producers sitting up nights figuring a way to beat the bannings, but so far without success. In the silent days an elimination of an offensive scene or title caused no concern, but with the advent of talkers its more serious.

London Hails "Rita"

London, Dec. 3. "Rio Rita" in screen version (Radio) was shown to an invited audience at the Tivoli. It received unanimous and extreme praise from the press.

The "Times" said, among other things: "Certainly the best reproduction of a musical comedy yet made for the talking screen."

Picture opens today (Tuesday) at the Tivoli under favorable auspices of laudatory advance exploitation.

Radio-U. A. Abroad

Negotiations for the distribution of Radio Pictures' product on the continent through exchanges of United Artists, are reported nearly closed.

Ambrose Dowling, foreign head of Radio, has been in New York primarily in the interest of this deal.

Berlin, Dec. 3. Warner Bros. American-made, all-German dialog picture, "The Royal Box," did a heavy flop here at the Titania Palace.

Picture has Alexander Molssi and Camilla Horn as star and feature, respectively. It was made in New York.

The dialog is foggy in reproduction and bad in quality, while the direction is regarded here as primitive, merely a deliberate transcription of the play itself. Molssi's old-fashioned acting does not adapt to the screen medium with any success, according to local opinion.

Miss Horn looks amateurish and her recording of dialog is unsatisfactory.

Trade here takes it that the uselessness of making German language pictures in America has been demonstrated.

Native Talker Liked
Production of "I Used to Love You," reproduced on Tobis apparatus at the Capitol theatre here, is revealed as a satisfactory native production of all dialog.

Mady Christians is starred and leaves an excellent impression. The Tobis reproduction of voices and music is taken here to demonstrate that that system is in a position to compete with Western Electric.

QUOTA PICTURE FORCED BUST

London, Dec. 3. British and Dominion's horse opera "Warmed Up" made good on its title at the Empire. It's a story by Robert Slevier.

Crowded house received the picture with derision. Booked with the knowledge it was a bust but house is forced to comply with quota regulations as Empire m. run 10% of native product.

Out of the English output they can get nothing suitable to show except at the high scale and took on this one in preference to a costly product that would be bound to cut into the net.

RAZZES BRITISH FILMS, PAYTON GETS CANNED

London, Dec. 3. Stuart Payton, formerly with Universal and now here as assistant production manager for British International, put out a press interview Nov. 28 in which he razzed everything and everybody at Ebs tree, the English film producing centre.

He took occasion to mention that he had directed 764 pictures in Hollywood.

Yesterday Payton was fired with no ceremony and such dispatch by John Maxwell, with the suggestion that he return to Hollywood for his 26th.

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British Film Field

By Frank Tilley

London, Nov. 25. First prosecution against a distributor under the films act opened last week when F.E.O. (of this country) was summoned for alleged non-compliance with quota. Board of Trade prosecuted and claimed F.E.O. had distributed just over 4% of British-made film instead of the requisite 7%. F.E.O. claimed it had another film which would have put it over the quota. But contrary to their anticipations this was not accepted for registration as a British-made. Action adjourned for a week. F.E.O. is controlled by the Ostrer Brothers, who bought the stock from the Bromheads when the latter retired from Gaumont-British Corp.

Payment of the second installment, due the Bromheads under their agreement to sell their Gaumont-British holdings to Ostrers' was made Nov. 16. Third and final payment is due next week. The Ostrers have still not completed the deal with Fox and also that they found the money to take up the treasury stock in Gaumont-British from outside sources, with Lord Beaverbrook again mentioned as concerned.

Tightening Up
Censor Board tightening up on talkers. Universal had plenty trouble with "Shanghai Lady," and P.D.C. stuck with "Racketeer."

New Censor Head
To replace the late Right Hon. T. P. O'Connor, M.P., as president of the British Board of Film Censors, the home office has appointed Mr. E. J. M. G. as president of the Manufacturers' Association. It desires Edward L. Shortt, king's counsel, and a former Liberal member of Parliament, to be appointed. Mr. Shortt was home secretary since 1919. His appointment as president of the Censor Board was announced by the association Nov. 22.

Talker Position
From two ends, the public and the exhibitor, talkers are not such a complete knockout as publicized. Exhibitors' Association has been running a questionnaire among its members and so far has received just over 1,000 replies, claimed to show that programs are not figured to stand up less than 50% advance. As a rough national average, it can be figured here that talkings went up around 25% on the novelty boom. They slid in a fairly short time to under 15% advance and are now, in districts where wired theatres are the rule, to the former level of takings on silent programs, and in some cases lower.

A straw vote taken in Manchester area on the public produced 34,169 votes for silent films and 20,197 for talkers. Business in London's West End these last couple of weeks has also shown a decided drop, due in part to the approach of Christmas, but also in part to the passing of the novelty phase. "Four of the Walls" at the Carlton, is still doing the best business in town, while "On With the Show" (Tivoli) is fair and "Great Gatsby" (New Gallery) moderate. "Woman to Woman" (American-made British talker) pulled well on its opening week. "They Had to See Paris" (Capitol) doing well. Matinees everywhere off, excepting at the Carlton.

Picture House Pests
Stench bombs, sneezing powder and fireworks are becoming more prevalent in picture houses since the advent of sound. In many parts of the provinces the pest has become so bad a deputation went to the Home Office from the Exhibitors' Association last week, and this may lead to stronger legislation against the sale as well as the use of these nuisances affected by our native smart Alects.

Personal
James V. Bryson, head of Universal here, left for New York without any previous intimation Nov. 18. Fred W. Baker, chief of Butchers Film Service, inde distribut, elected to Board of Trade Advisory Committee under the films act. Rebecca T. O'Brien, formerly of Welsh-Pearson-Elder, latest space selling racket among trade press is to send fustian laudatory wires to production heads after preview of picture.

Lord Rothermere is credited with an intention of revamping the film features in three of his biggest dailies.

Western Electric to Date
Up to Nov. 16 Western Electric has equipped 366 theatres in this country and three studio sound stages. Following some questions asked in the House of Commons as to the admission of American engineers here, Margaret Bonfield, Ministry of Labor, stated in the House there were 13 sound engineers working under permit on erection and maintenance of talker equipment. She added that the two American companies, W. E. and RCA, employ

in this country 310 British engineers and around 200 other British workers.

Of this 500-odd, W. E. claims to be employing 490, of whom 215 are engineers. W. E. also claims its total complement of American employees here, on all duties, is only 34. This seems to leave RCA with 17 Americans and around a dozen British workers on its wiring and maintenance.

New Copyright Bill
W. M. Adamson, M.P., introduced in Parliament Nov. 22 a new copyright bill to limit demands owners of copyright may make on performers.

Briefly, what the bill seeks is every published copy of a musical composition bearing printed notice of the reservation of public performance; no fee of more than two pence a performance copy as fee for public performance; and right of any one to perform if public performance is permitted, provided the performer pays the fixed fee or is in possession of a "public performance" copy.

Socialists and the Stage
Are we nearing a state-aided theatre, with a Labor government in power? Question arises from the move of the Independent Labor Party to subsidize the Masses Stage and Film Guild, a move supported by James R. Clynes, George Lansbury, E. P. Trevelyan and P. Roberts, all members of the Cabinet. Lansbury is the minister who wants to tear down the railings around London's private squares and have mixed bathing and sun baths in Hyde Park.

An advisory committee has Fenner Brockway for chairman, and the scenic artists' guild to show films "not usually seen in commercial theatres," is supported by Miles Malleon (playwright-actor-Socialist), Lewis Casson, Sybil Thorneike and Dennis Neilson-Terry. They plan to open with Upton Sinclair's "Singing Galsbirds" early next year.

Bits and Pieces
Several members of the Royal Family, and a number of Members of Parliament, attended a private view of "Warners' Disraeli" the morning of Nov. 21. More would have been there but for the funeral of the late T. P. O'Connor.

Gaumont's sound newsreel, recorded by the British system, Acoustics, goes into a number of the Gaumont-British theatres next week, rest of the circuit playing British Movietone news.

Several districts burning over the discovery that they have been gypped on returns by houses playing talkers on percentage. Distributors had no check, and now find they have been short-changed plenty. So they say. But there aren't more than two or three cases at that.

Releases
Week of Dec. 9, American: "Venus" (UA); "Haunted House" (FN); "Golden Hour" (M); "Smilin' Terror" (U); "Chinatown Nights" (Par); "Celebrity" (PDC); "Confessions of a Wife" (Gaumont); "The Great Gatsby" (Argosy); British: "Alcega Cat" (British & Foreign); French: "Woman in Flames" (W. & F.); "Bedroom Slippers" (Butcher).

Switches
Consequent on the taking of a controlling interest in the labor daily newspaper, "Daily Herald" by Odhams Press, owners of trade and fan magazines, "Kine Weekly," oldest film trade paper, unloads some of its staff.

Lionel Collier, review editor, goes to "Picturegoer," fan monthly, as editor; Pat Mannock goes from the fan mag to "Daily Herald" as film critic; Monica Ewer, "Herald's" present film critic, turns over to "Picturegoer."

Changes now in effect with Odhams' taking possession of the "Herald" in March. Labor Party retains 50 per cent interest and controls policy.

A Stop
"Atlantic" was due to go into the Rega for a pre-release run Dec. 7. The German version was scheduled to play part of the run for contrast.

Announcement now cancelled with no information available from British International as to the reason.

FOREIGN RIVALRY

Washington, Dec. 3. Sweden and Denmark rivalry is now being extended to sound pictures, says a report to the Department of Commerce.

Sweden has the edge with nine houses wired with American equipment. Denmark has six in Copenhagen and two in other cities.



JOE BROWNING

Presenting
"A Timely Sermon"
Assisted by Joe Browning, Jr.
This week, Nov. 29, Michigan Theatre, Detroit, in Charles Nigge-Meyer's "Marathon Frolics."
Direction: Abe Lastfogel, Harry Lenetsky, William Morris Agency.
R.-K.-O. direction, Morris & Feil.

Coast Worrying Over Spanish Accent in Talkers

Hollywood, Dec. 3. Producers now engaged in making talker versions for the Latin American countries are stumped with the problem of striking a general accent which will meet with the approval of the average theatre-goer in Spain, Mexico, Central and South American countries.

Actors having Castilian accent are satisfying just a small portion of the Spanish speaking countries. The impression that in all other Spanish speaking countries different dialects are used is not correct, but they do use their own modisms, identified in America as "slang." Words and phrases which have a certain meaning in one country have an entirely different one in another. All speak Spanish understandable to each other, but Hollywood is worrying about how to get away from the Castilian accent monopoly.

L. A.'S SPANISH TALKER

Los Angeles, Dec. 3. Lower Main street gets its first experience with "searchlights" tomorrow night (Wednesday) when Jacqueline Logan and others in the cast of "Sombros Habaneras" ("Havana Shadows") appear in person at the Teatro Mexico, where the film opens for a four-day run. It's the first local presentation of an all-Spanish talker.

Theatre was formerly a legit stock house, drawing trade from approximately 35,000 Spanish speaking residents of Los Angeles and nearby towns.

Gaumont Farce Talker

London, Dec. 3. Gaumont British is doing a talking picture made from the farce, "Alf's Button."

"Tubby" Edlin will play the role he created on the stage, and a special vamp role has been written for Gypsy Rhoumaie.

Alexander Oumansky is staging two pretentious ballets of his own arranging in the film.

Dubbing Congo Film

Los Angeles, Dec. 3. Explanatory lecture on "Up the Congo," film on African women, which World Wide will release for Alice M. O'Brien, is being dubbed in Spanish, German, French as well as English.

Dubbing is being done in New York.

U. S. Plays in Vienna

Vienna, Nov. 20. George N. Marton, Viennese impresario, has the Austrian rights to three American plays, "It's a Wise Child," "Suwayway Express" and "Strictly Dishonorable."

Marton's father produced "Broadway" in that territory last season with success.

AMERICANS ABROAD

Paris, Nov. 23. Allen Dwan and wife (former Marie Shelton), Mr. and Mrs. Raoul Walsh, Mr. and Mrs. Darryl Zanuck, Pol. N. Earl, Mrs. Milton J. Schwartz (William Fox's daughter), Mrs. Jack Colp.

Chatter in London

London, Nov. 22. Chick York "holed out" in one or at least says he did. Stunt occurred in one of London's pea-soup fogs, so the world will have to accept it.

Christmas productions for this year are "Sleeping Beauty" at Drury Lane, "The Windmill Man" at the Victoria Palace for matinees only; "Where the Rainbow Ends" Holborn Empire for matinees only; Lyeum "Puss in Boots"; Playhouse "Peter Pan"; Garrick "Treasure Island"; Scala "Babes in the Wood."

Fid Gordon will have reason to remember his first West End appearance. While he was on the stage at the Victoria Palace they looted his dressing room for 800 bucks.

Rachmaninoff has written another piano piece. He got \$25 for the one everybody stuns.

Fall visitors all gone back. Arthur Dent and Sam Eckman, of Metro, got in a huddle at a trade lunch over the good old subject of British films in America. Dent wouldn't have any; he's had experience. Eckman kicked back by saying English were better treated in New York than Americans in London and won hands down.

Betting the Elton topper will go. "The Barretts of Wimpole Street" by Rudolph Bessier gives Elizabeth Browning, sonnet monger, the gra' big hand.

Maisie Gay is back at the Palladium and the town's got something to laugh at.

Jessie Mathews is packing her bags. Tallulah has taken another flop. "He's Mine" comes off after four weeks.

Some wise gink has the idea men could brighten London by wearing pajama suits in the streets. The gigs are giving the stunt the okay.

Ann Casson, Sybil Thorneike's daughter, has written another play. She's only 13 but it's getting a habanera.

Eola Negri, on her way to Paris and divorce, wept all over the boys who interviewed her on the boat.

Joe Cohn is here on a holiday. Kenneth Hunt, Jack Hytton's manager, is now managing for Ambrose, band leader at the Mayfair Club. Edgar Jackson, formerly editor of the "Melody Maker," has taken Hunt's place.

Raoul Walsh here. John Gielgud is the town's latest Hamlet.

Beatrice Harrison, cellist, packing for the states.

Latest gag is to try and solve the Dusseldorf mysteries.

Will Goldston has written a book about conjuring and things.

Remarkable told Gene Tunney he ought to be an author.

Louis Gautier is the new President of the Magicians' Club.

Lilian Davies is new to principal boys' trousers.

"The Circle of Chalk," flop Chinese play, revived in Birmingham, without Anna May Wong.

Frank Boor has completed 10 years as manager of the Hippodrome.

After seeing "Journey's End," Stockholm's gone dotty on English plays.

Frank Vosper's got the flu. So has most everybody else.

Tommy Lorne's got a show of his own.

Chic York and Rose King left for South Africa.

Two Rubes are the latest nite club hit.

British International turned down talker rights of "Outward Bound" at \$40,000.

Francis Brugiere, arty film merchant, exhibited his photographs. Some of the boys say they understand them.

Book written on Phillip Snowden's rise to fame.

Ernest Procter has painted Dellus listening to his own music.

Leslie French, understudying at the Hippodrome, led "Mr. Cinders" in the suburbs through the illness of Hindle-Edgar.

Dorothy Ward missed being leading panty lady at the Drury Lane through having another contract.

Frank E. Franks has written one act, two murders, and a gag or two.

Dick Henderson at the Palladium. Back from Hollywood.

Thief left a German war novel in West End house. Escaped before it could be forced back on him.

Andrusian and Saltcoats Players

TOBIS LEGAL ATTACKS MAINLY AGAINST FOX

Paris, Dec. 3. Fox continues as the main attack of the extensive litigation engaged in by Tobis-Klangfilm against any and all exhibitors using sound-on-film equipment and releases, claiming the Movietone process is a patent infringement. Tobis proceeds against Western Electric and the exhibitor is made a co-defendant. The only product using the Movietone recording exhaustively is Fox. Other distributors can alternate with the disk recordings.

Not alone Fox Movietone News but the Fox features are so recorded on the Movietone principle, thus eliminating Fox from all German-speaking territory, including the German half of Switzerland and also the Scandinavian countries.

ANOTHER AM. MOVEMENT

Budapest Exhibits Threaten to Close in Protesting Foreign Talkers.

Washington, Dec. 3. Believed to be shooting at American talkers, exhibitors in Budapest have entered a protest with authorities against granting a license to show a talking picture in a foreign tongue.

Report to the Commerce Department adds that the exhibitors threaten to close their houses if another such film is licensed.

Menjou's Cast

Paris, Nov. 25. Roger Treville, French-Englishman, who has played in London, is set for Adolphe Menjou's bi-lingual talker for Pathe in the second leading male role. Like the star, Treville is accomplished in both languages.

As soon as Menjou is fully recovered from his appendicitis operation at the American hospital here, Jean de Limur will commence shooting. The story is ready.

Screen test of Mag Lemonier, star of "Broadway" in French, was not satisfactory. She was to have played opposite Menjou.

Havana Chatter

By Rene Canizares

Havana, Nov. 22. Getting ready for the new winter season, wondering how the market smash will affect the tourists.

Open are the Nonimarte and La Verbera cabarets, Chateau Madrid roadhouse, Seville-Biltmore Hotel opens Dec. 5.

Racing starts around Dec. 15.

Three Orchestras Here

An addition to the night life is the Sans Souci roadhouse, under the management of Fernandez and Vila, the Montmartre owners. It is making a play for the better class. These orchestras furnish music. One is an Argentine orchestra for tangos only, other is a native Cuban, and the third is all jazz.

Paramount Changes

Publix has taken charge of the Saenger. Theaters in Cuba. Arthur L. Pratchett now rules over all here. Publicity by Marion E. Ferreira. Best theatres on the island are Publix.

Marti theatre, with talkers, gave up and now is playing a Spanish musical stock. This house, oldest in Havana, has been on the red for six years. Dark most of the time. Stock company has a chance.

"El Mundo," leading newspaper of Cuba, has changed its drama editor. Juan Bonich is officiating. Approved by everybody.

Plug for U. S. A.

A new regulation by the National Radio Commission says all local radio stations must close by 10:30 p. m. to give the fans a chance to get the U. S. broadcasts. This measure was brought about by the constant squawking that the local stations only broadcast records and some blum singers.

score heavily in "The Old Lady Shows Her Medals." They get \$2,500 a week or a Palladium (vaude) run.

Animated cartoon in front of "Shrew," at the Pavilion, proved a big draw. Highbrows here go dithering whenever a cartoon's around.

Godfrey Winn, one time film lead and stage juvenile, has chucked the lights 'or journalism. So has Edward Carrick, one of the 'Crails, one time art director.

WM. FOX DEALS ALL SET

REFORMERS' ANNUAL IS DUE IN CAPITAL DEC. 13

Washington, Dec. 3. They're at the leading with Canon Chicago doing the leading. Mayflower hotel here will again be the annual gathering place, with Canon admitting that he and the other paid reformers have a hefty program for the new session of Congress. Date is Dec. 13.

Subjects to be discussed: Censorship of pictures (all important); transfer of prohibition enforcement from the Treasury to Justice department; Landford's bill for shutting Washington on Sunday as an example to the rest of the country; Senator Cutting's amendment to the Tariff bill to take censorship of books out of the hands of customs inspectors, and the move to set up a bureau of education.

On the same day and date Rep. G. M. Hudson (R), Mich., has issued invitations for a secretive meeting in his office to devise ways and means to put across his elaborated Brookhart bill. Invitations to this gathering are being sent out by registered mail.

Hudson wants censorship of films and federal control. In contrast to Brookhart's idea of placing it all under the Federal Trade Commission, Hudson wants the Department of Commerce to do it.

FOX BORROWS MULHALL; INDICATES NEW POLICY

Hollywood, Dec. 3. In accordance with a change in policy whereby one or two well known picture names will be used to carry future productions, instead of legions or new unknowns, Fox has borrowed Jack Mulhall from First National for "The Golden Call".

On the Fox contract list of 60 players but 17 are screen people with reps, the balance being from the stage.

Moe Silvers Is Operator For Warners on Coast

Moe Silvers will operate all Warner theatres on the Coast. He leaves for the west with Jack Warner, who expects to leave New York between Dec. 7-10. One of the Skouras brothers was to have had this post, but business in the east prevented the migration.

Warners will build a 3,500-seater in Oakland, Cal., and has acquired sites in Whittier, Pomona and other Pacific towns.

Company is also to erect a house in Milwaukee.

Can't Show 'Sex Madness'; Chi Court Upholds Censors

Chicago, Dec. 3. For the first time the local censor board was upheld by the courts when Judge Steffen refused a writ for the showing of "Sex Madness," produced by the Millard Picture Company.

Film was booked for the Central theatre.

VONCELL VIKING KILLED

Hollywood, Dec. 3. Voncell Viking, 27, who two years ago secured a film job with Universal after riding a horse from New York to Los Angeles, was killed in an automobile accident yesterday (Monday).

Miss Viking's skull was fractured while her half-sister, Jane Wardy, riding in the same car, escaped injury.

Miss Viking had appeared in one Root-Gibson western.

DINNER FOR VETERANS

Hollywood, Dec. 3. A dinner for Weber and Fields and a group of old-timers will be held Dec. 10 at the Ambassador Hotel. Actors' branch of the Academy of M. P. Arts and Sciences is giving it.

Veterans are assembling for a Metro-Goldwyn picture.

Figure 800 for '30-'31

Between 800 and 830 features will be the film industry's output for 1930-'31, an increase of nearly 50% over '28-'29. The Hays office provides the quotation.

At present few of the film companies have anything but tentative programs for the new selling era. It is said that Warners and First National are figuring on duplicating the past sound schedule of 35 pictures each, while Fox is counting on continuing feature production at the rate of one a week.

Survey of progress in pictures during the current year, and plans for next year, are being prepared by the Hays office with a view of having the film industry included in President Hoover's campaign for stimulating optimism regarding the nation's prosperity.

Hays office report will include the program for next year with total number of pictures to be produced in that period.

R-K-O-PATHE DEAL, WITH R-K-O BUYING?

Repeated rumors of late connect Radio-Keith-Orpheum with Pathe, and R-K-O as the possible purchaser of that picture producing company. It would give R-K-O an added producer to its own Radio Pictures.

R-K-O is bound to Pathe on a long term product contract. It was made between Pathe and Keith's before Radio entered into Keith's control. This agreement obligates Keith to play a certain number of Pathe releases annually and runs, from account, until 1935. It is also said to guarantee Pathe a maximum amount of rentals yearly from the Keith houses.

With R-K-O recent theatre expansion and its outline apparently to add more houses to the chain, through purchase or building, R-K-O may be considering adding another talker producer to meet its own screen demands.

Goulding Walks

Hollywood, Dec. 3. Edmund Goulding is out of Pathe as a director. He walked last week, saying that he would not have his individuality impaired in the finishe of "Queen Kelly," Gloria Swanson picture.

Goulding is credited with "The Trespasser" and had rewritten "Queen Kelly" to suit Miss Swanson prior to starting on her next picture.

Studio now has Richard Boleslavsky looking over the "Kelly" script. He is a stage director recently brought on from New York.

Boleslavsky starts this week to direct, with the hope of having the picture ready for final cutting around Christmas.

Cruze's Wide Angle

Hollywood, Dec. 3. A new wide angle lens is being developed here by an inventor financed by James Cruze. Cruze plans to test its practicability in filming mob stuff on "Circus Parade," shortly to go into production.

Sam Zierler, sales representative for Cruze, is now here conferring with Nat Cordish on the current year's program. Zierler just returned from Europe.

Jolson's Next in April

Los Angeles, Dec. 3. It has been set by the Warners that the next and final talker Al Jolson will make for the firm will commence in April next.

Jolson's contract with the Warners permit the latter to decide when the talker is to be made.

Following the completion of the Warner feature, Jolson will be at liberty to take up his film making agreement with United Artists.

SOME FOR JAN.; OTHERS NOW

Middle West, Southern, Midland Chain and Others East and West Arranged For Despite Market Condition—\$20,000,000 Passing in Cash or Stock

ANNOYING REPORTS

All theatre deals ready to be closed with William Fox have been set for respective dates. This was done by Fox in person Monday, despite the stock market situation, one of the reported reasons for previous postponements.

The amount involved in the various theatre buys made by Fox and yet to be closed reaches approximately \$20,000,000. This will be paid where Fox Films stock is to be part of the consideration, it is said, by William Fox guaranteeing that Fox Films will be quoted at 85 within a year or he will take up the stock at that figure. Or if all cash is called for in the transfer, it will be cash.

Among the theatre deals are the Fox purchase of the Libson circuit in Cincinnati and the middle west, the most profitable chain of that section; the Midland circuit of Kansas and Missouri, around 70 houses, the Interstate Circuit of Texas, valued at \$7,000,000, and various other smaller deals east and west.

Several of the latter will be closed at once. The Midland's title will pass as quickly as the final figures are reached, with that at present in progress, January 12 has been set for the Libson closing, about \$9,000,000, and the Interstate's may go through before that date.

Spreading Stories William Fox authorizes the announcement of the closing of his deals. Various reports arising through their postponements and the market condition were allowed to pass unnoticed by the Fox people. As they spread, the stories became magnified until annoying Mr. Fox and his executives.

Publix had virtually closed all of its theatre deals before the Wall Street break. Later, it was reported, Publix decided to adjourn all theatre purchasing for a year.

Big Receipts Inside reports say that Fox Films is in the midst of its most prosperous season, with a record rental income weekly to it of \$1,000,000. This is stated to be the highest steady gross any distributor of films has ever received weekly. James R. Grainger, Fox gen. sales mgr., is

in various executive capacities for 10 years, was voted a vice-presidency in the Warner company. Simultaneously, Starr was designated to maintain an active supervisory part in building up the brothers' vast music publishing interests.

Starr in Charge Starr's mission in the music end is to effect co-ordination between that and pictures so that the original purpose of the brothers in entering the publishing field will be realized. One of his first moves will be to study the personnel and keep it where it will be most valuable to the brothers. As the result many writers who have remained in New York under the old regime will be transferred to the West Coast.

Max Dreyfus will be in active

Will Amalgamate All Music Subsidiaries—Starr, V.P., at Head

Warners now have First National in a position where it regards the government inquiry as a perfunctory move. More than ever, however, are they determined to maintain its trademark and identity, witnessed in the Warners carrying over the name as the title of the company which it incorporated in Maryland.

While duties of some of the officers under the Madison avenue regime are reported lessened by the close inter-relationship of this subsidiary in the Warner home office, especially since the 28% sell out by Fox, Herman Starr not only retains the presidency but has had his duties with the brothers multiplied.

At the directors meeting Monday Starr, associated with the War-

"Angels" \$3,200,000

Hollywood, Dec. 3. After 25 months of actual shooting on "Hell's Angels," at a cost now in excess of \$3,200,000, Howard Hughes makes the final scene of the air picture this week. This will complete the picture with the exception of adding airplane sound effects. Producer has already leased an airport where planes will be used to produce the natural effect. It is estimated that this will add another \$50,000 to the cost.

Hughes found it necessary to step in and direct the dialog version of the picture after James Whale had spent six weeks on it, but who was called to Tiffany studios to direct "Journey's End."

said to have quoted this revenue figure to associates in the Fox organization.

On the theatre end Fox, which holds the West Coast circuit 100%, will take down this year nearly \$4,000,000 in profit from its operation under the guidance of Harold B. Franklin. The Fox circuit of New England, also 100%, owned by Fox, and directed by Herschel Stewart, will increase its earnings \$450,000 this year, reaching a net of nearly \$1,000,000. Fox Metropolitan Theatres, in charge of Joe Leo, and operating only since last September, is said to be now showing a net of \$70,000 weekly.

William Fox expects to shortly leave for his usual winter vacation in Georgia.

Fox's Coast Chain Starts Operating 68 This Week

Hollywood, Dec. 3.

Fox Coast chain takes over the Midwest string of theatres in Kansas, known as the Miller-Roden Circuit, for operation, this week with the payment of \$1,300,000. Headquarters of the 49-house circuit are in Wichita, Kan.

Fox has also taken over for actual operation the 19 houses in Illinois operated by Reed, Yenn, and Hayes. Headquarters have been moved from Duquoin, Ill., to St. Louis, to be operated from that division with the Freshman Circuit, also an Illinois outfit taken over by the Fox group. Tom Reed will be in charge of all these houses.

Kansas City, Dec. 3.

Auditors are still working on the books of the Midland Circuit, of which M. B. Shanberg is the head. Shanberg outfit wants \$3,900,000 for the 53 houses in the group, which include nine theatres in this city, while Fox Coast is determined that \$2,600,000 is sufficient. Lett's auditors are trying to convince the Midland crowd that the bigger amount is unwarranted. The Midland, local, leased to Loew, is not included in this deal.

PATHE 'REDUCES TO ENLARGE'

Hollywood, Dec. 3. Pathe will make fewer but more elaborate productions for 1930-'31. Studio has taken off the elastic on production, and henceforth will have no rigid production budget in advance. Company will also hereafter sell pictures individually and not in block.

Pathe will not exercise options on Carol Lombard, Jeannette Loff, Marilyn Morgan, Alan Hale and Robert Armstrong. Latter two were offered a renewal on a 40-week guarantee, but refused to accept because of their present 52-week salary.

Howard Higgins and Gregory Lacava, directors, and Jack Jungmeyer, A. A. Kline and Dorothy Day, writers, leave at the expiration of their contracts.

First is extending terms of William Boyd, Ann Harding, Helen Twelvetrees, Eddie Quillan, Fred Scott and Harry Bannister among the players, and Paul Stein and Tay Garnett of the directors.

WARNER-FOX THEATRE FIGHT IN WEST IMPENDS

Los Angeles, Dec. 3. Harold B. Franklin has declared a building war on Warners as a result of the Warner accumulation of theatres in Fox Coast territory.

Franklin declares he is outlining plans to invade various towns where Warners have been negotiating for sites and says Fox will build wherever Warners do.

Franklin has left for Atlanta, Ga., to supervise preparation for the Christmas Day opening of the new Fox house there. He returns via St. Louis and Kansas City.

Grandeur On 48-Hr. Notice Set for Fox Houses

Within 48 hours from the time they receive instructions, any Fox house can be physically set to show Grandeur pictures. Fox is so fortified with installations of the new projection apparatus being secretly made.

Fox Metropolitan houses, during the period of renovation after their acquisition by Fox, had their booths widened to accommodate the new projectors with the heavier base. The last of these has been installed.

SHEEHAN BACK

W. R. Sheehan returned to New York yesterday (Tuesday) on the "Majestic." He had been on the other side for about two months. After a brief stay east, Sheehan will go to the Fox studios on the coast.

SALLY AND HOOT AS ONE

Hollywood, Dec. 3. Hoot Gibson will lead Sally Eilers to the altar during the Yuletide holidays.

This will be the second marriage for the Universal cowboy, who was recently divorced.

charge of the music subsidiaries, accountable only to Starr.

Louis Warner and Buddy Morris, sons of the Warner president and general manager, respectively, who were in complete charge when the brothers first acquired Witmark's, and who later were able to contact the publishing acquisitions which have followed, will, under the reorganization, devote more of their time to film interests than music, it is expected.

The expansion of the music phase, with such companies as Harms, DeSylva, Brown & Henderson, Davis, Coots & Engel, Remick & Co., being added has made it one of the most important of the brothers' activities.

With 'Westerns' in Talk and Color, Whole Industry Will Be Making Colored Talkers

Demand for color in Westerns, with the horse operas believed about to stage a comeback through dialog, will bring the industry to all-color pictures, including those outside of the musical and spectacle realm, within a year.

Two talking Westerns have been completed by Warners in color, "Under a Texas Moon" and "Song of the West." Former will be the first all-talking all-color Western.

Paramount, first to use color in silent and in both cases in Westerns, "Wanderer of the Wasteland" and "Redskin," later with synchronized score, is planning to do "Rose of the Rancho" and "Fighting Caravans," its first talking Westerns as all-color productions. Universal, finally won over to color, is reported likely to try color in some of the Hoot Gibson and Ken Maynard films.

Demand for color increases with producers doing musicals and spectacles. In latest batch of pictures placed in production and with contracts for Technicolor are "King of Jazz Revue" (U); "Song of Flame" (E.N.); "Bride of the Regiment" (P.N.); "Nanana" (Tiffany) and "Hell's Angels" (U.A.). These, with the exception of the Howard Hughes picture of the air, over two years in the making, will be all-color.

"Dixiana," Bebe Daniels' second for Radio, soon enters production as another all-color musical. "Song of the Flame" it is claimed, will be the biggest picture yet as an all-color production, with biggest of sets tried in talkers and 8,000 extras. More Technicolor cameras were demanded for this picture than any thus far, it is said.

Technicolor Capacity

The Technicolor people, now increasing the cameras one a week, declare that there would be more color pictures now if they could handle as many as producers are anxious to do in tint.

Producers are finding it possible to make Technicolor productions by the sound-on-film method without incurring color or recording. That will, in the opinion of Technicolorites, hasten the day when everything will go color.

Paramount, M-G-M and U. are making three prints of the color product—one on the film, a second on the disk and a third silent. Radio and Tiffany, using RCA Photophone system, are sticking to two, while Warners, using Vitaphone, is doing the same.

Par's first with three prints will be "Vagabond King," while M-G-M's is "The Rogue Song." U's only all-color picture made or scheduled is the Paul Whiteman special, with color having been insisted on by Whiteman.

With wide-film hanging around the industry's back door, the color authorities believe that natural tints will replace black and whites everywhere, when that day arrives, if it hasn't before.

PAR BUYS PATHE JUV.

Hollywood, Dec. 3. Paramount has purchased the contract of Stanley Smith, juvenile, which has three years to run at Pathe. Smith has been working in Paul Whiteman's "Jazz Revue" (U) but Monday replicated Regis Toomey in "Come Out of the Kitchen" (Par).

Smith will work in the Paramount picture during the day and in the Whiteman picture at night.

WALTER HAGEN'S REEL

Hollywood, Dec. 3. Walter Hagen, here for the P. G. A. tournament, will make a one reel instructional golf film for Tiffany. If okay, he will make a series.

McGowan Vacation

Hollywood, Dec. 3. Robert-McGowan, who has directed all of the "Our Gangs" for eight years, will rest in Honolulu. James Horne will direct during his absence.

Doris Kenyon Playing Again

Hollywood, Dec. 3. After an absence from pictures of almost a year, Doris Kenyon returns to the femme lead in "Strictly Business," Radio.

The Limit!

Los Angeles, Dec. 3.

Autograph hounds, pests at all picture openings, vent the limit when they approached film celebs attending the Raymond Hitchcock services at the Hollywood Cemetery Chapel. Cemetery officials ordered off six women for this reason.

FOX TITLE CHANGES

Hollywood, Dec. 3.

Latest change in titles on the Fox lot lists "Tonight's the Night" as becoming "Fast Workers." This is the Conrad Grotter, Mitchell musical which started out as "Hollywood Nights."

Also, the Don Jose Mojica picture is now identified as "One Mad Kiss," while "The Big Party" is the latest for "Playgirls," which was "Follow the Girls."

2 DOWNTOWN NEWSREEL GRIND HOUSES IN B'KLYN

Harry Brandt, formerly of the Brandt Brothers, has leased Werba's (legit) Brooklyn theatre in the downtown section of that city, to reopen it as a grind newsreel house at 25 cents. It will follow the lines of the Embassy, New York.

A smaller downtown Brooklyn house, Momart, has announced a policy of newsreels and shorts on a grind at 15 cents until six p. m., and 25 cents in the evenings. Brandts operated a Brooklyn circuit of film houses. They sold it to Fox. Harry later connected with a stock brokerage firm, and is still there.

Warners Resumes Feb. 1

Hollywood, Dec. 3.

Report now is that the Warner studio will resume full production Feb. 1.

Jack Allicote's Operation

Jack Allicote, of "Film Daily," was suddenly operated upon Saturday for appendicitis. Mr. Allicote is at the Harbor Sanitarium, New York, reported doing nicely.

Play-Back Echo

Hollywood, Dec. 3.

Tom Geraghty has discovered a Hollywood canyon where voice tests can be made without the procedure of recording on film.

Actors can be taken there, made to read test lines and the echo acts as a natural play-back without the mechanical effect.

JOE SCHENCK MAY BUILD UP U. A. CHAIN ABROAD

For the purpose of studying European theatre conditions with the intention of establishing a United Artists circuit abroad, Joseph M. Schenck is sailing Dec. 14.

He expects to be absent for a month. Establishment of the foreign chain and the number of houses will depend entirely upon the outcome of his survey. Schenck stated that United Artists has no foreign group in mind for a take over.

Ravenes With Col

Maurice Ravenes goes with the production department of Columbia. Ravenes departed for the Coast Saturday.

CIRCUS FANS REMAIN AGAINST TULLY'S FILM

Washington, Dec. 3.

Attempt has been made to have the Circus Fans' Association call off its protest against the making by James Cruze of Jim Tully's novel, "The Circus Parade," into a picture.

Frank Wiltach, of the Hays organization and an old circus man, has had much correspondence with the fans' headquarters here, the group being made of business and professional men pledged to further the interests of the tented outfits.

Wiltach has informed the association that though the picture will bear the title of Tully's book nothing of the objectionable material, principally because of its stated inaccuracies, will be incorporated in the picture, which it is said Cruze has already underway.

Association counters with—if that is true then why call it "The Circus Parade" and plug Tully's book?

Photophone's Bldg.

Hollywood, Dec. 3.

RCA-Photophone will have its own building in Hollywood as headquarters for all activities, theatre commercial department, theatre installation and service, studio service and engineering. F. M. Sammis, general representative on the Pacific Coast, is looking for the site. Building probably one-story, costing about \$75,000. Laboratory for sound research will be provided.

Research service is being organized by Ralph H. Townsend with temporary headquarters on the Radio lot. Specialists will be enrolled for the different phases. Townsend is an old Brunswick recording engineer, more recently with Paramount in the east.

Seven studios, Pathe, Radio, Senett, Tiffany, Tec-Art, Educational and Darnour, have from two to seven Photophone sound channels each. Half a dozen service men are working with studio engineers and lab officials on standard operation.

By eight o'clock every morning each piece of registering apparatus has been checked to standard photometric value by the studio staff and a report made to the Photophone office. This enables uniform developing practice.

Equipment of this company is now installed in the following theatres.

Los Angeles—The Western, Arroyo, Novell (Pacific Coast Theatres chain); Optic and Art (Gore Bros.); Long Beach, Cal.—Home; Lancaster, Cal.—Valley; San Diego, Cal.—Victory; Indio, Cal.—Egyptian; Flagstaff, Ariz.—Orpheum; Glendale, Ariz.—Rainbow; Superior, Ariz.—Mauk.

Hughes Paying \$20,000 for 8-Seat Projection Room

Hollywood, Dec. 3.

Howard Hughes, millionaire film producer, is building one of the most costly private sound theatres yet to be erected in Hollywood. It will cost in excess of \$20,000, or at the rate of \$2,500 a seat for its eight seats.

When completed at the Metropolitan studios, where Hughes makes his production headquarters, it will serve for his private projection-room requirements.

L. A. to N. Y.

Arch Reeve.
O. B. Geobel.
Ed. Milne.
Bobby Watson.
H. A. Fendler.

N. Y. to L. A.

B. F. Schulberg.
Mike Marco.
Blanc Bryer.
Paul H. Fox.
Joe Swerling.
Ira Harsh.
Maurice Ravenes.
Sam Briskin.
D. A. Durand.
Elmer Harris.

CODY'S SCREEN RETURN

Hollywood, Dec. 3.

Lew Cody, out of pictures for eight months due to illness, will make his first talker appearance in a blank out.

It will be in M-G's old-timers' revue.

SO YOU MAY UNDERSTAND ME

I shall not try to read, much less answer all the criticisms of me and my associates. Else this office might as well be closed for any other business.



ABRAHAM LINCOLN SAID:

"I do the very best I know how—the very best I can; and I mean to keep doing so until the end. If the end brings me out all right, what is said against me won't amount to anything. If the end brings me out wrong, ten thousand angels swearing I was right would make no difference."

THAT'S GOOD ENOUGH FOR ME

Abe Lincoln is furnishing Will Hays with the above alibi to frantic exhibs appealing to Film Boards of Trade for action on picture deliveries. The boards, closed for business until Federal Judge Thatcher passes on their legality, have been instructed to hang the humble Lincoln and his answer in the most conspicuous part of their outer offices.

The 22 secretaries, mostly women and college folk, at that, are instructed to maintain their usual calm and answer all questions regarding contractual troubles with a stiff finger pointed at the verbiage. However, everybody in the Hays office is happy since they're being retained on the payroll while the moral lesson is in progress.

Shut-down has other points in its favor for the secretaries. It gives them an opportunity to concentrate on annual reports which, in other years, kept them working far into the night at this season.

Social Background for Beecroft Indie Feature

The younger social set of Westchester County, ritzy suburb of New York, will be enlisted as extras, and homes and estates in that locality will be used for "What Price College." It is to be made by Beecroft Production, indie film goes into production next week at the RCA Gramercy studio, New York.

Chester Beecroft heads the new firm. Francis T. Hunter, tennis player, and E. Harold Forbes, who owns a chain of newspapers in Westchester, are financing.

Olive Shen, radio singer, will play the lead. Henry Dixey, from legit, has a character role.

William Stephens, of the Bentham office, is casting the picture.

DOT SEBASTIAN'S BREAKDOWN

Hollywood, Dec. 3.

Dorothy Sebastian is in Hollywood Hospital suffering from physical breakdown.

She had to withdraw from M-G's "Montana."

Mayer Going Back

In about a week Louis B. Mayer will return to the Metro studios at Culver City.

Mr. Mayer is on one of his periodical visits to New York, making his headquarters as usual at the Loew offices.

INCREASING SHORTS

Paramount may increase the Robert C. Bruce talking series to two a month, as have been the Max Fleischer song cartoons.

Bruce formerly produced novelty shorts for Educational. He is now producing on the Coast, with everything going through Par.

GARBO IN "ROMANCE"

Hollywood, Dec. 3.

"Romance" follows "Annie Christie" as Greta Garbo's next M-G-M picture. Clarence Brown will direct both films.

Housman Now P. A.

Arthur Housman, former news editor of the N. Y. "Evening Journal," is now in charge of publicity and advertising for the New York and Brooklyn Strand theatres and the Warners' Beacon, soon to open at 75th street and Broadway. The appointment was made by Harry Charnas, gen. mgr. of Warners' New York theatres.

Fay Wray's Changed Role

Fay Wray is out of the role she was scheduled for in "The Benson Murder Case," William Powell starring vehicle. She has been assigned by Par instead to the lead opposite Charles "Buddy" Rogers in his next, "Young Eagles."

Tiffany's List

Hollywood, Dec. 3.

With nine pictures already completed or in work, Tiffany announces production of the following series to complete the current year's program: "Resurrection," "Dangerous Business," "The Duff Family," "Happy Days," "Cyclone Hickey," "Medicine Man," "Song of the Island," "Lascia," "The Luxury Girl," "The Torrent," "High Treason" (already completed in England), "Senior Rita Grande," "Lovelife and Laughter" (to be produced in England), "Ladies of Leisure," and "Moonlight and Roses."

Two program features and four stories for specials are yet to be selected.

BATE LEAVES U

Resigning after 10 years with the Universal, Henry Bate, assistant to Paul Gulick, publicity head, has joined the Motion Picture Congress of America as publicity and advertising director.

His successor is Oscar Cooper, lately news editor of "Motion Picture News."

Arch Reeve in Town

Arch Reeve, head of Paramount's Coast publicity department, gets in town tomorrow (Friday) to attend the annual district managers meeting Dec. 6-8. Reeve returns west next week.

MARKET ZOOMS, AMST'S LAG

HOOVER MESSAGE GIVES THE CUE

Fox Halts at Best of Previous Day Near 55—Loew Strong Around 47, and Par Goes Into High of 51½—Short Covering Helps List—Bank Accumulations May Be Holding Amusements Back

MAY LAST THREE DAYS

By AL GREASON

The stock market took what may prove to be a definite turn yesterday for the better, with a rush of short covering apparently based on President Hoover's message to Congress, indicating administration favor toward certain railroad companies, the tax reduction, action on tariff and carrying out of the constructive program already drafted by the White House and Big Business.

Leading issues and some specialties jumped 3 to 8 points, mostly on covering by old shorts, but the amusement group took but a minor part in the fireworks. It was suggested that their disposition to lag behind the rest of the market might be explained by failure of the bears to sell them in volume due to

Yesterday's Prices

LEADING AMUSEMENTS				
	High	Low	Last	Chge.
41,000 Fox	47	45 1/2	46 1/2	+ 1/2
1,800 Loew	47	45 1/2	46 1/2	+ 1/2
4,300 Par	51 1/2	50 1/2	51 1/2	+ 1/2
800 Keith A.	38	36 1/2	37 1/2	+ 1/2
97,200 RCA	88	85 1/2	86 1/2	+ 1/2
6,200 RKO	27 1/2	27	27 1/2	+ 1/2
600 Shu	13 1/2	12 1/2	13 1/2	+ 1/2
6,700 W B	42 1/2	41 1/2	42 1/2	+ 1/2
8,500 Fox Thr.	11 1/2	10 1/2	11 1/2	+ 1/2
1,800 G. Th.	32	30 1/2	31 1/2	+ 1/2
\$3,000 Keith	80	80	80	0
6,000 Loew	103 1/2	102 1/2	103 1/2	+ 1/2
5,000 Par	98	96 1/2	97 1/2	+ 1/2
5,000 Pathé	50 1/2	50	50 1/2	+ 1/2
5,000 Shu	22	22	22	0

*New low for all time.

their large earnings. Another and more plausible explanation was that Wall Street interests, desiring to enlarge their holdings in the show business, were holding the stocks back while they carried out a campaign of accumulation.

Whatever the reason, Fox moved slightly all day, low at 52 and high at 55½. Volume was smaller here than on the previous day when this stock was under severe pressure. Yesterday the general turnover was the biggest in weeks (3,644,000 shares) with the ticker 10 minutes late at the close. Interesting situation here, with Fox problems apparently solved and a sudden decline of interest. On the face of it, it looks strange, and Wall Street took the obvious view that special considerations were holding the issue back.

On the other hand, Loew, in which there could not well have been much of a short interest, did very well, moving up to new recent high on the movement at better than 47, from its low of the day before at 41.

Whooping It Up

Anyhow, Wall Street was glad to seize upon the commotion of a message from the White House as an excuse to whoop things up. The bulls haven't had much to work on for a long, long time, and they went to this opportunity with both hands.

The brightened complexion of things in general first manifested itself in the railroad section. This was before the message was released and puzzled the tape readers, because it was obvious that there was no large short account out in the carriers. Leader came from an unexpected quarter in Western Maryland which jumped in big

A-Peek's Enough!

Hollywood, Dec. 3. Fox employees unfortunate enough to draw four weeks' vacation without pay are making periodical visits to the studio to see if their names still appear on their office doors. If removed they know the lay-off is indefinite.

blocks from around 22 to better than 29. Explanation came with the message on the news ticker, giving an outline of Hoover's attitude toward certain rail combines. Western Maryland is largely held by the B. & O., and is in position to benefit from a new rail map in the south.

Similar Suits

Matter is cited here because the government is suing B. & O. for its stockholdings in Western Maryland, just as it is suing Fox and Warner for their ownership of stock in other companies in the same industry. Wall St. has looked for some time on the B. & O. suit as an administration gesture, and the disposition is to look upon the Fox and Warner suits in like manner. However, they are fresh in the public mind and that works against the stocks involved—and also in favor of any campaign the downtown investment crowd may have toward the amusement business.

Warner Bros. did poorly all yesterday, high at 42½ (for a stock that pays \$4 and is making \$6.35 a share) and low at 41½, and moving in relatively small volume on the list's upturn, whereas it had been extremely active Monday on the drop (\$2,000 shares changed hands that day).

Paramount acted true to form as the leader of the amusement group. It was a bit off in volume, but moved up consistently and with no setbacks like the others. It started at 50½, about unchanged, and pushed up gradually by fractions through 51 to 52, closing close to the top. Eastman Kodak on a small turnover advanced 5 points to 135, where it stood at the gong.

Higher Ground

The situation was particularly satisfying to Wall Street. In a tentative way they took the view that it would probably continue, more slowly perhaps, to advance for another two days, lacking yesterday's snap and ballyhoo, but moving with determination into somewhat higher ground. One of the reasons the Street is pleased with the apparent turn at this moment is that yesterday's short covering, which ought to run through today anyway, is that it gives a grand opportunity for the market to absorb the December tax sales without bringing on a break. The constructive side is pretty well convinced that the better levels will be maintained, or even improved, until the old shorts have been driven in. By that time tax sales ought to be fairly well completed. The two movements finished trading ought to go into a period of quiet.

Stock sold to establish a loss cannot be repurchased until the expiration of 30 days, which makes it perfect for a dull market of little price change until repurchase starts after Jan. 1, at which time a fairly sharp upturn is looked for. After the shorts have covered and tax sales are finished there will be no incentive either way for the longs or the shorts for the time being. Probably bears will sell at the end of this advance, but in any event with important tax selling completed strong interests are not going until they have made their repurchases at levels not too far from the sales.

Shuberts Big Drop

In yesterday's market RKO did almost nothing, ruling below 18 as heretofore, while its parent company, RCA, engaged in plenty of acrobatics, going close to 38 just before the close and holding practically all its gains from 33 or thereabouts.

Pathe improved, the "A" stock getting up through 8 for the first time in weeks, although the common was listless.

No market interest in Shubert at (Continued on page 10)

8 FOR PUBLIX OPEN BY FEB. 1

Twelve new houses, here and abroad, are contemplated by Publix. Eleven are now under construction. This includes Manchester, Eng. Another not yet under way is for Nashville, Tenn.

The chain will open eight new houses by Feb. 1. This includes some lately acquired and others closed for repairs.

Other theatres purchased are at Middletown, N. Y.; Peekskill, N. Y.; Ft. Fairfield, Mo.; Denver, Station Island, N. Y.; Ft. Wayne, Ind.; Lynn, Mass.; Salem, Mass.; Hammond, Ind.; El Paso.

Of theatres to reopen, Bellevue, Niagara Falls, turned on the lights Thanksgiving. Paramount, New Haven (Dec. 5); Paramount, Syracuse, N. Y. (Dec. 5); State, Anderson, Ind. (December); Aurora, Ill. (December); Seneca, Buffalo (December); Brainerd, Minn. (December); Paramount, Montgomery, Ala., are others.

ST. LOUIS STRIKE OVER

Musicians Returning to Theatres; 145 Instead of 300.

St. Louis, Dec. 3. Settlement of the musicians' strike in the St. Louis picture houses has been effected. A new agreement has new terms, with the musicians yielding in their contention that the houses should pay for definite player minimums.

Musicians are expected back in the theatres Friday. Strike has been on since Sept. 17. About 300 musicians effected.

Under the new terms number of musicians employed has been cut to 145. These are to be aligned as follows: Skouras, who formerly employed 62 men, 46; St. Louis Amusement Co., 134 to 62; and independent houses from 89 to 37.

Sunday Victory in Iowa

Des Moines, Dec. 3. Luther and Richard Day of Centerville, Ia., defendants in trials growing out of the Sunday show war at Fairfield, have received a directed verdict in their favor.

Six charges against them, growing out of opening and operating the Victory theatre on Sunday, were dismissed.

With the largest vote ever recorded in the town, Algona went for Sunday films three to one in a special election.

PAR'S SECOND CONVENTION

Paramount will hold a convention Friday, Saturday and Sunday at the Hotel Roosevelt, with all the company's district and branch managers in this country and Canada present. Sidney R. Kent will preside, with Jesse L. Lasky outlining production for the balance of the 1929-30 season.

Arch Reeve, publicity head on the west coast, is coming in to attend the conferences.

This is the semi-annual convention of Par.

NO STAGE SHOW

Syracuse, N. Y., Dec. 3. When Publix opens its new house in Syracuse, N. Y., the Paramount tomorrow (Thursday) stage shows will be among the missing, although the house can accommodate them. All-sound is policy. Public units at one time played Loew's.

U'S REPAIR JOB

Hollywood, Dec. 3. Universal has commissioned John Robertson to fix up the story and direct a new version of "College Racketeers."

Reginald Barker handled the first attempt.

M-G Title Change

"Road Show" becomes "Happy Days" under a change of title by M-G-M.

U's War Camp

Hollywood, Dec. 3. More than 5,000 acres of waste land, 50 miles south of Los Angeles, have been leased by Universal for the filming of war scenes to be included in "All Quiet on the Western Front." Studio plans to establish a German military camp there.

Cast of 2,000 extras will be forced to remain in the camp for six weeks.

Columbia, N. Y., Will Be R-K-O Straight Pic Stand

Final papers were signed yesterday (Tuesday) by Walter Reade and RKO whereby the Columbia, N. Y., will become the RKO theatre upon completion of alterations and enlargement of present seating capacity from 1,222 (three floors) to 1,934 (two floors). Opening is almost certain by next Labor Day, 1930. It will play talkers only, as there will be no stage.

For four months the RKO-Read contract has been in existence with the original transfer to provide for the erection of a 50-story office and theatre building. This plan has been abandoned. A number of things held up the deal, but everything was completely adjusted when Reade this week made an outright buy of the Hotels America and Manhattan and the St. Regis restaurant in West 47th street, giving Reade at \$60 x 100 footage on 47th street alone.

RKO signed a 10-year contract at \$300,000 a year, with the Reade office to turn over the theatre plans completed.

Mutual burlesque will continue at the Columbia for the remainder of the season, at least. Remodeling will start early in spring.

The hotels and restaurant are not to be demolished, as the final papers with RKO provide only for the theatre portion of the present Columbia.

Ambrose's Painful Yell

It's not always the players who get hurt at a football game. Ambrose Dowling, Radio's radiant foreign head, had the experience Saturday. He couldn't yell loud enough for the Army-Notre Dame affair on the bench so he attempted to perch on a nearby fence.

Mr. Dowling's fractured shoulder is mending nicely.

RUTH ROLAND'S "RENO"

Ruth Roland will begin work on her first talker, "Reno," by Cornelius Vanderbilt, Jr., as soon as the latter finishes the screen adaptation.

Miss Roland is under contract to make two pictures for Sono-Art. Her second production will be an original, "Miss Sunshine."

MARIE DRESSLER'S OFFER

Educational has offered Marie Dressler \$2,000 to appear in shorts for that company.

Comedienne has not yet accepted, it is understood.

Par's Buy for Nancy

Hollywood, Dec. 3. Paramount has purchased "Blow the Man Down" from Thomas Broadhurst.

Want it for Nancy Carroll.

Hersholt Replaces

Hollywood, Dec. 3. Illness preventing Rudolph Schildkraut from working, Jean Hersholt goes to Radio to replace in "Case of Sergeant Gris-a."

Remaking for Dialog

Hollywood, Dec. 3. Universal will talkerize "What Happened to Jones," formerly made as a silent with Reginald Denny. Glen Tryon will have the lead.

Norma Shearer's "High Road"

Hollywood, Dec. 3. M-G has bought Frederick Lonsdale's play, "The High Road," as a starring talker for Norma Shearer.

CONGRESS GETS OFF WITH LAUGH

Brookhart Again and Early—Reformers, Too

Washington, Dec. 3. Congress is back on the job. Today the President's message was read. Yesterday organization started and a flood of some 400 bills were dumped in the House cropper. Proceedings started with a laugh at the Senate when the latter sent over the customary resolution informing the lower body that it was ready for business, after doing nothing in the way of business throughout several months of its special session.

One man in the upper body, though, had a laugh all his own. That was Senator Smith W. Brookhart, R. of Iowa, author and sponsor of the proposal to place the motion picture industry under federal control.

The senator's laugh, his friends state, came with the published reports that in filing the suits against Fox and Warners the Department of Justice had taken the attitude of its handling of that same industry's merging in the past was now out of the way.

Senator Brookhart wants to know why Fox and Warner are the only ones and still believes the threatened investigation that came near reaching the surface at the close of the last regular session will come during the next six months while the present body is on the job.

Brookhart's bill is before the committee. He is on that committee and says he is going to get action. Over in the House the District of Columbia committee faces a considerable shake-up with the possibility of Frederick Zihlman, R. Md., giving up the chairmanship. This with other changes presents further complications on the proposed Sunday closing of the district by Lanford of Georgia.

Until that committee is set nothing can be forecast as to what will happen. Last session, after fast fights, etc., the bill was forced out of the sub-committee to the general gathering with a final vote only dodged by much careful handling of the majority. Known to be opposed to the shut up, openly stated to be but the beginning of a general move for Sunday closing throughout the country.

Expected delay by the lobbying committee into the organizations maintained here by the paid reforming groups has now reached the stage where Senator Caraway, chairman of the committee, will have to make some move. Rep. George H. Tinkham, R. Mass., has demanded the senator and his committee check up on this phase.

Looks like plenty of action ahead for the reformers and those they wish to reform, with publicity certain for the reformers in their attempt to reform.

WB BUYS RADIO SERIAL

Hollywood, Dec. 3. Warners has purchased the rights from Radio to produce the "Alex the Great" series, along with a supplementary deal with Sadie Witwer, widow of H. C. Witwer, for the dialog rights.

Latter will have to be approved by probate court.

Carr Confesses to Pathe. Alex Carr has confessed judgment in the Supreme Court for \$1,500 in favor of Pathe Sound Studios.

He said he and Pathe had a controversy over the ownership of certain film material and a settlement was made by which he agreed to pay this sum.

More Laying Off

Hollywood, Dec. 3. Slackening up of production at Universal caused the lay off last week of 15 sound technicians, with 10 more expected to be made idle this week.

\$37,500 L. A. Par's Top H. O.—'Danger'; Rogers' Film \$12,300 on 2d \$1.50 Run

Los Angeles, Dec. 3.
(Drawing Population, 1,500,000)
Weather: Fair

Thanks to Thanksgiving local picture parlors pulled out fairly well last week. As an example of what Turkey Day meant, "Welcome Danger," at the Paramount, got \$9,000 of its \$37,500 in that one session.

"It's a Great Life" had breeze and pep at the Criterion, where a get-away tally of \$15,000 is quite kitchen-sink. "Jazz Heaven" obliged the RKO with a fair \$17,000. The picture is collected had more financial verve than recent pictures playing the State and with the holiday the total leaped to the best in a couple of months at \$29,000.

Estimates for Last Week

Boulevard (Fox) ("Love, Live and Laugh") (Fox) (2,164; 25-50). Holiday included but \$7,300 indicates weakness.

Carthay Circle (Fox) ("Rio Rita") (RKO) (1,500; 50-\$1.50) (2d week). Not what was expected although doing nicely; \$17,000. First week's gross as reported at \$18,000 was based on but five days.

Chinese (Fox) ("Sunny Side Up") (RKO) (2,038; 50-\$1.50) (4th week). Scrambled without having rippled the local pond; most indifferent showing of any picture since this house has been wired at scale and capacity \$19,000 light.

Criterion (Fox) ("It's a Great Life") (M-G) (1,600; 25-75) (1st week). Newspapers extended themselves; brisk but with no real representation; Duncan Sisters' first talker.

Egyptian (UA-Fox) ("13th Chair") (M-G) (1,800; 25-75). Mystery obtained \$13,000, exceptionally good.

Palace (Fox) ("They Had to See Paris") (Fox) (1,150; 50-\$1.50) (1st week). After seven weeks at the Carthay Circle, moved downtown and again demonstrated popularity by getting \$12,300 on second run \$1.50 engagement.

State (Loew-Fox) ("So This Is College") (M-G) (2,042; 25-\$1). Football fever and U.S.C. back-ground to story combined to run count to \$29,000; best here in some time.

Paramount (Public) ("Welcome Danger") (Par) (3,895; 25-75) (2d week). Biggest second week, \$37,500, this house has ever had in its history of all policies; held for third week.

RKO ("Jazz Heaven") (Radio) (2,050; 30-65). Fair at \$17,000.

United Artists (Pub-UA) ("The Trespasser") (UA) (2,100; 25-\$1) (4th week). Bow out gross, \$12,000, only \$2,500 behind previous week's take; very good.

Warners Downtown (WB) ("Footlights and Fools") (FN) (1,800; 50-75) (2d, final week). Exit week, \$15,000, good; "Evidence" (WB) current for one week.

Warners Hollywood (WB) ("Disraeli") (WB) (2,766; 25-75) (4th, final week). Stirred up much comment during month's stay; probably gave the studio bunch some ideas, finished brightly to \$19,000. "Great Divide" (FN) in for one week.

TACOMA NOT HOT

Light Pictures to Under Usual Grosses

Tacoma, Dec. 3.
(Drawing Pop., 125,000)
Weather—Cloudy and Rain

Last week was badly off. Attractions were not so hot.

Estimates for Last Week

RKO—Fantasies (RKO) (1,500; 25-60). "Night of the Living Dead." Good vaude helped; fair, \$7,900.

Blue Mouse—(Hamrick) (650; 25-50) "Evidence" (WB). Just ordinary, \$4,400.

Rialto—(Fox) (1,250; 25-50) "Great Gabbro" (W-W). Average week, \$5,200.

Colonial—(Fox) (850; 25-35-60) "College Love" (U). Plugging back of this at schools, etc.; helped for a good \$2,600.

Riviera—(Constantine) (450; 25-50) "College Love" (U). Slumped badly from previous week, \$1,500.

RKO at Tacoma week before last listed "Night Parade" as doing \$6,900 and fair. No report of holding over. Last week as above same film at RKO. May be an error.

COHAN'S HUNT FILM

"Hunting Tigers in India" will be the next picture at the Cohan, New York. It comes in Dec. 9, for \$2 Talking Pictures, Inc., and Frank Wilson are behind it with an endorsement from the New York Museum of Natural History. This is the same three-way combination which ran "Simba" up to a \$18,000 advance sale at the Carroll.

MASTBAUM WITH HIGH \$56,000 FOR 'UNTAMED'

Philadelphia, Dec. 3.
Trade in the downtown picture houses spotty last week, not up to expectations for the Thanksgiving holiday.

Some important exceptions and the most notable the Mastbaum, which had "Untamed" to \$56,000, one of the biggest weeks the house has had.

Another was the Earle, with "The Forward Pass" a positively stage show at \$25,500, about \$6,000 over the average.

"Welcome Danger" in the 3d and 4th week at the Stanley went completely to pieces, taken off Thursday afternoon to about \$5,000 on three days. "Paris" coming in, was strong and making claim almost \$16,000 on Thursday, Friday and Saturday.

Boyd disappointed with only \$21,000 for the 2d week of "The Virginian." It started at a \$31,000 clip and gave promise of a month's run. Instead taken off Sunday.

Critics raved about "Seven Faces" at the Fox, but fans did not fancy it. Muni appeared in person half the week that it was a holiday week and that stage show was excellent and included Mickey Cochrane, A's catcher, who helped save day, but \$20,000 was a low for a Thanksgiving week's business.

Estimates for Last Week
Mastbaum (4,000; 35-50-75)—"Untamed" (M-G). Joan Crawford's large local following and extra holiday business shot gross to \$56,000, very big.

Aldie (1,500; 50-75-\$1.50)—"Disraeli" (WB). 6th week. Arliss picture still remarkable money-getter. Went back to \$20,000 with aid of Thanksgiving. Announced to close Saturday, but may linger another week.

Fox (3,000; 90)—"Seven Faces" (Fox), picture not especially popular. Paul Muni's personal appearance, holiday influx and stage bill held business to \$30,000, not so hot for Thanksgiving week.

Boyd (2,400; 50-75)—"The Virginian" (Par). 2d week expected to run month. Slid sharply and taken off Saturday after fortnight. Dropped from \$31,000 to \$21,000, despite fair local conditions.

Fox-Locust (800; \$1.50)—"Sunny Side Up" (Fox). 5th week held up well, although considerably off from original \$24,000. Announced \$18,500, claimed, with Thursday helping.

Erlanger (1,900; 35-50-75)—"Rio Rita" (RKO). 6th week and announced \$24,000, but rebounded to big Thursday, Friday and Saturday business, although way off first of week, reached almost \$24,000. This announced as last week.

Stanley (1,700; 25-50-75)—"Welcome Danger" (Par). 3d week. Taken off after Wednesday. "Paris" in.

Stanton (1,700; 35-50-75)—"Four Feathers" (Par). 1st week. 2d downtown showing for this silent fair at \$15,000.

Earle (1,500; 50-75)—"Forward Pass" (FN). Big week at regular price, \$25,500, way above average. Next to Mastbaum, best showing of week.

Karlton (1,000; 50)—"Evangeline" (UA). American to Del Rio, name, but faded. Helped by holiday to \$5,000.

DENVER GOOD

High Run Over \$27,000 Last Week—"Rita's" 2-week Stay

Denver, Colo., Dec. 3.
(Drawing Population, 400,000)
Weather: Clear and cold

"Rio Rita" broke the house record at the Tabor and held over. First two weeks' run here since "Show Boat," last May.

Estimates for Last Week

Aladdin (Indie) (1,500; 35-50-75)—"Romance of Rio Grande" (Fox). Low for this house, \$5,000.

America (Indie) (1,000; 30-35-50)—"Salute" (Fox). Drew very well and finished above average; \$5,000.

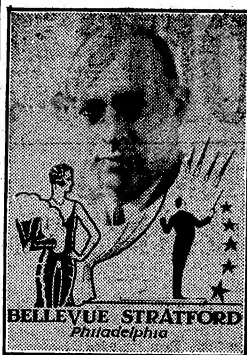
Denham (Indie stock) (1,800; 25-50-75)—"The Music Master." Better than previous week, \$4,200.

Denver (Public) (2,300; 25-40-65)—"Taming of the Shrew" (UA); \$27,400.

Rialto (Public) (1,040; 25-40-50)—"Welcome Danger" (Par). Didn't hold up on third and final week, \$3,000 in 6 days.

"Rio Rita" (Radio). House record broken; F. & M. unit on stage helped; \$18,300.

James Bryson, U's exec in London, who arrived in New York early last week, left Saturday for the west coast to confer with Carl Laemmle and others at the studio.



SOCIAL VOGUE

Every large function of social and civic importance occurring in the City of Philadelphia for more than twenty years has been held at the internationally known BELLEVUE STRATFORD HOTEL, where MEYER DAVIS' ORCHESTRAS have been heard every day for more than twelve years without interruption.

'Sophomore' and Waring's \$19,500, Keith's, Syracuse

Syracuse, N. Y., Dec. 3.
(Drawing Population, 220,000)
Weather: Cold

"The Sophomore" (M-G), backed by Waring's Pennsylvanians, highest priced turn over by Keith's here, nosed out "Untamed" (M-G) at the State for the week's high. Former played to \$19,500, while the latter got just \$200 less.

"Gold Diggers" (WB) in its sixth and last week at the Strand, took a plunge to about \$7,000, giving way mid week to "Disraeli" (WB). "Sun-ny-side Up" (Fox) sent the Eckel well over the top at \$10,000, and stays for a second week. "Song of Love" (Col) not so hot. About \$2,500 at the Empire at 30-cent scale.

\$25,000 FOR 'UNTAMED'

Providence Gives In—"Rio Grande" \$11,500—"Rita" for 4th Week

Providence, R.I., Dec. 3.
(Drawing Population, 315,000)
Weather: Fair and Cold

Nothing sensational last week. Closest thing to it was "Untamed" at the State. Feature packed a wallop and gave the house a nice gain. "Rio Rita" in its third week at the Victory, kept up a brisk pace, and being held a fourth week. First time here that a feature has stayed so long at top prices.

Estimates for Last Week

Loew's State (3,500; 15-50)—"Untamed" (M-G). Joan Crawford received nothing but praise. Feature got plenty of support and holiday pulled it over \$25,000.

Majestic (2,200; 15-50)—"Great Gabbro" (Wide World). Didn't quite come up to expectations, but about \$11,300, above average.

Victory (R-K-O) (1,600; 15-50)—"Rio Rita" (Radio). Third week and stays a fourth; being heavily mixed; around \$10,000, a slight drop.

Strand (Ind) (2,200; 15-50)—"Battle of Paris" (Par) and "Acquitted" (Col). Double feature still always goes here; maybe \$10,500 and fair.

Albee (RKO) (2,500; 15-50)—"Jazz Heaven" (Radio). Ballyhoo for Blackstone magician, pulled show through; bit at \$14,000.

Fay's (Fay) (1,600; 15-50)—"Romance of Rio Grande" (Fox). Brisk all week; excellent at \$11,500.

Buffalo Eases Down

\$32,200 for "Mighty"—"Forward Pass," \$18,700—"Danger" Drops

Buffalo, Dec. 3.
(Drawing Population, 500,000)
Weather: Cold

Business at local theatres seems to be simmering down to the annual preholiday level.

Estimates for Last Week

Buffalo (Public) (3,500; 30-40-65)—"The Mighty" (Par). Show stood out with picture only about 50% of bill; \$32,200.

Hipp (Public) (2,400; 40-60)—"Forward Pass" (FN) and vaude. Bill Robinson's headlining shared honors with picture; good at \$18,700.

Century (Public) (3,400; 40-60)—"Welcome Danger" (Par). After an excellent first week flopped sharply to \$12,700.

Great Lakes (Fox) (3,400; 25-50)—"Speedway" (M-G). All quiet on this front; around \$13,000.

Lafayette (Ind) (2,400; 40-60)—"Night Parade" (Radio) and vaude. Just fair; over \$13,000.

\$34,000 for Vaude—'Shrew,' Midland; K. C. in for Vaude Battle—3 Houses

TWO BIG HOLD-OVER TALKERS IN PORTLAND

Portland, Ore., Dec. 3.

All records for RKO here were broken by "Rio Rita," which held for second week after taking \$22,500 on its first week. Opposah was two-day stand of road show "Rio Rita," booked by Calvin Hellig at the Auditorium, and which flopped outright. "Taming of the Shrew" holding over, suffered from too much "Rio Rita," but fair.

May Hobson, guest star with Duffy Players, good draw for one week.

Estimates for Last Week

Broadway (Fox) (2,000; 25-50)—"Dynasty" (M-G). Over okay; \$14,000.

United Artists (Parker-Fox) (1,200; 25-60). Second week of "Taming of Shrew" (UA) and pulled; good but not great; \$3,000.

Alder (Parker-Fox) (1,200; 25-50)—"Mysterious Island." All color and registered; \$7,000.

Portland (Public) (3,500; 25-60)—"The Mighty" (Par). Biz up from doldrums; \$10,000.

Rialto (Public) (2,000; 25-60)—"Woman Trap" (Par). Did fairly; \$6,000.

Music Box (Hamrick) (2,000; 25-50)—"Evidence." Went over but not big; \$7,000.

Blue Mouse (Hamrick) (800; 25-50)—"Deep" (WB). Just fair.

Orpheum (RKO) (2,000; 50-60). Second week of "Rio Rita" (Radio), and great with six shows daily; could have stayed, but pulled for other bookings; \$19,000, only \$3,000 under first record week.

Oriental (Tebbetts) (2,700; 25-35)—"The Hotentot" (WB). Good comedy film; \$5,500.

Duffy (Duffy) (1,400; 25-\$1.25). Duffy Players with May Robson in "Her Night Out," did well; \$6,000, good.

Auditorium (Civic) (3,500; 50-\$2.50). Two-day stand of road show "Rio Rita," flopped even with film publicity; under \$2,000.

\$44,000 FOX COMEBACK; 'SHREW,' FRISCO, \$25,700

San Francisco, Dec. 3.

Two outstanding incidents marked the past week among downtown picture houses. "Cock Eyed World," the Warfield, ran a grand total of better than \$132,000 to its four weeks with still another \$10,000, and the Fox theatre, featuring Lupe Velez in person, with "The Girl from Havana," pulled itself well out of the red.

"Taming of the Shrew," looked to have a new record at the California, disappointed. Business was big, but not extraordinary. Granada also disappointed in "Three Live Ghosts" (M-G). Hardly in its second week as a first run house, and with "Mississippi Gambler," slipped about two grand, but management is still optimistic.

Estimates for Last Week

Fox (5,000; 60-65-75-\$1)—"Girl from Havana" (M-G). Personal appearance of Lupe Velez, a Hardy spelled good business; comedians had good act, and picture didn't disappoint; best b. o. break in week; \$44,000.

Warfield (Fox) (2,672; 50-65-90)—"Cock Eyed World" (Fox). Slipped some in fourth week, but still enough in management uncertain as to whether to take it off; running on regular schedule and patronage consistent; \$20,000.

Granada (Public) (2,698; 35-60-65)—"Three Live Ghosts" (M-G). Opened light, but built latter part of week; \$20,000 fair.

California (Public) (2,200; 35-50-65-90)—"Taming of the Shrew" (UA). Heralded with great ballyhoo, but never reached high expectations; \$25,700.

San Francisco (Public) (1,375; 35-50-65-90)—"Welcome Danger" (Par). First Lloyd talker moved over from the Granada for six days and did satisfactory business; \$7,000.

Orpheum (RKO) (2,270; 50-65)—"Rio Rita" (Radio). Continued steady pace in fifth week; \$15,500.

Embassy (Warner) (1,375; 50-65-90)—"Gold Diggers of Broadway" (WB). In its seventh week continued to surprise, but takings show it is about through; \$8,250.

Davies (Warner) (1,150; 35-50-65-90)—"Woman to Woman" (Tiff). Holdover held up better than expected; \$6,000.

Casino (Katherine & Harris) (2,400; 40-60)—"Mississippi Gambler" (U). Second week for this house as first run; encouraging with gross but two grand below opening week; stage show helped; \$14,000.

Kansas City, Dec. 3.

Midland's new policy of five acts and a picture went over big opening week. If this is any criterion, it's what the shoppers want. "Taming of the Shrew" was the feature.

Newman offered "The Mighty" and fell below the preceding week of "The Virginian." Crowds remaining over from the live stock show gave all houses heavy Saturday and Sunday openings. Thanksgiving was another sweet break.

Looks like the change to vaude will start some shuffling between the Midland and Mainstreet, but it will go after the vaudeville fans. Pantages will be forced to join in.

Estimates for Last Week

Loew's Midland—"Taming of the Shrew" (UA) (4,000; 25-35-50-60). Papers gave new vaudeville policy; complimentary notices; great advance publicity gave the house capacity opening, and holdouts common throughout the week; \$34,000—only \$3,000 below house record.

Newman—"Mighty" (Par) (1,390; 25-35-50-60). Opened well but failed to hold up as strong as anticipated; \$16,000.

Mainstreet—"Rio Rita" (Radio) (3,200; 25-35-50-60). Second week for picture and holdover justified at \$22,000.

Pantages—"Hurricane" (Col) (2,200; 25-35-50). Good for the action-loving regulars; vaude best for week and helped (error in transmission).

Royal—"The Virginian" (Par) (840; 25-35-50-60). Second week in town for picture but the first in this house; \$8,200.

"SONG OF LOVE" BIG IN BALTO. AT \$10,000

Baltimore, Dec. 3.
(Drawing Population, 850,000)
Weather: Cold

Two weeks apparently plenty for the combo policy at the reopened Palace. Theaters had electric bills once more. Little Theatre, Baltimore's cavier cinema, had "Village of Sin" booked for current week, but the censors ruled otherwise.

No definite news on rumored Radio entry into local exhibition field. M. Mechanic, proprietor of the New, has gone to New York to talk things over.

Thanksgiving holiday boosted trade last week. Century, hit its best stride since early fall and topped the list with "Sweetie." Rivoli, with "Song of Love," came through nicely. "Taming of the Shrew" finished satisfactorily after a lame start.

Uptown Parkway was near capacity throughout with "Welcome Danger." The new opening date and date, was only fair at the Valencia. Metropolitan is holding "Gold Diggers" for a seventh week.

Estimates for Last Week

Auditorium (Schanbergers)—"Rio Rita" (Radio) (1,572; 25-\$1). Has built show possibilities of this house with right fare; good through out and about \$15,000, or better; holding over.

Century (Loew)—"Sweetie" (Par) (3,200; 25-60). A natural with holidays as aid to matinee intake; best in week; early September; close to \$25,000.

Stanley (Loew, Stanley-Crandall)—"Taming of Shrew" (UA) (3,600; 25-60). Report got around that this was highbrow, and it hurt the opening; when the news spread through that it packed laughs, picture picked up; last half very good for finish of about \$20,000.

Rivoli (Wilson Amusement Co.)—"Song of Love" (Col) (2,100; 25-50-60). Belle Baker, local favorite since vaude days, and fans turned out; very good week at close to \$10,000.

Valencia (Loew-UA)—"Welcome Danger" (Par) (1,200; 25-60). Not a smash at the top, but succeeded in delivering anything special at this elevator house despite holiday; just pretty good at about \$5,500.

Parkway (Loew-UA)—"Welcome Danger" (Par) (1,000; 15-35). A new name at the top, and appealed to juveniles with holiday on their hands; Thanksgiving a jam at about \$1,500; scale lower than Valencia, but business was bigger; \$4,700.

New (M. Mechanic)—"Romance of Rio Grande" (Fox) (1,500; 25-50). Started slowly and never hit b. o. high spots; maybe \$8,000.

Casino (Katherine & Harris)—"Painted Faces" and vaude (2,600; 35-60). Eddie Leonard, topping stage bill, and Raynor Lehr, m. cing. stage revue, were pulling power; best week in a long while; over \$13,000.

Stock Market Goes Up

(Continued from page 7)
all. It was done in a few scattered sales at 12. The shrinkage of market values for the common stock and the bonds of this company probably is as wide as anything in the list.

Fox Stands Off Attack

By long odds the dramatic and trading high light of the week was the performance on Monday of Fox. Fox "A" stock and Warner Bros. common turned over together somewhat under 200,000 shares in the day, amounting to nearly one-twelfth of the entire market. Both opened down, slid back sharply in the second hour and then came back with a bang, particularly Fox, which was traded in in the unprecedented total of 119,550 shares in the Monday 5-hour session. The Warner total was above 60,000.

Wall Street and Broadway had both heard feverish tales of Fox being balked in theatre deals, even before the Attorney General sued that company and Warners under the Clayton Act, demanding they divest themselves of Loew's in the Fox case and First National and Stanley in the other.

Everybody interested in the amusements was on hand to see the Monday opening. Fox opened on a block at 53 1/2, net off more than 3 from the close of the previous Wednesday. For the floor professionals that was as they wanted to know. Word spread in the way it does in the Street that Fox midwestern deals had been balked and there was a deluge of offerings that gradually hammered the stock down to 50 1/2. The minute the stock broke 51, going below on a "double bottom," the chart players added their weight to the burden of short selling. Fox steadied and climbed back to 51 on support from insiders who had tried in vain to hold it to its bottom of Nov. 13, but couldn't quite make it.

Late in the third hour the tide turned. Vigorous bidding for stock by insiders who had been promptly acquainted with the fact that Fox had completed his arrangement for all deals, rushed into the breach. In half an hour the stock was back above 55. Bear raiders interpreted the upturn as a bluff at the start, but when support began to bid for lots of 2,000 and more up, the professional short turned from the aggressive to the defensive and added their urgent covering operations to the inside buying. Stock closed at 54 1/2, net off about 2 1/2, but up nearly 4 from the day's low, after one of the bitterest market engagements of the last month, with honors going to the long side.

Loew's Quick Reversal

For the Monday session the amusement stocks held the center of the stage. Fox's low opening was followed by a small lot of Loew's at the remarkable price of 41. Very little stock changed hands at that price. Long before the fortunes of Fox turned, there was aggressive bidding for Loew, probably on the assumption that if the government suit forced stock out of Fox's hands company would return to the Loew management, and the company, which is earning \$8 a share net, would be back on its own feet unhampered by government suits and in splendid position to show improved earnings for the current year, for which as much as \$10 a share is predicted.

New buying was based on much the same considerations that inspired the long who accumulated Loew's in the middle and upper 50's before the October break. If Fox kept it, the consolidation of the various Fox enterprises would almost inevitably compel Fox to make an attractive offer to remaining Loew holders. If the company went back to the old management control, the position was even better, for its earnings and cash position are admirable.

Pressure on Warners
Partly because it also is involved

in a government suit and partly in sympathy with the decline in Fox, Warners Bros. was under the severest kind of pressure until the reversal around 1:30. It started at 41 1/2 and climbed nearly to 43, closing at 42 for a fractional loss on the day. There were evidences of churning Warners around for purposes of accumulation at such low prices for a stock that is making \$8 and paying \$4. Apparently the downward move represented the standing aside of sponsors instead of deliberate bear operations. Fact that when the others under pressure emerged triumphant there was no great coming in Warners in evidence of this.

Par Goes Its Way

During all the flurry of Monday, Paramount, leader of the group, seemed to be untouched. Except for the light margin distress selling in the October break, the fortunes of Paramount have never been seriously threatened. Its present bottom appears to be just under 49 and it is believed important standing orders lie just under that level. On the worst of Monday's attack on the amusements, Par's low was 48 1/2 and it closed at 50 1/2, a net gain and practically the only theatre stock in the group that finished above its previous final.

Wall street is beginning to think the idea of a stock split up will not be carried through by Par. Originally the plan was to increase authorized capital from 3,000,000 to 15,000,000 shares, but this was principally for the purpose of acquiring Warner Bros. Any idea of a merger there departed with the October break and the subsequent decline after the rebound. The government suits against Fox and Warners completed the present abandonment of such a move. Since the purpose no longer exists, the street has come to think the recapitalization plan will likewise be suspended. Stockholders meet next Tuesday (Dec. 10) to vote on the plan. Par has said nothing of a change of front, but the market has turned to the idea that it will be forgotten, although there is no reason why such a move should not be undertaken, since a split involves no call for new money or the sale of stock.

Drive Helps

Failure of Monday's bear drive against the theatre stocks, a drive by which they hoped to unsettle the whole list, has done a good deal to perk up the long side generally. Some shrewd observers now think that instead of a sharp break between now and Christmas, based on tax selling among other things, that the worst to be expected is a sagging market. The logic of this position rests on the belief that a good deal of tax selling already has been done. The optimistic view takes it that repurchase by sellers who already have established a loss for tax purposes, will do a good deal to offset new sales to stand off the tax collector.

The taken for support during Oct. 29 and again on Nov. 13 by the New York banking pool has not been liquidated. The National City Bank's statement to this effect is taken as authentic. But this powerful pool is quite capable of carrying its holdings until an appropriate time, even if that time doesn't come for a year. Point is it will not unload until the market is in a position to absorb stock without a strain. Much of the standard stocks, like Steel, which was taken in huge blocks at 205, is still far below the level of the pool support purchase. (Steel closed Monday at 160 1/2, net off 1/2.)

Market now has turned from these technical considerations to take a close look at the state of general business as the cue to the future. Returns are in for October, rail profits which show a distinct decline, but it will not be until the November reports from this and other sources such as steel mills and auto sales rooms and fac-



BILL TELAAK

"Manufacturing laughs with clever antics and an old fiddle, and keeping the audience howling with a snappy new line of chatter. The boy's clever—you'll have to hand it to him."

—R. O. E., The Denver Post.

ories begin to come in that any real measure can be taken of the state of trade.

Pro's to Sell on Bulges

It is fairly certain that floor professionals will sell on bulges for most of the rest of the year, but this isn't as adverse as it might seem, for such shorting for a quick turn has the merit that it "cushions" the decline. On recessions the shorts cover and this drawing in of short lines gives support. It is possible that in a few spots there is liquidation still to be accomplished. Last week's decline of \$137,000,000 in the broker loan account indicates something of the kind, evidence of the closing out of old bull pool account and the taking up of stock by investors and investment trusts.

Shuberts' New Low

There may still be a few "sleek" spots in the list, but gradually they are getting to something like a bottom, discounting the worst that can happen. For instance, Shubert stock has shown no evidence of getting out of the dumps. It made new low of 12, both on Wednesday of last week and repeated that figure Monday. The 6% Shubert bonds have done not much better, going Monday to 53 or so against the previous low for all time of 52 1/2.

Position of RKO is confused. There is a downtown talk of "new sponsorship," but marketwise the stock does almost nothing, moving fractionally above and below 17, volume smaller and price range very narrow. One tipping service touts it as "one of the best speculative stocks in the group." Broadway doesn't know of any new sponsorship. Stock's best asset on the upside is the possibility of big corporation support somewhere indefinitely in the background.

Radio is as much of a puzzle. Stock's partitions point to the block of International Tel. & Tel. and the big block of RKO it holds, which

Summary for week ending November 27 (three days):

STOCK EXCHANGE									
High.	Low.	Boles.	Issue and rate.	High.	Low.	Last.	Net.	Chg.	
41 1/2	21 1/2	1,000	American Seat (2)	21 1/2	21 1/2	21 1/2	—	—	—
38 1/2	10	2,800	Consol. Film (2)	13 1/2	13 1/2	13 1/2	—	—	—
30 1/2	15 1/2	1,600	Consol. Film pfd. (2)	20 1/2	20 1/2	20 1/2	—	—	—
32 1/2	15 1/2	1,700	Fathe. Class A (2)	13 1/2	13 1/2	13 1/2	—	—	—
8 1/2	8 1/2	5,000	Loew's (3)	49 1/2	49 1/2	49 1/2	—	—	—
11 1/2	8 1/2	800	Do pfd. (2 1/2)	90	88 1/2	90	+1 1/2	—	—
35 1/2	7 1/2	100	Do pfd. (7)	80	80	80	—	—	—
18 1/2	12	126,700	R-K-O	18 1/2	17 1/2	17 1/2	—	—	—
40 1/2	40	86,100	Fox Class A (4)	63 1/2	58 1/2	58 1/2	—	—	—
24 1/2	11 1/2	8,200	Madison Square Garden (2)	13 1/2	13 1/2	13 1/2	—	—	—
27 1/2	21 1/2	500	Met-G-M pfd. (1.80)	23 1/2	23 1/2	23 1/2	—	—	—
14 1/2	14 1/2	151,500	Paramount-Pam-Lasky (3)	50 1/2	49 1/2	50 1/2	—	—	—
14 1/2	5 1/2	5,600	Pathe Exchange	4 1/2	4 1/2	4 1/2	—	—	—
32 1/2	2 1/2	1,700	Pathe Class A (2)	10	12 1/2	12 1/2	—	—	—
7 1/2	7 1/2	3,200	Shubert (2)	10	12 1/2	12 1/2	—	—	—
24 1/2	24 1/2	100	Do pfd. (2)	4 1/2	4 1/2	4 1/2	—	—	—
64 1/2	30	128,700	Warner Bros. (4)	45 1/2	41 1/2	42 1/2	—	—	—
30 1/2	25 1/2	900	Do pfd. (2.20)	40 1/2	37 1/2	37 1/2	—	—	—

CURB									
High.	Low.	Boles.	Issue and rate.	High.	Low.	Last.	Net.	Chg.	
37 1/2	10	2,700	Col. Pict.	27 1/2	23	26 1/2	+3 1/2	—	—
68 1/2	22 1/2	2,700	Fox Theatres	11 1/2	10 1/2	11 1/2	—	—	—
32 1/2	2 1/2	3,400	Gen. Thrs. v.t.o.	34	32	32 1/2	—	—	—
28 1/2	20	2,000	Loew's	26	26	26	—	—	—
28 1/2	20	1,400	Par-F-L v.t.o.	26	24 1/2	24 1/2	—	—	—
10 1/2	10 1/2	15,500	Kodak Prod.	2	1 1/2	1 1/2	—	—	—

BONDS									
High.	Low.	Boles.	Issue and rate.	High.	Low.	Last.	Net.	Chg.	
124	98	\$11,000	Keith Co. '46	80	79 1/2	80	—	—	—
100 1/2	98	8,000	Do ex war	97	96 1/2	97	+1 1/2	—	—
100 1/2	98	20,000	Do ex war	97	96 1/2	97	+1 1/2	—	—
100 1/2	98	70,000	Par-Fam-Lasky '47	98 1/2	98 1/2	98 1/2	+1 1/2	—	—
100 1/2	98	6,000	Shubert '46	54	52 1/2	53 1/2	—	—	—
100 1/2	98	10,000	Warner Bros. '46	54	52 1/2	53 1/2	—	—	—

ISSUES IN OTHER MARKETS
All Quoted for Monday
Over the Counter
New York

Bid.	Asked.	Previous day bid.			
22 1/2	23	23	Roxy, Class A (\$5.00)	..	..
21 1/2	22	22	Unit do	..	..
21 1/2	22	22	Unit do	..	..
49	53	50	De Forest Phon.	..	..
..	..	..	Technicolor	..	..

Bid.	Asked.	Previous day bid.			
..	Loew's	8 1/2	8 1/2
..	Los Angeles	..	..
..	10 Ranch, Inc.	10	10

Macy's Ballyhoo Parade; Why Not Show Biz?

R. H. Macy & Co. each Thanksgiving sends a fantastical parade down Broadway, in the afternoon. The store advertises it in the morning papers and it attracts as large a crowd as could turn out along the Broadway route without losing Thanksgiving dinner.

Last Thursday was no exception in the Macy schedule. But the parade was more fantastical than ever. With hardly more than one float, a marked change from previous years, the display held inflated balloons twined into all kinds of grotesque figures and shapes. One arrangement, suggesting a caterpillar, was almost a block long. Another had inflated balloons in picturesque assemblage, rising as high as second-story windows.

The parade required over 30 minutes to pass a given point. It denoted much attention and a disregard for proper expense for the effect. The advertisements announcing it had stated the gas inflating of the balloons was a patented process and there would be no danger of explosion.

Hits Showmen

The ingenuity of this Macy parade struck forcibly more than one showman who watched it. Such a parade, as Macy's in the show business could be sent around an entire chain as a ballyhoo attraction. It would advertise the town regardless of its size. Macy's parade, better than any circus, had white uniformed "help" (cavemen) marching alongside the several balloons to prevent straying or getting out of line. The white suits caused the hands to look like chefs.

As exploitation, Macy's could find nothing better for a public display. And this lay department store evidenced it appreciated that by the way it did everything concerned with it.

No example could better be put forward for the exploitation the show business always is in need of, everywhere; than this department store's acknowledgment of its value.

Of course, exploitation isn't always a street parade, but exploitation is always a parade of something that will promote its subject.

Show business has long lived on publicity—it can thrive on exploitation.

some day may be saleable, and which cost Radio nothing. Of the two opposing views the chart men's appears to be the more timid. They say, "Theaters are for a lower price. Certainly they are not taking the aggressive short side of Radio at levels around 34.

Hollywood Chatter

One-Eyed Connolly is playing a buck private in "All Quiet" for U. Eddie Dowling will Christmas on Broadway.

Noel Coward spent a week here, en route to the Orient.

King Vidor will trek to Times Square for the holidays.

Embassy Club opens Dec. 12, Mayfair's opposition.

Lloyd Bacon will lay off megaphoning for a month to motor north.

Al Brendel working on new colossal barrel to eliminate carrying charges in shipping empires.

John Ford cops the "Photoplay" gold medal for "Four Sons," Fox picture.

Corresponding halves of the morning grapefruit soon for Luther Reed and Jocelyn Lee.

Mary Nolan out of the hospital, but will not be shooting shape for at least a month.

Frank Mayo has a stack of Northwest Mounted stories. Looking for a producer.

C. B. DeMille just celebrated his 16th anniversary as a picture director.

Fox didn't make "Happy Days" in Grandeur because Walter Catlett refused to have his nose reduced.

Reverse English for Roach's "We Faw Down." In England is known as "We Slip Up."

Molly O'Day is utilizing a new diet. Said to be more effective than the 15-day thing.

The novelty of the week was a legit baker who posted 10 grand with Equity one month before his show is due to open.

Kiosks dotting the downtown streets for holiday atmosphere resemble those in Paris. The purpose is different.

Al Rosenberg will play the radio announcer in "Take It Big." M-G-Lee Tracey did a similar service for Fox in "Salute."

All production at First National stopped for five minutes as a tribute to the late Shepherd Camp, killed at this studio during the filming of a recent scene.

Honey Hughes hired another airfield in the San Fernando valley in.

(Continued on page 45)

\$150 IN PRIZES, 3 WAYS, TO BOOST DEC. MAT. BIZ.

Joe Plunkett, R-K-O theatre operating head, has worked out a new set of prizes totaling \$150 for December to lure three ways for managers showing the best improvement of matinee business.

First prize \$75, second \$50, third \$25.

In deciding the contest, R-K-O believes the incentive of the prizes will result in the building up of mat. business during the one month in the year when shopping is at its height for the Christmas and New Year's holidays.

November contest with prizes same amounts and winners to be soon decided for the three best exploitation ideas applicable to the entire circuit.

January, according to plans, will usher in a similar contest, with prizes standing.

Try 9 P. M. Concerts to Boost 2d Mon. Nite Shows

Minneapolis, Dec. 3.

In an effort to boost business on the second day of Westbrook shows, the Minnesota (Public) is offering a half-hour concert by its 40-piece orchestra starting at 9 p. m. Program consists mainly of request numbers, patrons being invited from the screen to advise the management of selections desired.

Idlers in the heavily plugged-in musical sections of the dailies and even drew reviews from the music critics on the occasion of its inception. Business reported as above Monday night average on the first try.

Members of the musicians' union are enthusiastic over the feature.

HOME TOWN BOY MAKES GOOD

Portland, Me., Dec. 3.

Half the crowd of Westbrook attended the opening of Rudy Vallee's "Vagabond Lover" (Radio) at Keith's here Saturday.

Mayor declared a half holiday and 100 autos, filled with city officials and prominent local business men paraded the five miles to Portland.

Westbrook is Vallee's home town.

'VARIETY' as Xmas Gift

A subscription to "Variety" is always an acceptable present, but especially at the holiday time.

Sent to any part of the world.

FOR YEAR, \$10
FOREIGN (Outside U. S. A.), \$11

GOV'T PICKS ON PICTURES

SLUGS INSTEAD OF TICKETS FOR PUBLIX

Method Tried So Far Satisfactory—In Use After New Year's

Elimination of the ticket selling system now used in box offices and its replacement with a coin check-off is being planned by Publix for all its theatres shortly after New Year's.

Institution of the system as a permanent method of box office administration by the chain follows months of experimenting with the slug system in various parts of the country. The first city in which it was tried was Chicago, at the Balaban & Katz houses. Most recent was Boston.

The tokens will be sold in lieu of tickets. They will be round shaped and a bit smaller than a dime. Customers purchasing coins at the box office will drop the slugs into slot machines similar to those used on street cars. The machines register the number of deposited coins automatically, thus providing an immediate check on the number of admissions and receipts.

W. B. After 2 Cleveland Sites—Also in Oakland

Cleveland, Dec. 3.

Two new theatres are to be built here by the Warners, if sites can be secured at the right price. Construction may start in February or March and be completed by fall.

Warners intend one to be largest film house outside of New York, seating near 6,000. Other will be a 2,500-seater for run films. Both will be built on Euclid avenue between East 12th and East 17th streets.

Warners now own 13 picture houses in Ohio. Negotiations for the two new theatres are being carried on between L. Silverman, manager of Warner's real estate department, and C. A. Cornsweat, of General Securities Co., Warner's local real estate rep and land owner.

Oakland, Cal., Dec. 3.

Warners has purchased the Broadway and 20th street site for \$1,750,000. Plan immediate construction of a theatre, meanwhile dickering with the Hippodrome over Vitaphone contract.

This is the first of several construction moves announced. Publix is after a site in the same neighborhood, and Fox has announced a new Oakland house for 1930.

Los Angeles, Dec. 3.

Forum theatre here, a 1,500-seater house, one floor, has been purchased by Warners from the American Mortgage Company for \$850,000.

Theatre was built five years ago and has been under lease to Gus Metzger, who operated with second runs at 25 cents top.

Warners will redecorate and use it for neighborhood first runs. Metzger receives \$50,000 to vacate from the new comers. He had a 10-year lease with eight to go.

Bandit's Return Date Flop; Lingering to Squawk Fatal

Los Angeles, Dec. 3.

Walter Tencklepaugh flopped when he played a return stick-up at the Golden Gate theatre.

Tencklepaugh held up Helen Weddle, cashier, Sept. 22 and got away with \$102. He played the return date Nov. 23, only got \$20 and lingered to squawk on the small pickens.

Miss Weddle got a good look at him, went down to police headquarters and pointed out his mug in the gallery. He was later picked up at Pullerton and will be arraigned Dec. 5.

W. E. Gift to Indies

Western Electric's first gift to the indie exhibitor is a trailer to be run prior to an installation. Film strip is silent but it is duplicated in sound to run with the first talker program so as many thereafter as the indie sees fit.

Government Cases of 33 Take in Film Industry

Washington, Dec. 3.

Of the 33 anti-trust cases pending in the courts and mentioned in the annual report of the Attorney General for the fiscal year ending June 30 last, six involve the picture industry.

M-G-M, Hays organization, et al in Illinois for alleged conspiracy in withholding films from exhibitors during the picture strike in Chicago during August and Sept., 1927. Pleas of not guilty were entered and case is awaiting trial. Information filed March 24, 1928.

Paramount, Hays organization, film boards of trade, and others on arbitration in New York courts. Trial concluded March 26, 1929, with decision reserved.

F. N. and the same group as named in case above involving alleged understandings and the workings of credit committees. Trial of case concluded in New York courts March 13, 1929, and a decision adverse to the government handed down.

West Coast Theatres, et al. Information filed Sept. 26, 1928, involving protection. Final outcome awaited.

Balaban and Katz Corp et al. Petition filed Dec. 15, 1928, in Illinois. Protection over long periods. Case awaiting trial.

West Coast Theatres, Inc., et al. Indictment returned April 19, 1929, in California on the same protection charges. Case now in course of trial procedure.

To this now added the Fox and Warner suits, bringing total up to eight.

In his general summary under the anti-trust laws Mr. Mitchell adds that there were 58 convictions, including 35 consent decrees, secured in this class of cases during the year. "Fines amounting to \$37,000 were imposed and sentences totaling three years were obtained," adds the report.

Loew's Must Pay Pittsburgh Contracting Firm \$114,824

New York appellate division affirmed a judgment for \$114,824 against Loew's, Inc. in favor of the Mellon-Stuart Co., Pittsburgh contracting company, for breach of an agreement by which the contractors were to build a theatre of the defendant in Pittsburgh at cost plus \$100,000. The deal fell through after it had been arranged to build at Penn avenue and 6th street, and a theatre was built finally for the Aladdin Amusement Co., later known as the Penn-Federal Co., Loew subsidiary, by another contractor.

The appeal was based on the contention that the plaintiff rested its case on an oral statement by Marcus Loew during a preliminary discussion, and that Loew's, Inc. was not bound by it. It was also asserted that the plaintiff failed to prove it would have made \$100,000 if it had received the contract.

Confession Clears Eyerly

Des Moines, Dec. 3.

Joe G. Eyerly, former theatre owner and promoter of Newton, Ia., was charged with assault to commit murder on information filed by police in connection with the shooting of Lloyd Bennett of Newton.

Miss Ella Ream, charged with abetting Eyerly, was brought to Des Moines from Peoria before Bennett confessed to having inflicted the wound himself.

The two men have been rivals for Miss Ream's affections.

ON TOP OF HOOVER EXPANSION PLEA

Anti-trust Suits Against Fox and Warners Surprise—Under Clayton Act, Edge With Government—Suits Not Understandable at This Particular Time

STOCKS FOLLOW SUITS

Washington, Dec. 3.

Loew stock purchased by William Fox last March, and known as the "Loew control stock," and the stock bought by Warner Brothers of First National and Stanley Company, will follow the actions brought last week by the government in an attempt to have the court order that Fox and the Warners divest themselves of those holdings, it is stated here.

Not much detail can be obtained. Various propositions placed before the legal minds were evaded. One such was what if either of the purchasers had disposed of their control holdings or part of them. Another was if the Dept. of Justice gained a decision and Warners and Fox had to get rid of their control stock holdings, to whom and at what price could they then be disposed of?

Only answer obtainable was that the stocks follow the suits, without further enlightenment, although it was stated that the government's suit does not place an actual lien upon the stock involved.

A question if Warners and Fox, or either, disposed of control holdings to firms or persons not in competition with them or their subsidiaries, what could be the result, was met by a vague reply that that might be a solution.

Warners hold 100% of the Stanley and about 75% of the First National stocks. Fox bought from the Nicholas Schenok group, according to the government's complaint, around 435,000 shares of Loew's. Since that time, it is said, Fox has acquired another 225,000 shares in the open market. This (Continued on page 19)

Par-Publix Dept. Co-ordination Places Eugene Zukor in High Post

1st Runs on Broadway (Subject to Change)

Week Dec. 6

Capitol—"Song of Love" (Columbia)

Colony—"Skinner Steps Out" (U.)

Paramount—"Half Way to Heaven" (Par)

Roxy—"South Sea Rose" (Fox)

Strand—"Gold Diggers" (WB)

Week Dec. 13

Capitol—"Hallelujah" (M-G-M)

Colony—"Lucky in Love" (Pathe)

Paramount—"Glorifying American Girl" (Par)

Roxy—"China" (Fox)

Strand—"Farlie" (FN)

\$2 Runs

Dec. 9—"Hunting Tigers" (Cohan)

Dec. 14—"Dance Hall" (Globe)

Dec. 23—"Devil May Care" (Astor)

UNION MEN HELD

2 Operators Arrested on Bombing Charge at Barrington, Ill.

Elgin, Ill., Dec. 3.

Two local picture operators' union officials, Frank H. Stickling, secretary, and Frank A. McBrien, agent, are at liberty under \$5,000 bonds each, following their arrest on warrants charging them with conspiracy to damage the business of the Catlow theatre in Barrington, Ill., after theatre had been bombed, damaging the front. Damage estimated at \$500.

Stickling, stage electrician for Public Great States houses here, and McBrien, operator in the De Kalb and Sycamore region, denied they knew anything about the bombing. Catlow, owner of the house, states that Stickling and McBrien had come to him and told him to hire union operators for the good of his business.

Merging of all Paramount-Publix departments and re-aligning them under the supervision of one centralized head, is seen in the recent change in department management brought about in the twin organization. It not only combines the research departments of both the picture company and the theatre chain but also puts the construction and maintenance departments under one head.

Supervising these activities will be Eugene Zukor.

The change as effected is expected to materially reduce expenses in all the departments. Previously they were segregated and conducted independently.

Some of the departments headquartered in other sections of the country. They have been shifted to the home office. Theatre construction planned and originated by Zukor and under the new realignment, and all studio construction. Prior to this the construction department of Publix was located in Chicago.

Young Zukor's Post

The new change comes on top of the recent appointment of A. J. Balaban, to be chief of all Publix stage and short production for both companies.

The realignment of departments makes the younger Zukor boss of everything except distribution, theatre management, booking and production.

Directly under Eugene's and acting as assistant to him is Morris Greenberg, now holding the newly created post of general supervisor of Publix. He formerly was in charge of the construction. E. B. Buchanan, formerly of the construction department in Chicago, and long associated with Balaban & Katz, is the head of all construction activities. The research departments of Paramount and Publix, united, is under the directorship of Dr. N. M. La Fette, also of Chicago, until J. Eliaz is now in charge of the maintenance department.

Evan Perkins is general superintendent, and Roscoe Major, general engineer.

G. B. LATTA CHARGED WITH GRAND LARCENY

Syracuse, N. Y., Dec. 3.

Garland B. Latta, head of the \$2,000,000 Investors Unwitting Corp., financial power back of the Salina Theatre Corp., controlling the Empire, Syracuse, and Brighton theatres here, was arrested yesterday (Monday) on three warrants charging grand larceny. Arrest took place at the offices of the underwriting corporation in the Loew building.

Two of the warrants charge grand larceny in the first degree. The other placed the alleged offense at second degree grand larceny. They were issued by D. M. Mahwinney, assistant district attorney.

Affairs of the Latta corporation came to a stand still last week when Hamilton Ward, attorney general, obtained an injunction to prevent the sale, purchase, or issuance of securities until Dec. 7 when the state will move to make the injunction permanent. W. B. Unbehend, vice-president of the Lincoln National Bank and Trust Company, was named receiver for the corporation.

State's injunction was sought upon affidavits citing charges of fraud against the corporation and declaring that customers have been unable to obtain the delivery of securities purchased for them. The state charges in its civil action that Latta drew \$235,000 in funds of the company for his own personal and private ventures.

Latta broke into show business during the summer when he acquired the lease of the Empire theatre. Later, he is charged, he financed the corporation which gave the Salina Theatre Corp. control of the Syracuse and Brighton.



CARMELITA GERAGHTY

Carmelita Geraghty, who has been a featured player in silent pictures for several years, is one of the young players who made an instant hit when talking pictures arrived.

Miss Geraghty's first talkie test developed that she has a distinctive rich quality in her voice particularly desirable for talking pictures.

Her first engagement was in "Paris Tound" followed by another important role in "The Mississippi Gambler" and a still more prominent role in "The Thing Called Love."

Like other successful actresses in Hollywood Miss Carmelita has punctuated her screen work with occasional stage engagements.



WALL STREET

with
**RALPH
INCE
AILEEN
PRINGLE**
DIRECTED BY
D. WILLIAM NEIL

Another Columbia Scoop

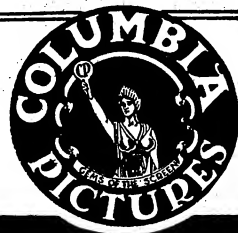


great showmen know sure things when they see them!

Columbia is batting out the Sure Things this year! FLIGHT is the sure-fire hit of the season... "Broadway Scandals" is mopping up the country over... "WALL STREET" is a timely clean-up. And more to come! Not to mention the sensation shorts crashing through in the country's finest theatres... "Krazy Kat", "Disney's Silly Symphonies". Columbia Victor Gems... the Color Sensations and the Talking Screen Snapshots. All Winners!

**SHOWMEN
PROSPER
WITH**

COLUMBIA



Belle
BAKER

in her first film drama

"Song of Love"

Playing at the N. Y.

CAPITOL

Beginning week of Dec. 6
after tremendous smash
\$2 Run at Geo. M. Cohan

A New Company's First Releases

For
Season
1929-30

SONO-ART WORLDWIDE PICTURES - INC

George W. Weeks, Executive Vice-President

Release
Dates to Be
Announced

The Premier Group

SONO-ART PRODUCTIONS, Inc.

O. E. Goebel, President—Geo. W. Weeks, Vice-Pres.

Presents

EDDIE DOWLING in "BLAZE O'GLORY"

With Betty Compson, Frankie Darro and big cast. Present day drama with music and songs by James F. Hanley. From the story by Renaud Hoffman, co-directed by Renaud Hoffman and George J. Crone.

EDDIE DOWLING

In a second production, title to be announced.

"RENO," Starring RUTH ROLAND

In her talking debut. From the sensational story of the Reno divorce colony by Cornelius Vanderbilt, Jr., published nationally in the Hearst newspapers and magazines.

"SAWDUST AND SATIN"

A human interest circus story co-starring Jacqueline Logan and Frankie Darro with an outstanding cast in support. Directed by T. Hayes Hunter.

"HEART STRINGS"

A romance of old California with the singing stars, Jose Bohr and Lois Wendrell. Hard-riding men and beautiful women in the most thrilling era of the Old West.

"SWANEE RIVER"

A love story on the order of "Show Boat," with a sensational breaking of dam and flood climax. A charming musical background of the Old South.

"TALK OF HOLLYWOOD"

The first talking, singing, dancing, laughing expose of talkie-making, starring Nat Carr, with Miss Fay Marbe. A Mark Sanrich production.

"ENCORE"

Modern music drama based on great London success, "Symphony in Two Flats," with Sir Harry Woods' London Symphony Orchestra and Jack Hilton's famous Kit Kat Klub Jazz Band. To be produced under the personal supervision of George W. Weeks. Dramatic direction by Victor Saville. A Sono-Art-Gainsborough production.

"THEY ALL WANT SOMETHING,"

Starring REGINALD DENNY

A comedy drama from the stage play by Courtenay Savage. The story of the lover who masquerades as a tramp to win a society girl. Lavish production.

"VAUDEVILLE"

To be directed by Gundry, starring Constance Carpenter, former star of "Yankee of King Arthur's Court" with Nick Adam. A Sono Art-Gainsborough production.

JAMES CRUZE, Inc.

James Cruze, President

Henry D. Meyer, Sec'y-Treas.

Nat Cordish, Vice-Pres. and G. M.

Presents

"THE GREAT GABBO," Starring ERICH VON STROHEIM

With Betty Compson and Margie Kane. From the story by Ben Hecht. Directed by James Cruze. Presented by Henry D. Meyer and Nat Cordish. Distributed by arrangement with Samuel Zierler and Harry H. Thomas.

"CIRCUS PARADE"

From the novel by Jim Tully, personally directed by James Cruze. Unquestionably one of the most valuable story properties on the market. Now being dramatized for Broadway production.

"THE BIG FIGHT"

From the Belasco stage play by Max Marcin and Milton Grooper. Personally directed by James Cruze. A powerful love story in which the prize ring and underworld is the background.

"CLIPPED WINGS"

A modern youth picture from the story in the Delineator Magazine by Rita Lambert, supervised by James Cruze. Directed by Walter Lang.

"ONCE A GENTLEMAN"

From the humorous Novelette by George Worts in the Argosy magazine. Directed by Walter Lang. Personally supervised by James Cruze. Strong cast headed by a well-known star.

"ANN BOYD"

From the novel by Will N. Harben. Supervised by James Cruze. Directed by Walter Lang. The dramatic hatred of one pioneer woman for another against a background of small town and farming life.

"SOUL OF THE TANGO"

A sophisticated, present-day Argentine story supervised by James Cruze. Its dramatic material, picturesque setting and musical features promise marvelous possibilities. Directed by Walter Lang.

JAMES CRUZE SUPERVISED PRODUCTION

As yet untitled.

JAMES CRUZE SUPERVISED PRODUCTION

As yet untitled.

WORLD WIDE PICTURES, Inc., Presents

"ATLANTIC"

A big, powerful drama, based on the sinking of the Titanic. An E. A. Dupont production, adapted from "The Berg," the play by Ernest Raymond, recently produced at His Majesty's Theatre, London. A British International Picture.

"HARMONY HEAVEN"

Musical—all dialogue, singing and dancing spectacle, directed by Alfred Hitchcock. Musical score and lyrics by Eddie Pola and Edward Brandt. A British International Picture.

"BLACKMAIL"

Internationally hailed by critics as a real accomplishment of the talking screen. Featuring Annj Ondra and John Longden, from the famous stage play by Charles Bennett, directed by Alfred Hitchcock. Donald Calthrop and Sara Allgood are included in the powerful cast. A British International Picture.

"HATE SHIP"

One of the first talking sea pictures. Something like "The Blood Ship." From the novel by Bruce Graeme, scenario by Elliot Stannard, with dialog by Monckton Hoffe. Director, Captain Norman Walker. A British International Picture.

"TAMBOURINE"

Adapted from the story by Pauline Firmin-Heumont. A music-drama introducing famous Continental stars of the musical comedy stage. Modern society background. A British International Picture.

"UP THE CONGO," Presented by ALICE M. O'BRIEN

A motion picture taken on a trip across darkest Africa by two American women. The film is described as an entertaining story-talk as the picture runs. Animals, natives and the hazards of the journey make this an unusually interesting subject.

"CARNIVAL"

The world famous novel by Compton Mackenzie, in which the dialog will be written by the author. A romance of Venice and London to be lavishly produced. A British International Picture.

"THE PLAYTHING"

Directed by Carleton Knight, featuring Estelle Brody, with Heather Thatcher, Nigel Harris and Marguerite Allen. Adapted from the play, "Life's Pretty Much the Same." A British International Picture.

"MARY WAS LOVE"

Adapted from the novel by Guy Fletcher, directed by Manning Haynes. Featuring William Freshman and Blanche Adele. One of the sweetest love stories ever told—has been read by millions of women and girls the world over. A British International Picture.

"HER COMPULSORY HUSBAND"

Directed by Harry Lachman, starring Lillian Manton. A story of modern matrimony in swift society. Delightfully humorous dialog in a successful story with several strong dramatic situations. A British International Picture.

All 100% TALKERS

Physical Distribution Through Educational

HERE'S WHAT MR.

PARIS BOUND

ANN HARDING'S first talking picture. A tremendous draw at the Paramount, N. Y. Studebaker, Chicago; Fisher, Detroit; and other big key points.

Acclaimed by reviewers and audiences as the finest work yet seen on the talking screen.

THE AWFUL TRUTH

INA CLAIRE in the role and play in which she captured Broadway on the stage. Even greater on the screen.

Rated one of the most valuable box office assets recruited from the stage by talking pictures.

SAILOR'S HOLIDAY

ALAN HALE and **SALLY EILERS** featured in a big day in a sailor's life ashore. Chockful of excitement and laughs.

"Gags well timed and the action snappy," says Film Daily.

HER PRIVATE AFFAIR

ANN HARDING'S second superlative production. One of the most compelling pieces of dramatic characterization that has come to the talking screen.

Rated by Photoplay of November as one of the best six of the month.



MR. PATHÉ THE ALL-YEAR- 'ROUND SANTA CLAUS

BELL RINGERS THAT WILL RING IN THE NEW



WILLIAM BOYD'S first production this season. As a U. S. Cavalryman, Boyd has opportunity for an actionfull, he-man role with a comedy touch. There's a spectacular color and sound sequence that will give any audience a thrill.



ALL THE GLAMOR, pageantry and melody of the old-time minstrel show, plus a human story with a thrilling climax. A gripping backstage drama with Helen Twelvetrees and Fred Scott. Written and produced by Edmund Goulding.



EDMUND LOWE—CONSTANCE BENNETT, two great box office names, linked in a scintillating production based on the stage play by Edwin Burke that made an outstanding hit on Broadway. With Zasu Pitts, Carmelita Geraghty and Stuart Erwin.

PATHE HAS DELIVERED TO DATE



LUCKY IN LOVE

MORTON DOWNEY'S all-singing, all-talking knockout. Novel, fascinating, with sure-fire audience appeal.

Harrison's Reports says: "If you have not yet shown it, make it a point to show it."



THE SOPHOMORE

EDDIE QUILLAN'S record-breaking comedy. Taking the country by storm. Latest triumph at the RKO Theatre, Los Angeles, where it stood 'em up all week.

"The funniest picture since application of sound to screen," says Ex. Herald-World.



BIG NEWS

ROBERT ARMSTRONG and CAROL LOMBARD in the most realistic, convincing picture of newspaper life ever put on the talking screen.

"Big News will make money wherever it is shown," says Variety.



OH YEAH!

ROBERT ARMSTRONG and JAMES GLEASON, the funniest team of dialogue character-comedians in pictures, in the laugh-riot of the season.

"Don't overlook this one as a real bet," says M. P. News.



RED HOT RHYTHM

A RED HOT BOX-OFFICE number played at a sizzling temperature. Featuring Alan Hale, Kathryn Crawford, Josephine Dunn and Walter O'Keefe. Six red hot song hits by Walter O'Keefe and Bobby Dolan, are sung in this production.



THE RACKETEER

ROBERT ARMSTRONG'S third box-office hit on this season's program. A powerful smashing drama built around the most notorious racket of the day, Armstrong's greatest characterization.

Christmas comes but once a year—ditto Santa Claus. But here's an all-the-year-round Santa Claus who hands out good things to good Exhibitors regardless of time, season or circumstance.

Exhibitors who have cashed in on PATHÉ PROGRAM, will tell you that "MR. PATHÉ is some Santa Claus."



PATHE



ALL MUSIC • ALL SOUND • ALL DIALOGUE

YEAR WITH A JINGLE OF BIG BOX-OFFICE RECEIPTS



THE MOST GORGEOUS SPECTACLE ever put on the audible screen! For a decade these Follies have been the criterion of all revues. Ten years of sensational success is your guarantee of box office success.



GEORGE GERSHWIN'S successful musical comedy operetta in an elaborate production. Gershwin, who wrote Rhapsody in Blue is America's most noted protagonist of classical-jazz. This entrancing musical comedy, with its lilting tunes and clever lyrics, is labeled sure-fire.



WILLIAM BOYD in a romantic, adventurous drama, photographed entirely in the famous Pathechrome color process. Locale the crimson mesa, the emerald canyon, the indigo sky of the great West.

Dry them tears!

the season of greater talking pictures is here —and Universal leads the parade—

LAURA LA PLANTE and **JOHN BOLES**

in

LA MARSEILLAISE

With Lucien Littlefield. Story by Houston W. Branch. A Paul Fejos Production. Charles Wakefield Cadman's music.

HELL'S HEROES

PETER B. KYNE'S First Story in Sound. With CHARLES BICKFORD, RAYMOND HATTON, FRED KOHLER, Leyla Georgie. Directed by William Wyler.

JOSEPH SCHILDKRAUT

in

The NIGHT RIDE

With EDWARD G. ROBINSON and BARBARA KENT. Story by Henry La Cossitt. A John Robertson Production.

THE STORM

A smashing outdoor talking drama made from the famous stage hit by Langdon McCormick.

BIG PICTURES... hit after hit... Comedy... Drama... Outdoor Specials... Sex Appeal... **EVERYTHING** to make your box office happy... Look 'em over... Get out your dating book for listing the strongest squad of box office slayers in the business... Play 'em day after day... week after week... All from **UNIVERSAL**... Each smashing talkie with a silent version just as good... Presented by **CARL LAEMMLE**

MARY NOLAN

in

SHANGHAI LADY

With James Murray, Wheeler Oakman. From the play by John Colton, author of "Rain." A John Robertson Production.

THE COLLEGE RACKETEER

With James Murray, Kathryn Crawford, Jackie Hanlon, George Hackthorne. Story by Lambert Hillyer. A Reginald Barker Production.

JOSEPH SCHILDKRAUT

in

MISSISSIPPI GAMBLER

With JOAN BENNETT. Story by Leonard Fields and Karl Brown. A Reginald Barker Production.

The SHANNONS of BROADWAY

starring

The GLEASONS

James and Lucille. With Charles Grapewin, Mary Philbin, John Breeden. An Emmett Flynn Production.

MARY NOLAN

in

UNDERTOW

With John Mack Brown. Story by Wilbur D. Steele. A Harry Pollard Production.

The COHENS and KELLYS IN SCOTLAND

starring

GEORGE SIDNEY
CHARLIE MURRAY

Don't fail to read complete details in **UNIVERSAL WEEKLY**

FORWARD MARCH with UNIVERSAL

Gov't Picks on Pictures

(Continued from page 11)
total of about 660,000 shares of Loew's gives Fox actual stock control of Loew's.

It is not thought that Fox's additional buy of 225,000 shares of Loew's is concerned in the action instituted by the government.

Filing of the anti-trust suits against Fox and the Warners indicates one thing rather clearly—that the picture industry is not to be included in the "playing ball" attitude now understood to be the policy, at least temporarily, of the administration.

While the papers in the suits were in transit from the Department of Justice to the New York district attorney for filing last Wednesday, the President was in the midst of a series of conferences urging big business to expand to overbalance the general panicky feeling throughout the country following the Wall Street bust.

Picture industry heads were not included in those conferences but inside reports had it that Mr. Hoover had let his attorney general know that because of these appeals to business the general bearing down under the business controlling laws, so previously stressed, would be held in abeyance.

Hence, though known for a few days prior to the actual filing that the Fox and Warner suits were on the way, they did come with somewhat of a surprise, particularly that against Warner Brothers.

Back of those suits is an inside story the major portion of which has been reported during the past several months.

Several factors played an important part in the government's move.

Possibly most important of these first came to the surface with the

criminal indictment secured by John H. Amen, special attorney for the department, when he was denied entry to the coast as a part of a planned civil suit on, principally, the question of restraining trade through protection on play dates on the West Coast.

This brought Amen to the attention of the new attorney general, Mr. Mitchell, who was looking for action somewhere to stop the continually growing attitude of business generally as to the anti-trust laws.

Following upon the heels of this indictment, from the Washington end, and hitherto not previously referred to, was a misunderstanding regarding certain evidence upon which Amen expected to carry his California case to a conclusion. With this evidence in the hands of Mitchell, Amen was hurriedly ordered in from the coast. He came in such a hurry that airplanes were utilized.

Amen denied that the evidence in the hands of the attorney general was that upon which he hoped to win his case. When his papers brought from the coast were gone over by the department he was given full charge of that proceeding. He was also immediately assigned the task of going over the various mergers, consummated and contemplated, including those approved by the previous administration of the anti-trust division under Col. Wm. J. Donovan.

Important was the removal of C. Stanley Thompson from his assignment of handling all picture cases. Thompson had been mainly responsible for the previous policy of approval in advance.

Tough on Fox
The Fox-Loew deal, current, was the first delved into by this attorney selected to put new life into the anti-trust laws. That delve was not made until Fox had completed the Loew deal. He was actually left holding the bag with the department sewing him up completely. The Fox-Loew deal had been previously approved by Thompson for the department.

Amen finished the departmental assignment in short order, prepared the papers in readiness for the printer and left for the West Coast to pick up that case. He immediately became active there. Meanwhile the Fox-Loew deal papers remained on John O'Brien's desk until a week ago, when they were called for by the attorney general. The part of Mr. Mitchell was looked upon for a time as a part of the "hands off" policy. That, though, was soon dissipated. Even the previously planned inner-conference within the department was sidetracked with the order for filing understood to come direct from Mitchell.

Congress was to assemble in regular session 10 days later.

Warners' 28% Buy
The papers were rushed through with such dispatch that they were not even printed in advance. It is said.

It was not until Warners acquired the Fox 28% of First National that the Warner action was seriously considered, from report. This is mentioned in cold legal phrasing in the petitions as drawn by Russell Hardy, whose name appears on the two documents along with those of Mr. Mitchell, Mr. O'Brien and Mr. Amen.

It is believed here that the suit was unexpected to the Warners. Further indicating the Warner suit was not anticipated beyond possibly a short while ago, the Warner attorneys made but few trips here to the department in contrast to the many visits of the Fox counsel.

Hays' organization's legal lights were also here.

The wide contrast between the previous administration policy and that now in control in handling the picture industry becomes particularly apparent. Department has attacked from another angle, too, declaring criminal indictments were in the offing if enforcement of arbitration awards was attempted. This resulted in the stoppage of all arbitration. This came practically at the same time as the suits.

If Congress now goes into reverse, and lets through the Canon Chase censorship and Brookhart's federal control proposal, the rout might be declared to be complete.

The Walsh resolution asking for information on the department's picture activities was hanging over. Brookhart had been making speeches, and the Iowa Senator, it now develops, was quite a prophet. Brookhart, too, had plenty of ques-

tions to ask the department. And then there were rumblings coming from King of Utah. Observers see a check not only on King, but Walsh and Brookhart in the filing of the Fox and Warner suits.

Records of the Department of Justice will not disclose any formal complaints from individuals or organizations on either the Fox or the Warner cases, accounts agree.

Mayer's Visits

What efforts were put forth to bring on the suit by officials of Loew, particularly those who were reported to have been caught unexpectedly, have not come to the surface. Louis B. Mayer has been here and at the White House on many occasions. White House executives went out of their way to give assurances that Mayer's visits

had nothing to do with the department's investigation. Mayer himself went on record with the statement that "it was all too complicated for him to meddle in."

The legal aspect of the present suits gives the department the edge say attorneys here. They were brought under the Clayton Act, which creates a very narrow issue. It leaves the department facing only the necessity of proving that in the acquisition of the competitor's stock "may substantially lessen competition" between the acquired and acquiring companies.

Says Washington officially and unofficially, the picture industry is involved in a governmental entanglement that will create much interest in its development and final disposition.

Old Stunt Made New And New House Record

Joe Lee, RKO's Brooklyn dynamiter, made an old one look new last week to beat the rest of the circuit on comparative gross with "Isle of Lost Ships" (FN).

He rented an ambulance from St. John's hospital for \$30 and planted it in front of the theatre with a driver and nurse in attendance. A sign on the rig offered free rides to those who fainted while seeing the picture.

Inside the theatre Lee handed out salts to patrons growing limp over the film.

Lee's stunt broke the house record with a mediocre picture.

ON WITH THE DANCE

A Story of the Younger Set

MEMBERS of a small country club in Connecticut tried to economize by installing Mechanical Music to replace the small orchestra, which supplied music for the youngsters to dance each Friday evening.

The plan worked once, but the next Friday evening the little orchestra was back on the job.

"What's the matter with your swell music box?" a father asked. "Wouldn't you rather dance to Whiteman or Vallee music than to that tin pan band?"

Junior shook his head and quoted the sadder of the Two Black Crows:

"Even if it was good, we wouldn't like it." Mechanical Music is fine at home, but it hasn't got enough kick at a club dance."

* * *

What is true of dancing must be true of the theatre. Mechanical music cannot take the place of living music.

* * *

Americans pay generously for their entertainment.

Why Should They Forego the Pleasure of Real-Music-in-the-Theatre?

The American Federation of Musicians

(Comprising 140,000 professional musicians in the
United States and Canada)

JOSEPH N. WEBER, President
1440 Broadway, New York, N. Y.

Talkies!
—they are
looking for
talent—this
is today's big
opportunity

A DISC record of your stuff will open many more doors to you. Those desiring speaking or musical auditions for radio or moving picture engagements would do well to have them faithfully reproduced by RCA licensed electrical recording process and in the form of records which receive utmost attention at radio and picture studios. Such recordings represent time-saving, economical, dignified, lasting, faithful auditions, taken at the artist's convenience when the voice is at its best.

Complete facilities, conveniently located to the theatrical district, permit of carrying through the entire process of personal recordings in minimum time and at minimum cost. Auditions by appointment. Write or 'phone (Circle 9214) for further information.

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Exclusive furnishers of all waterproof materials to Public Theatres

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DOROTHY YOST

WRITING FOR

Metro-Goldwyn-Mayer

It's sweeping the country like wildfire!

SUNNY SIDE UP

with **JANET GAYNOR** and **CHARLES FARRELL**
presented by
WILLIAM FOX

6th record-wrecking week in Cincinnati after 4 amazing weeks at the Palace where record for **THE COCK EYED WORLD** was **SMASHED!** Now playing 2nd week, Strand, to capacity business ▼ ▼ ▼ ▼ ▼ ▼ ▼ ▼

5th sensational week at Strand, Louisville. Broke **THE COCK EYED WORLD** record and still playing to turnaway business.

4th S. R. O. week at Apollo, Indianapolis. Right on the heels of **THE COCK EYED WORLD**, smashing the record established by that record-smasher ▼ ▼ ▼ ▼ ▼ ▼ ▼ ▼

4th tremendous week at Chinese, Los Angeles and still playing to turnaway business ▼ ▼ ▼ ▼ ▼ ▼ ▼ ▼

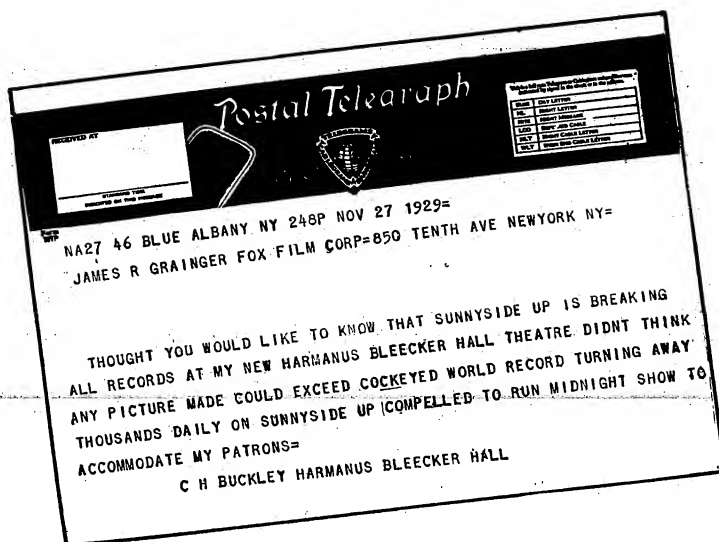
3rd smashing week at Strand, Milwaukee, following 18-hour day business resulting from capacity crowds clamoring for **THE COCK EYED WORLD** ▼ ▼ ▼ ▼ ▼ ▼ ▼ ▼

2nd week at Avon, Utica, normally a split-week house. Business so sensational picture held over and beating previous weekly record established by **THE COCK EYED WORLD**.

**Balaban and Katz
pick this winner to
open December 28
McVickers, Chicago**

RECORD after RECORD

HIT after HIT
FOX
WEEK after WEEK



Polish up the cash register and

get

HOT

for

PARIS



McLAGLEN sings
"I'm The Duke of KaKiak"
FIFI DORSAY sings
"Sweet Nothings of Love"
"If You Want to See Paree"

More cock eyed than THE COCK EYED WORLD, quaking with quips, one hearty, healthy laugh right after the other from start to finish at McLaglen and Brendel chasing the girls from Paris to La Havre, Fifi Dorsay in particular. THE COCK EYED WORLD and SUNNY SIDE UP are still breaking records — but just wait until this hilarious farce makes its bow — then you'll know what record breaking means.

JUST SCREENED
HOT FOR PARIS FOR ED BEATTY,
GENERAL MANAGER, BUTTERFIELD
CIRCUIT AND FOR HARRY ZEITS
OF STATE THEATRE, NEW BEDFORD.
BOTH AGREE THAT HOT FOR PARIS
IS A GREATER BOX-OFFICE AT-
TRACTION THAN THE COCK EYED
WORLD. YOU CAN TELEGRAPH
THEM FOR CONFIRMATION THAT
RAOUL WALSH HAS AGAIN HIT
THE BULL'S-EYE OF THE BOX-
OFFICE.

VICTOR McLAGLEN
FIFI DORSAY and EL BRENDEL

Dialog by William K. Wells

Music by
Walter Donaldson and Edgar Leslie

Story and Direction by
RAOUL WALSH

Released December 22nd

A Talking, Singing, Laughing Mirthquake
presented by William Fox

Give yourself a Christmas
present and grab this
Merrymoneymaker

HIT
after
HIT
FOX

97 1/2% Said it was Great

THE AUDIENCE VERDICT ON CHRISTIE TALKING PLAYS IS WHAT COUNTS

Read what the patrons said at the United Artists Theatre, Los Angeles when they played FORD STERLING in "The Fatal Forceps"

Ford Sterling's first all talking comedy is one of the FUNNIEST COMEDIES I've seen in a long time.

THE BEST COMEDY I have seen in a long time. That was A REAL GOOD-COMEDY for a change. Ford Sterling is great.

That comedy was the only good part of the show. I've NEVER HAD SO MANY LAUGHS over a talking comedy.

I certainly enjoyed the Ford Sterling Comedy. The comedy was VERY CLEVER and Ford Sterling was great.

Ford Sterling is a riot. I always like to see him. The COMEDY WAS A RIOT. Ford Sterling sure did make a come-back in this comedy.

Ford Sterling would be a great Jewish lawyer.

I never saw such a funny comedian as Ford Sterling. Very CLEVER COMEDY. I certainly am glad to see Ford Sterling again.

I like Ford Sterling very much. He's a great comedian.

Ford Sterling's comedy REALLY IS FUNNY. Of all the silly comedies, this was the best.

That comedy is the funniest thing I've seen in years. Ford Sterling is a real comedian.

That was the silliest comedy I've ever seen.

I think that was the CLEVEREST COMEDY.

Ford Sterling is A SCREAM in this comedy. I always like him.

Ford Sterling is A GREAT LAUGH-MAKER.

The comedy cures me of going to a dentist if they all do the same treatment like that.

Ford Sterling is great as a comic.

I thought I'd get sick I laughed so much at the comedy.

I always like to see Ford Sterling. The COMEDY WAS GREAT.

The COMEDY WAS A RIOT and Ford Sterling is very clever.

I liked that comedy enough to see it again.

That COMEDY WAS A SCREAM and Shows that Ford Sterling is one of the coming comedians.

The comedy was ONE LAUGH AFTER ANOTHER. That comedy CERTAINLY WAS ORIGINAL. I guess that's why I liked it.

Why don't they always have comedies like that?

Mr. Ford Sterling's character acting was the cleverest and holds a high place in my list of comedians. Talkies certainly improved Ford Sterling.

The FUNNIEST TALKING COMEDY I have ever seen. It's a scream.

Ford Sterling was a scream.

A person must be crazy to think up such a comedy, but I enjoyed it.

The comedy was THE BEST EVER.

I have never enjoyed a comedy like this one and Ford Sterling is just as funny and clever as ever.

I THOUGHT I'D DIE at that comedy.

Ford Sterling hands the people A BIG LAUGH with his funny comedy.

Ford Sterling is a great comedian and the comedy is a relief after the heaviness of the feature.

Wasn't that comedy a perfect one?

Ford Sterling and Bert Roach sure make a good comedy team.

VERY CLEVER COMEDY.

Very interesting and ENTERTAINING COMEDY.

It is a VERY GOOD COMEDY.

Ford Sterling is A RIOT OF FUN.

Ford Sterling is great in his character as a comic.

VERY CLEVER COMEDY—Ford Sterling is great.

Ford Sterling is marvelous in this CLEVER COMEDY.

Ford Sterling is marvelous in this clever comedy.

It is the first time I've seen Ford Sterling in over a year and he is great.

I certainly enjoyed the Ford Sterling comedy.

That's the first comedy I've really enjoyed in a long time.

A GREAT COMEDY. The best comedy since silent pictures went out.

Both the comedy and cartoon are VERY CLEVER. Ford Sterling hands you a BIG LAUGH with clever comedy.

HAVE NEVER SEEN SUCH A GOOD COMEDY.

The BEST COMEDY I'VE EVER SEEN. Enjoyed the comedy better than the feature.

The best comedy I have ever seen.

The comedy was PLENTY GOOD.

A VERY FUNNY COMEDY.

The comedy was A SCREAM.

That Ford Sterling is a very clever actor.

Crazy comedy, but I LIKED IT.

Ford Sterling's comedy is one of the BEST I'VE SEEN in quite a while.

GREAT COMEDY.

That certainly is an ENTERTAINING COMEDY.

Very good comedy in parts.

That comedy was funny.

The COMEDY WAS HILARIOUS.

The COMEDY WAS EXCELLENT and Ford Sterling sure makes a come-back.

The BEST COMEDY I HAVE EVER SEEN. One laugh after another.

COMICAL COMEDY and Ford Sterling was great.

I enjoyed that comedy thoroughly.

That was the BEST COMEDY I have ever seen in a long time.

I'd like to see Ford Sterling in an all-talking big feature as a salesman.

FUNNIEST TALKING COMEDY I've seen in ages.

Wasn't that COMEDY ENTERTAINING.

I REALLY ENJOYED Ford Sterling's comedy.

Ford Sterling is a real comedian who really acts funny.

The comedy was THE FUNNIEST THING.

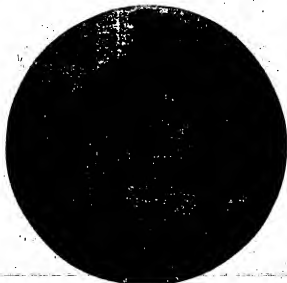
I liked that comedy for a change.

The most HILARIOUS COMEDY I've ever seen.

All over the country, Audience Approval—the thing that Counts the Most—is Piling Up Evidence that Christie Talking Plays are Topping the Field.



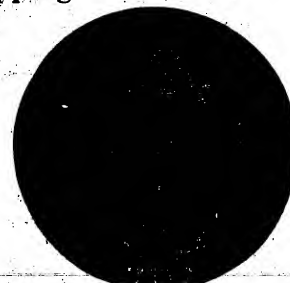
FORD STERLING
"The Fatal Forceps"



MARIE DRESSLER
"Dangerous Females"



BUSTER WEST
"The Dancing Gob"



TAYLOR HOLMES
"He Loved The Ladies"

PARAMOUNTS NEW SHOW WORLD IN TALKING SHORT FEATURES

ATLANTIC

(Continued from page 15)

fan") raves over "Atlantic." No adjective has been left out; no claim to the ultimate perfection is lacking. But Monty Banks is woefully miscast, sings (off key) Henley's ballad of soul-mastership and captaincy of fate; the captain exhorts everyone to "Be British," and the remaining passengers sing a hymn while the vessel is sinking. It should be said that the evidence given to the American commission during the inquiry into the sinking of the "Titanic," upon which Ernest Raymond's play was based, failed to show any truth in these alleged incidents.

Once, and once only, does Dupont approach realism—when he shows the engine room men standing around and whispers are heard,

"Perhaps there's a chance," "I'll like, over the top," and the like. Claiming to be realistic, this is the film's one point of true realism, its real dramatic moment.

Cast, seldom become human beings. They are shown as, and they remain, stock figures of melodrama: the young husband with a pregnant wife, the cheating elderly husband with a tearful wife and an angry daughter, the heroic old cripple and his equally I-will-never-leave-you wife, the blasé drunk, the lip-chewing young officer, the mild and peacefully calm amid-dangers parson. All stock types.

"Atlantic" is a fine piece of craftsmanship, but it is untrue to life on the one hand and it is not entertainment on the other. Credible correspondents say it is a great success in Germany. German masses are entertained by vivisectioned gloom and detailed morbidity. They enjoy the oblique expression of sadism. It is true that "Nibelungen" took more money in Germany than any other German film yet made. But it is also true that in the Anglo-Saxon countries it died overnight.

Rush for the boats is finely staged; the collision with the iceberg is weak and lacks conviction. Engine room scenes, especially the closing of the watertight doors, are splendidly done. Scenes on the bridge are bad. And so much is the thematic action confined to a small group of first class passengers that the audience effect is apt to be antagonistic as an unconscious protest against the implied contempt for the other classes.

Acting is fair, with John Longden outstanding. Franklin D'Yall convinces at first, then tails off into a stock figure. John Stuart gives

a good performance as a machine-made young husband, and the rest of the cast is negligible. *Frat.*

FORWARD PASS

(ALL DIALOG, with Songs)

First National production and release. Featuring Douglas Fairbanks, Jr. and Loretta Young. Directed by Eddie Clive from story by Harvey Gates. Dialog created by H. E. Rogers. Music and lyrics by Herb Magidson. Supervised by Ned Martin. At Strand, New York, week Nov. 29. Running time, 74 minutes.

More football backed by a quartet of tunes, one of which Loretta Young warbles. Grid stuff is good but short of a big punch. Mainly due to Warners being handcuffed on exterior sound and not taking the trouble to transpose the roar of the crowd from sound track to disk and cut it in the way the game as well as just using unimportant newsreel shots, one carelessly. Packs some laughs and should do average business in most program houses. Where they're fed up on the collegiate thing this one will likely have a time making the grade.

Young Fairbanks and Miss Young make a likable screen couple, the latter stepping out to warble in contralto which is not hard on the ear. Seconded by a male quartet in later choruses, Miss Young's debut as a songstress of the "intimate" type is okay. Fairbanks is film cut to stand up to football measurements, and when off the field plays oke, closely pursued for actual performance by Allen Lane as the undergraduate heavy. Comedy angle is tossed to Guinn Williams and four supposed freshmen who find repeated trouble with upper classmen.

There is just one of those things in having Fairbanks, regular quarterback, voluntarily resigning from the squad after getting banged up in a mid-season game. Coach sics the campus Cleo on him as the decoy to get him into his togs again. He gives in and just before the big game discovers the frame.

Between that wallop and his rival, who is playing end and stalling on going down under passes, Fairbanks looks bad in the first half and is yanked. Heavy takes an injury to get out. The two boys then mix hand-to-hand, but make it up in the dressing room before the squad troops in for the rest period.

During the last quarter the girl gets a note to Fairbanks which squares everything. When called upon to go back into the game he asks that the former "menace" also be sent back to end. Between the two they forward pass the other team to defeat in the last five minutes to win.

Photography is generally good, also recording. An interior train sequence is particularly noteworthy for sound in that the chugging of the engine up front, as well as its whistling, has been retained to undertone the dialog throughout this passage. The only time it quits is during Miss Young's song. A swell piece of work which fully attains a realistic effect. Other sound concentration lists particular pains with supposed cheering sections for yells in close-up.

"Hello, Baby," has evidently been selected as the plug tune, reprised any number of times, vocally or instrumentally. Doesn't sound like a "natural" but possibly may get somewhere through forcing. Other numbers suit the purpose without readily threatening to install themselves as spontaneous guests in the average memory. Specialty girl trots out at a sorority house dance to do "Huddlin'."

Nice, average college picture held back a little too long for release, in view of the preceding strong football screen matter which has been around this fall. *Sid.*

HEARTS IN EXILE

(ALL DIALOG, with Songs)

Warner Bros. production and release. Based on play by John Ossenham. Scenario and dialog by Harvey Gates. Directed by Michael Curtiz. Theme song, "Like a Breath of Springtime." Lyrics by Al Dubin. Music by Joe Burke. Dolores Costello starred. At Colony week Nov. 29. Running time, 82 minutes.

Vera Zvanova.....Dolores Costello
Paul Pavloff.....Grant Withers
Serge Palma.....James R. Kirkwood
Dimitri Ivanova.....George Fawcett
Governor.....David Torrence
Anna Rascova.....Olive Tell
Rat Catcher.....William Irving
Soldier.....Tom Dugan
Maid.....Rose Dione

As a programmer, not half bad. Holding the interest throughout, with well-knit scenes and action, the suspense always beautifully sustained and a theme song that's better than the average in program talkers.

Along about the second reel the story is slowed up considerably, but quickly regains its pace and drives along to the finish with one situation on top of another redeeming. Strength lies not only in interest story creates but in surprising turns it takes. Even ending is different, with audience left to decide whether it is a happy or unhappy one.

A lot to the story of "Hearts in Exile" (Continued on page 31)

Many thanks to those who gave me such invaluable assistance in my recent talking picture debut.

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Managers:

The Rudy Vallee show will test the showmanship of every local theatre manager in the nation. An opportunity that comes once in a life time for you to show your mettle.

VALLEE IS THE BIGGEST FREAK ATTRACTION OF THIS OR ANY OTHER SHOW AGE ... A charming and modest young genius with the Gift of the Gods in his Voice.

He is HOT in New York. He is HOTTER in your own town.

The BIGGEST personality on the air ...

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AND THE BIGGEST IN THE HEARTS OF ALL WOMANKIND ...

50,000,000 WOMEN CAN'T BE WRONG!

A BIG SHOT RIGHT IN YOUR LAP.



RUDY
VALLEE
THE VAGABOND LOVER

DIZZY GROSS AS WITH DAME TROUBLE

**NEW YORK ON WHOOPEE
JAG AS GREAT AMERICAN
CONSOLER KICKS ALL-TIME
GLOBE THEATRE RECORDS
INTO THE NEXT COUNTY...**

**THREE WOMEN SWOON
AS RUDY BREAKS THEIR
HEARTS WITH LOVE SONGS**



Flappers and Flippers . . . Debbies and Dowagers . . . House-wives and Ex-wives . . . Spinsters and Grand-mothers Jam Globe to Rafters . . . and DRAG IN A RELUCTANT ARMY OF MALES WHO GO TO SNEER AND COME OUT TO CHEER!



**In all truth...in all logic...
THE MIGHTIEST INDIVIDUAL
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OTHER SHOW AGE.**

THE VOICE IS ALL THAT MATTERS





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to your box office — and to give them full enjoyment of the show — is now ready for installation as a part of your standard Western Electric Sound System.

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HAROLD FRANKLIN

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Now the
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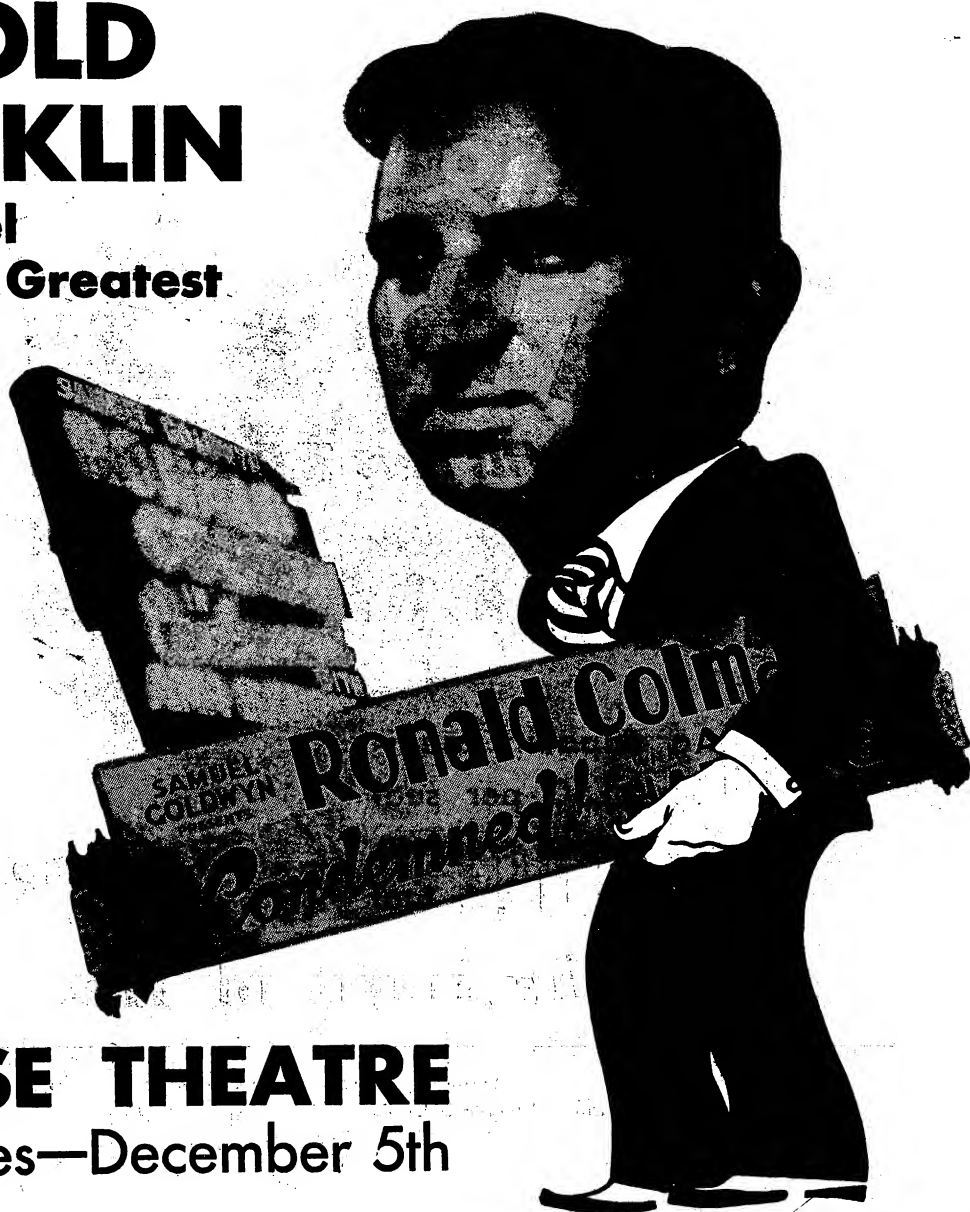
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This is a great showman's tribute to a great picture.

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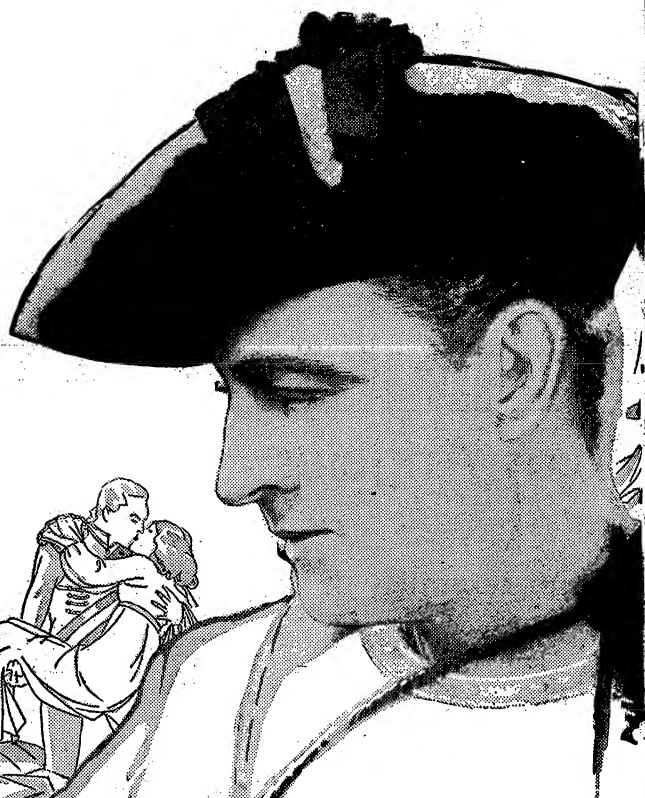
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WOWO Fort Wayne	WREC Memphis
WABC New York	WIBW Topeka
WLBW Oil City	KFH Wichita
WCAU Philadelphia	KHJ Los Angeles
WJAS Pittsburgh	KDYL Salt Lake
WEAN Providence	KFRC San Francisco
WFBL Syracuse	KFPY Spokane
WSPD Toledo	WMT Waterloo, Iowa
WMAL Washington	WFIW Hopkinsville, Ky.

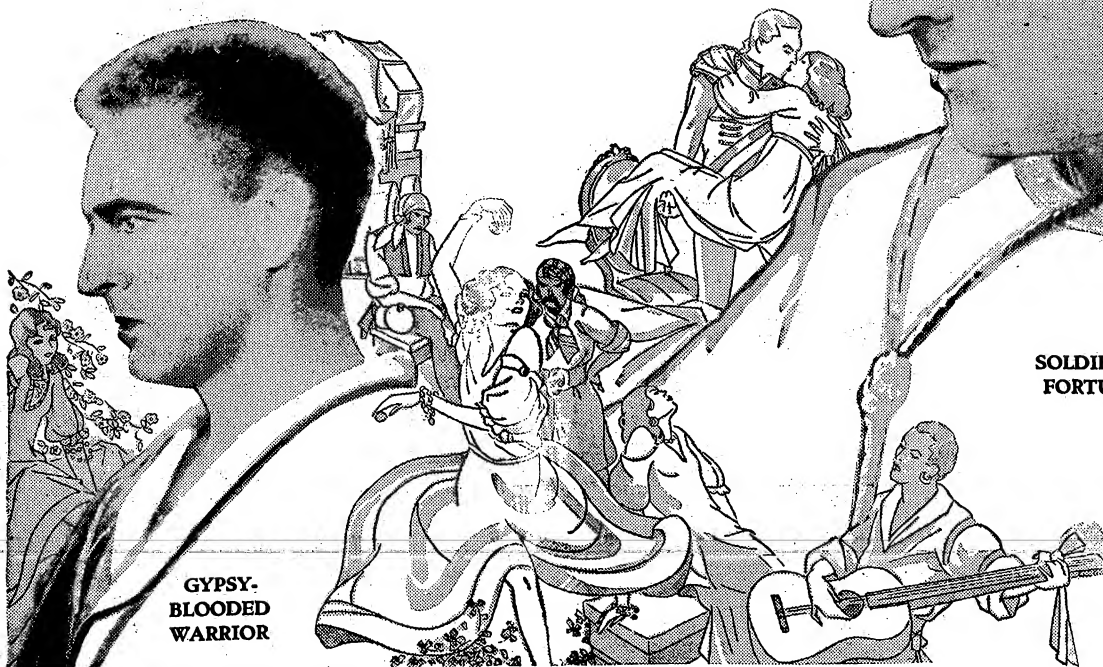
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The Long-awaited **TH** **JOHN BARRYMO** *in His First Talking Picture* **"General Crack"**

LAST night a capacity audience paid \$5.50 per seat to acclaim this epochal premiere. The cheers and applause that greeted John Barrymore in his greatest picture is just an indication of what you can expect when you play it at popular prices.



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IRRESISTIBLE
LOVER

with LOWELL SHERMAN, MARIAN NIXON, ARMIDA, HOBART BOSWORTH

From the novel by GEORGE PREEDY. Adapted by WALTER ANTHONY

Screen play and dialogue by J. GRUBB ALEXANDER

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**Big Names!
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RUDY VALLEE

**SONG HITS BY WALTER DONALDSON, IRVING BERLIN
and LARRY SPERRY... REVUE STAGED BY JOHN W. HARRIS**

**STORY BY J. P. McEVY and MILLARD WEBB
DIRECTED BY MILLARD WEBB. BALLET BY TED SHAW**

**QUEEN OF PARAMOUNT'S
NEW SHOW WORLD**

HEARTS IN EXILE

(Continued from Page 23)

Erlic," the material available having been plenty sufficient without need of padding. It concerns the love between a fish dealer's daughter and a young medical student who likes his booze better than his studies. While it sometimes lacks logic, faults in this direction are not so glaring as to injure picture's chances with average audience.

Marriage to a baron interrupts the love affair, but it blossoms again in far-off Siberia when both husband and former sweetheart are exiled there to serve terms for various offenses. The hero, sorry for the wife and baby, changes identification with the husband and rival to allow the latter liberty within two years, but the heroine-wife unknown to both has gone to Siberia to be with her husband, the switching thus throwing her with the other.

Neither seems to mind this a great deal until the husband, in effecting an escape, turns up to take the two with him and learns the actual state

of affairs, killing himself as a martyr or something.

Part in the escape kills hero and heroine's chances for a likely pardon, everything having been badly bungled up.

More than the usual human interest and appeal here, with the sequences bringing out the horror of Siberia and lot of exiled prisoners, impressive, to say the least.

In direction, Michael Curtis has turned out a neat job, free from many of the faults that pictures based on similar stories ordinarily have evidenced.

The theme song, "Like a Breath of Springtime," running through the action at appropriate points, is a melody that ought to have a place on everybody's whistle. Song has chances of being a fair hit.

Acting o. k. throughout, Dolores Costello doing the leading femme role competently. Opposite her, Grant Withers is an excellent type as the hero, while James R. Kirkwood, in spite of his pronounced English accent, cuts an impressive figure as the luckless baron. Although most talkers he has appeared in have not brought out his voice clearly, George Fawcett's here is always distinct and audible. David Torrence's part as the Governor at the Siberian prison is not an important one, but well done. Others are very minor.

Recording and photography good. Char.

THE ROYAL RIDER

(SYNCHRONIZED)

First National production and release starring Ken Maynard. Olive Hasbrouck and Philippe De Lacey in cast. Charles E. Rogers the producer. Directed by Harry J. Brown; story by Nate Getzert; titles by Leslie Mason. Ted McCord, photography. Cast: Olive Hasbrouck, Philippe De Lacey, Theodore Lorch, Joseph Burke, Harry Semole. At the Columbus, N. Y., as half of double bill, Nov. 28. Running time, 68 mins.

Ken Maynard has been moved from a western locale to a mythical kingdom in Europe as the owner of a wild west-show. While there is none of the six-shootin', rip-roarin' action, there is plenty of good comedy to recommend this picture where silents are still used. Pleasing musical score accompanies for the wired houses. There are also a few sound effects, but no dialog or vocal bits.

Philippe De Lacey is king of Al-

vania, the palace looking like a fired up rancho somewhere in the west.

Love interest is Olive Hasbrouck, whose main duty is to look nice at all times. She ensnares Maynard and some of his cowboys to remain at the palace where they upset in slapstick fashion a plot of a scheming prime minister to kidnap the young monarch. Free-for-all in the final reel brings more laughs per minute than a dozen average westerns. This sequence alone makes picture fair entertainment. Some roping stuff worked in for additional laughs.

Picture is slow during its first half and often fltered in its direction. Titles only fair and photography ditto.

Comedy this one's selling point. Char.

TANNED LEGS

(ALL DIALOG With Songs)

Radio Pictures production and release. Directed by Marshall Neilan. Musical comedy book by Louis Seracky. Music and lyrics by Oscar Levant and Sidney Clare. RCA sounded. Ann Pennington featured in cast including Arthur Lake, Dorothy Revier, Sally Blane, June Cuyler, Albert Gran, Allan Kearns. At Hippodrome, New York, week Nov. 30. Running time, 68 minutes.

A musical comedy on the screen needs a punchier story than this has to get out of the average programmer class. "Tanned Legs" has mostly legs and anatomical displays in bathing suits, secondly clothes and society stuff the flaps may go for to an extent. It can be exploited as a musical comedy and hold up better under that billing.

Ann Pennington, featured in the billing but not the lead in the picture, tans more than her legs at the ritzy beach club where the plot is set. Penny wears some awfully summery bathing apparel. Looks like a kid at times, and at other times facially older than the girl she plays. From the chin down, however, always the knockout Pennington, and nothing hidden here.

Mother and father are in their second respective childhoods. She's playing around with a boy and he with a gal. Eldest daughter has fallen for the scoundrel who poses as a millionaire but is the under-cover lover and con partner of father's chicken. Youngest daughter loves a boy she won't marry until untying the knots in her parents' heart affairs. Mother's boy friend is the boy friend also of Penny, who isn't really one of the family but is around enough to be.

Musical numbers are tossed in at random in the guise of rehearsals for the charity show. Tunes are sung at each other by the numerous and somewhat mixed up teams of lovers. The reprised theme song is "You're Responsible," not bad, while in back of it musically is "How Lovely Everything Could Be." A couple of comedy songs dependent on their lyrics quicken the pace. It's down to 68 minutes, which lessens chances of dragging. Big.

Mitchell Lewis, George Duryea, Chas. B. Middleton, Walter Long, "Strictly Business" Radio.

Gottesman's Itch

Al Gottesman wants to become a chain owner once more. He sold his New England circuit to the Warners for \$7,000, 000 only a few months ago.

Al said yesterday: "I guess it's in the blood but I'm coming back into the field. I'll buy a small chain in any part of the world where a little doctoring will put it on the mend."

Skouras' Shifts

Spyros Skouras as Warner theatre head is doing a little shifting while contemplating some more. He may send his brother George, assistant, in New York, back to St. Louis to oversee the 35 houses there.

In the New York territory Harry Charnas will replace Moe Silver, who takes on the same duties along the Pacific for the Warners.

Endorses Sunday Pictures

Algona, Ia., Dec. 3.

Algona Community Club financed a special election here last week at which Sunday movies were endorsed by a three to one vote.

R-K-O Bargain Pass Books

Chicago, Dec. 3.

A drive based upon what will be known as R-K-O Show Pass Books, will give the buyers tickets worth \$5.50 for \$5.00 and \$2.75 for \$2.50. Tickets will be in 5, 10, and 15 cent denominations and good until used.

R-K-O salesman receives 10% of all he collects. Much responsibility rests on the individual manager, in effecting tie-ups.

Plans Small-Town Chain

Los Angeles, Dec. 3.

Ezra Skirball, former Cleveland, O., picture distributor, plans a chain of small town houses in southern California.

Nucleus is the Montrose theatre at Montrose, Cal., opened this week after a month's darkness. Skirball leased it from the Montrose Amusement Corp.

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THEATRE MANAGER

With 21 years' experience in vaudeville, picture and concert field, aged 39, desires position in theatre, or any other executive capacity. Past six years house manager of the Eastman Theatre. References and further information if interested.

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JONES and HULL

Featured in F. & M. "SWEET COOKIES" IDEA Thanks to FANCHON & MARCO Direction SHALLMAN BROS.

CHARLES

HELEN

ROYAL

Late of "Almanac" VERSATILE VARIETY DANCERS With Jack Partington's "Mardi Gras" NOW AT PARAMOUNT, NEW YORK

PINKEY

SOLLY

TWO GOBS

LEFF

NOW AT

FIELDS

PARAMOUNT, New York

(WEEK NOV. 29)

Featured with JACK PARTINGTON'S "MARDI GRAS"

P. S.—THANKS TO MR. GUNTON AND CRACKER JACK CO.

Personal Direction LEDDY & SMITH

AFTER A SUCCESSFUL TOUR OF VAUDEVILLE

STEVE SAVAGE

APPEARING AT CAPITOL, NEW YORK, THIS WEEK (NOV. 29)

FROM COAST TO COAST

A Fox West Coast Theatres Unit

FANCHON & MARCO "IDEAS"

FEIST

"LOVE M

*The One Big
FOX TROT HIT!*
by IRVING CAESAR & CLIFF FRIEND

"SA

RUDY VALLEE'S SUCCESSOR TO 'VAGABOND LOVER'

"Love Made A Gypsy

by FRED PHILLIPS, HARRY DE COSTA & LEON ZIMMERMAN

"MY

*All the Hits from
the R-K-O Production*

*"You Can't Go Wrong
With Any Feist Song"*

LEO. FEIST, INC., Cor. BROADWAY & 42ND ST. (ENTRANCE ON BROADWAY)

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[DETROIT]
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MELBOURNE, AUSTRALIA 276 COLLINS ST.

HITS — and how

The World Wide Waltz Hit!
English Lyric by Dolly Morse and
Music by T. Aivaz

DISFIED

Out Of Me

A POWERFUL WALTZ BALLAD!

VICTORY

Ned Miller, Carmen Lombardo & Jules K. Stein

RIO RITA

by
HARRY TIERNEY
& JOSEPH McCARTHY

RDWAY and 50TH ST., NEW YORK
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BOSTON
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LONDON, ENG.
138 CHARING CROSS RD.

PARIS, FRANCE
30 Rue de l'ECHIQUIER

BERLIN, GERMANY 37 LEIPZIGER STRASSE

Dance
Orchestrations

50¢

FROM YOUR
DEALER
OR DIRECT!

FEIST

"LOVE M

*The One Big
FOX TROT HIT!*
by IRVING CAESAR & CLIFF FRIEND

"SA

RUDY VALLEÉ'S SUCCESSOR TO 'VAGABOND LOVER'

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MELBOURNE, AUSTRALIA 276 COLLINS ST.

HITS — and how!

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English Lyric by Dolly Morse and
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DISAPPOINTED

Out Of Me



A POWERFUL WALTZ BALLAD!

VICTORY

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RIO RITA

by
HARRY TIERNEY
& JOSEPH MCCARTHY



WAY and 50TH ST., NEW YORK
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Dance
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50¢ FROM YOUR
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IF



VENUS DE MILO HAD TWINS

it wouldn't be any more exciting than the excitement this industry will shortly witness with the arrival of

RAMON NOVARRO

in the great musical romance

DEVIL MAY CARE

Broadway's newest \$2 attraction
opening **DECEMBER 23rd** at the
ASTOR THEATRE



DUNCAN SISTERS

in the comedy-drama
of Songs, Love and Thrills
IT'S A GREAT LIFE
(With Technicolor)



Bessie LOVE Charles KING

in a grand love story told
in song and dialogue
HAPPY DAYS
(With Technicolor)



NORMA SHEARER

in her most thrilling
romantic talking appearance
THEIR OWN DESIRE

We said The Best was yet to Come! And More on the Way!

METRO-GOLDWYN-MAYER

THE THEME SONG OF SUCCESS!



Now you can offer
your patrons

COLLEEN MOORE

"GREATEST BOX-OFFICE DRAWER IN PICTURES"



TECHNICOLOR



COLLEEN AS THEY LIKE HER



GREAT SUPPORTING CAST



A DIFFERENT COLLEEN

FOOTLIGHTS and POOLS

By Katherine Brush
with
Raymond Hackett
and Frederic March
Scenario by Carey Wilson
A William A. Seiter Production
Presented by
John McCormick

Colleen as they like her—
seen her before, in a spec-
tacular color extravaganza.
She sings "If I Can't Believe
You," "You Can't Believe
My Eyes," "Other song hits
include "Pilly Pom Pom
Plee" and "Ophelia Will
Fool You."



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FIRST NATIONAL
FIRST

And don't forget "SALLY" is just around the corner!

Publix After More and Better Acts For Units—Long-Term Options

Publix is engaging as many standard vaude acts as may be placed for the stage units, with options for additional units, thus sewing up talent for as long as desired. New production regime in Publix is dictating that more and better acts should be used, with some units now having six and seven different turns, although some are singles. Formerly four acts was the average.

The Publix claim is that it has the best comedy acts now. While newcomers of promise are encouraged more "names" from vaude and kindred fields are sought.

Among comedy acts now on the circuit are Hal Sherman, Seed and Austin, Carlton and Blue, Harry Savoy, Joe Browning, Bob La Salle, Roy Sedley, Ed and Tom Hickey, Egan and Cannefax, Lang and Haley, Senator Murphy, Bayes and Specht, Jimmy W. Dunn, Johnny Burke, Joe Penner, Ross and Edwards, Art Frank, Ralph Whitehead, Ed Norworth and Ed and Martin Beck.

Most of these graduated to picture houses from vaude.

Reports

Publix bookings for units the past two weeks shows a lull. Only 10 acts were taken up.

Those okayed are Renie Riano, Felovis, Rome and Gault, The Berkoffs, Two Black Dots, Jean Boydell, Monro and Grant, Varsity Four, Ducaillon, Five Entor Girls, Ford and Whiting, Chester Fredericks, Bert Gordon, 'Lassiter Bros., Madeline McKenzie, Norton and Haley.

Some of the acts are repeat bookings.

Withers With Publix

Charles Withers and his "Opportunity House" standard in vaude many years, goes to Publix to head a unit built around the act and called "Now and Then." Jack Partington is producing, opening date at Paramount, New Haven, Dec. 12.

Others in cast are Tommy Wonder, Ward Sisters, Bendova and Gamby-Hale Girls.

LAUDER'S SCREEN TESTS

Hollywood, Dec. 3. Sir Harry Lauder took a couple of tests last week at Paramount. Not known that company will use the Scotch humorist or whether the tests have some other angle.

Geo. Choos' Appendix

George Choos was stricken suddenly Sunday with a bursted appendix and taken to French hospital, New York.

He underwent an operation immediately, and will pull through.

Story on Vaude

Hollywood, Dec. 3. Nick Grinde, director with M-G-M, will have his first "Statepost" story published in the issue of Nov. 30. Title is "Where's Vaudeville At?"

KNOCKS WIFE OFF PIANO STOOL FOR A LAUGH

Comedy lyrics are not the only funny things pulled off in music publishing houses, according to Solly Cohen.

Just an average day brings in any number of foolish requests, such as a dance team wanting to know what key they could dance "Strutters' Ball" to, or a colored tenor wanting to sing "Ireland Must Be Heaven, 'Cause My Mother Came from There."

Recently a vaudevillian requested some songs for his act. When asked what kind of turn he did, he replied, "Imitations of animals and birds."

He was given an orchestration of "Listen to the Mocking Bird." Acts from the sticks often bring in unexpected laughs when after new numbers. A man and woman recently arrived, explaining that all their material was specially written and that they wanted a substitute for their third number—feeling that they were getting a little mechanical. Their get-ups were strictly low-comedy, but they were

ushered into a studio to run over the number so the song-writers could get some idea of their style.

The number proved to be "Gunga Din," with the woman accompanying her partner at the piano. When he reached the line, "They have belted you and flayed you," he halted off and struck the woman on the chin, sending her flying off the piano stool.

The spectators received this piece of business with plenty of mirth. "That's what it does to audiences. It kills them," said the singer proudly.

The team was advised to keep the number in as no better substitute could be found. The woman meanwhile had picked herself up and was gingerly feeling her chin.

"See that blue spot on her face?" asked the man. "Sometimes I forget and hit her too hard."

"That's right," said the partner. "He's always clowning."



GEORGE S. BROOKS

Has written some of most popular short stories published by "Saturday Evening Post," "Scribner's," "Harper's," etc. His play, "Spread Eagle," produced by Jed Harris, received outstanding seasonal notices. Now with Fox Film Company and very happy. Remaining there indefinitely.

Direction SIDNEY PHILLIPS, 234 West 44th street.

DOW-HOWARD CLINCH

Agents Battle Over What May Have Been Said to Lady Manager

Indie vaude agents are discussing the wrestling set to that A. B. Dow and Sam B. Howard had in Howard's office in the Bond building. It occurred over the booking of the William Seabury act for one of Dow's houses. Dow claimed Howard said some uncomplimentary things to the woman operating the house where the Seabury act played. A claim was made that a change had been made in the turn without notifying Dow.

An eyewitness claims Dow walked into Howard's office. Words flew, and some naughty words, too. Dow is said to have gotten a hammerlock on Howard's windpipe. Howard's language was choked for the time being until the combatants were separated.

No blow-by-blow broadcasting of the bout, although later each combatant spied his own vantage.

W. B.'S FLATBUSH SHORTS

Shorts made at Warners' Flatbush studio include Joe Frisco, Rose Perfect and Orth and Codee.

Latter team have made half a dozen previous recordings for Warners. Latest has Harold Morava and Florence Vernon in support.

Holtz on Loew

Lou Holtz opened 20 weeks for Loew in Boston this week. Booked through the Morris office.

Loew's Trying Presentation Unit, Shaved Down to Vaude Bill's Cost

Use for Vaude

Advantageous use of vaude in sound houses, as advertised in the El Tovar theatre, Crystal Lake, Ill., house program: "Betrayed! She had placed faith in a man who sought to blackmail her, and, rebelling, to save her honor she—

"Added 8 Acts of Radio-Keith-Orpheum Vodvill!"

N. V. A. GAINS 1,200 NEW MEMBERS IN DRIVE

Ending last Saturday, the special drive for membership by the national Vaudeville Artists had netted that reorganized club 1,200 new members. Over 1,500 applications had been received during the three months the drive was on.

Considering the variety playing situation for past months, the hundreds of new members gained in such a short while is said to be gratifying to the N. V. A. officers.

The campaign for increased membership is to continue. It takes in all of the variety branches of the show business.

No date as yet has been set for the formal opening of the N. V. A. Sanatorium at Saranac. This is reported due to the condition of uncompleted installation. A probable day is set as New Year's or before.

Moran and Mack Split; Bert Swor as New 'Moran'

Hollywood, Dec. 3. Moran and Mack have split. "Moran" the IVth or Vth, didn't like the way Charlie Mack, who has a 40 page contract with Paramount, was cutting him in on the take, so he told his employer and blew.

Mack, who supposedly owns the trade mark of "Moran and Mack" and "Two Black Crows," gets better than \$100,000 for each picture he makes.

Mack is now dicker with Bert Swor, one of his former "Morans," to do "Two Black Crows in the A. E. F."

George Searcy, the present "Moran," threatens action for an accounting.

Moran says he has been receiving \$200 weekly for each week worked, whether vaude, pictures or radio. A bonus of \$50 weekly, however, was included for every week worked, and \$150 per side for all phonograph recordings. Moran claims that the team has been averaging \$5,000 a week during the past season through its various activities.

Moran hinges another claim on that his contract was inequitable because of Mack having the right to fire him on two weeks' notice and he not having the right to quit, as his services are defined as "unique and extraordinary." Moran is also prohibited from professionally employing the name of George Moran or from using the copyrighted billing, "Two Black Crows."

Sobel's Charity Show

Nat Sobel, Keith agent, will stage one of his periodical charity shows tomorrow (Thursday) for inmates of Hudson County Hospital, Laurel Hill, N. J. Acts represented by Sobel will give the performance.

Sobel runs about 20 shows annually for various charitable institutions in New York and vicinity. He has been doing it for 15 years.

Haley's Short

Laurence Schwab will direct a short, featuring Jack Haley at Paramount's Astoria studio next week.

The film will be "King Solomon, Jr.," originally a radio act with Franklyn Ardell and written by him and Daniel Kusell. Schwab had made the screen version. Eight girls will be used in the Haley short. Haley is under contract to Schwab & Mandel for the firm's Paramount talkers.

A Loew presentation unit, "Dresden China," produced for the picture house route starting at the Capitol, New York, will be played as an experiment in place of the customary five-acts bills on Loew's southern vaude time. Opening date is Dec. 28 in Richmond, when the unit will have completed its picture house bookings.

Results from Loew's first try with a band unit in the southern vaude towns will settle the booking of others to follow.

"Dresden China" will be trimmed in cost and film house proportions to meet the shorter budgets in the vaude theatres. Present line of girls will be reduced and the salary sliced on all sides. Pit bands in the vaude theatres will be elevated to the stage. The comedy act traveling with the unit will contribute one or both members as permanent m. c.s.

Whether the pretentious presentation units can stand up under the necessary cutting will be part of the experiment.

Cost

The Capitol units, produced by Louis K. Sydney, range from \$3,500 to \$4,500 in weekly cost after the opening week at the Capitol. In order to sweat them down to \$2,500 or slightly more, average cost of Loew's vaude road shows in the south, much clipping must be done.

Loew's southern time comprises 10 of the circuit's 28 vaude weeks. The Loew presentation route has been increased to 11 weeks since addition of five theatres formerly booked by Publix.

With the 11 weeks already under its belt, "Dresden China" will play 10 more south for a total route of 21 weeks.

200 SHUBERT CONTRACT ACTS AND NO SHOWS

With not a single musical in rehearsal at present the Shuberts seem concerned over the unloading of approximately 200 acts under contract.

Many of these acts have been already released by the Shuberts.

New Ohio RKO Stands

Chicago, Dec. 3. Five more Ohio houses have been added to list to western RKO books. They are at Warren, Steubenville, Bellaire, Akron and Canton. Herb Jennings, managing the Canton RKO-Palace, will book through the Chicago office.

Sandusky and Lima, O., were added two weeks ago.

QUICK STUFF!

Vaude comic who hasn't worked this season walked into a busy agent's office. "Sam," he said, "I'd like to talk to you about some time."

"I can only talk to you about a minute," said the agent. "Okay," snapped the comic. "I'll take it."

DEMPSEYS AT PALACE

Estelle Taylor has been booked for the Palace, New York, next week, concurrently but not in the same act with her husband, Jack Dempsey.

Bennett Asking \$2,500

Legit's Richard Bennett breaks in a Max Gordon-produced vaude sketch for Keith's in New Rochelle, Dec. 7. Three people assisting the star.

Bennett is asking \$2,500 for going democratic.

THE NEXT Anniversary Number

OF

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will be the

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Prepare copy early and send to any "Variety" office

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Keith's Route West, 35 Weeks, With No Salary Cuts for Acts; Vaude Unit of 4 Good Turns

A through Orpheum route of 27 weeks with no cut-salary, stands will go into effect in Keith's by New Year's.

The new western layout has been laid out and submitted by Charles Freeman, recently placed in charge of all Keith bookings in the west. It is regarded in the booking office as the first really constructive move in the direction of placing Keith's vaude on a definite basis to be advanced thus far.

Second radical change in Freeman's plan, with deletion of the cut salary system accepted as foremost from the viewpoint of the actor, is reduction of the present five and six-act bills to four acts. The Freeman theory is that a bill of four good acts is superior and can be bought for the same money as bills now made up of three good acts and two or three mediocre turns. Under the present Orpheum system the economical reasons, with the three good acts consuming most of the budget, and with the weaker acts tearing down the entertainment value of the bill.

Four good acts, according to Freeman, will register 100% as entertainment, with pictures contributing the rest as they have been doing anyway.

Blanket Salary

Passing of cut salaries is made possible through a blanket salary arrangement with acts. If the set salary of an act is \$1,000, a route of 20 weeks will be offered for \$20,000. In Tacoma, one of the Orpheums cut weeks, the act's salary may be reduced and charged to the theatre at \$700. But in a stronger theatre on the route the difference of \$300 will be covered with the theatre charged \$1,300. It is of slight concern to acts how the salary is paid, so long as the blanket sum equals the regular salary, without an actual cut.

At present on the Orpheum are seven cut salary dates—St. Paul, Spokane, Tacoma, Portland, San Diego, Salt Lake and Denver. Deductions made at these points are not returned, with the non-cuts paying no more than the set salary.

The blanket salary plan is anticipated to simplify the buying of acts for the western Keith time, which has been losing good stage material and causing considerable dissatisfaction among acts and agents, due to unsettled conditions and lack of efficiency in routing. Many of the better grade acts will not play the Orpheum in its present state.

(Continued on page 38)

Sherman's Default Divorce Reopened in New York

Judge Wasservogel in N. Y. Supreme Court last week granted a motion to reopen the default divorce action won by Hal Sherman, dancer, last year from his wife, Georgia Johnson Sherman. David Haar, attorney, appeared for Mrs. Sherman.

In granting the motion for a new trial giving Mrs. Sherman a chance to defend herself against her husband's allegations of adulteries in London, the judge ruled that the depositions taken in London for Sherman's original action might be introduced when the action again comes to trial.

The decision automatically bars Sherman, reported on the verge of another marriage, from making a trip to the altar.

Next motion to be made by Mrs. Sherman's attorney will probably be for alimony and counsel fees.

One at a Time!

Congestion created by agents assembling in the Warner vaude booking office has prompted Lew Golden to post a notice permitting but one agent at a time on the floor.

CANADIAN BOOZE BRINGS JEROME-RYAN TROUBLE

London, Ont., Dec. 3. Running afoul of the Ontario Liquor Control law, while playing a three day engagement at Loew's, Edward Jerome, of New York City, was assessed \$100 and costs or given the alternative of three months in jail when he faced a city police magistrate.

He pleaded guilty to having liquor in other than his private residence. His companion William Ryan, of New York, was dismissed on a charge of having liquor and not being the owner of a government permit.

The act, billed as Jerome and Ryan, opened Thursday. It was closed by the house management Thursday night, when the audience failed to appreciate the efforts of the team.

It was brought out in court that Ryan had tried to take the bottle of Canadian Rye away from his pal, who was flourishing it in the hotel lobby. At that moment the police entered and both were arrested.

N. V. A. CHECKUP

Must Have Membership Card to Pass Doorman

Under orders a close check-up is being made by the doorman of the N. V. A. club on each person passing through.

A number of persons claimed as "undesirable" has gained access to the club. This element is to be weeded out by refusal of door courtesies.

Paid up membership cards must be displayed with the door guardians not supposed to know "who's oke" without seeing the proper credential.

Refused \$3,200, Change Unit Into Road Musical

"Broadway Vanities," the Sammy Kessler unit which folded when unable to interest bookers at a price, is being elaborated into a legit musical for the road. Vaude version played several independent dates for shaping and later showed for RKO. Booking office refused the \$3,200 asked. Unit carried 33 people.

New version will practically carry the vaude cast with a few additions and an enlarged chorus. It will be routed over Erlanger road bookings. Lineup includes Sam Raynor, Edith Van, Flo Ward, Mignon Hallin, Jack Coyle, Mack Furman, Murray Green and Sam Ostrow.

Rogers' Shorts

Harry Rogers has signed three of his acts with Paramount for talking shorts.

Billy House will be the first of the group and will make two subjects, with Toby Wilson and Hooper and Gatchett following with one short each.



DOUG LEAVITT
of LEAVITT and 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 (Nov. 30), Orpheum, Portland, Oregon.

Costumes by Saul Burger Modes, Inc.

Direction CHAS. H. ALLEN

FILIPINO KILLED IN HOLLAND HOTEL FIRE

Kansas City, Dec. 3.

Vincent B. Fonderville was killed and Burt De Castro severely burned and injured in a fire in the Holland Hotel early Thanksgiving morning. Both men were members of the Filipino orchestra with the Dave Apollon revue, playing at the Mainstreet.

The hotel, with its 90 kitchenette apartments, is a favorite stopping place for theatrical people playing the city. Every room was occupied when the fire started in the north wing about 4 a. m.

All of the members of the Apollon act, including Dave Apollon and the Misses Danzi Goddell and Nerva Long, were rescued by firemen from the upper windows.

Vincent Fonderville, the deceased, had been with the musical organization since 1923. It is understood that his only relative is a brother living in Palo Alto, Cal.

In spite of the grief at the death of their comrade and the shock of their own narrow escapes, together with the losses of clothing and personal effects, the Apollon company went on at the Thanksgiving performances.

In Saranac

Saranac, N. Y., Nov. 30.

Show people with address at present in this health resort:

At 80 Park Avenue

Happy Benway.

James A. Williams.

Fred Rith.

Frank Walsh.

Harry Namba.

Xela Edwards.

Lilly Leonora.

Mary Bradin.

Allie Bagley.

Ethel Clouds.

Nellie Quealy.

Helen O'Reilly.

Olga Kallini.

Keith Lundberg.

Lawrence McCarthy.

Vernon Lawrence.

Valentine Kincaid.

David Mavitt.

Thomas White.

Eddie Voss.

Geo. Neville.

Annmarie Powers.

Viola Allen.

Chris Hagedorn.

Dick Kuni.

At 9 Front St.

Alice Carman.

Harry Clark.

Mike McMamee.

J. C. Louder.

Julia Kubas.

Charles Besnah.

Christina Keenan.

Angla Papulalis.

Leah Temple, Reception hospital.

Mrs. Mae Armitage, 12 Park place.

Alice Roth, 32 Franklin street.

Charles Barrett, 302 Broadway.

Harry Barrett, 302 Broadway.

Russ Kelly, 19 Broadway.

Marion Greene, 115 Lake street.

Dave (D. D. H.) Hall, 106 Park avenue.

Joe Reilly, 54 Sheppard avenue.

Dorothy Jolson, Northwoods San.

No "Direct Booking" by Keith's Hereafter—Protecting Agents

Not So Funny!

One of the comedians and larger wits decided to do a little out-smarting just before the Army-Notre Dame game. He went into Jaekels with the idea of ordering three fur coats to be sent on approval. He planned to wear the warmest one to the game and send them all back Monday.

Once in Jaekels, he forgot about the approval order and was talked into buying a \$9,000 coat for his wife.

LAY-OFFS AS AUTHORS IN EASY RACKET

Legit and vaude stars—particularly the lay-offs—tired of storming offices of their agents, have advanced en masse on the book publishing houses bent on selling their brain brats.

The majority of the talent having become accustomed to the typewriter keyboard in writing talker shorts, in which they have appeared, have found another avenue of profit—or prospective profit—in turning out books, most of which are small scripts of humorous topics.

The success of Chic Sale's "Specialist" and Eddie Cantor's "Caught Short," aside from the notably lucrative market a state story commands, are among the direct causes of the present influx of MSS.

Groups of professionals chatter about the book market as if it were another department of the theatre. One will say to another:

"Gee, you just have to hit once with one of those little Britannicas of the backyard and you can lay-off forever."

"Right," the second replies. "Look what Will Rogers did—his book was a best seller; then that J. P. McEvoy knocked out 'Showgirl' and cleaned up. It only shows you what a post-card idea can lead to."

Right Booking

"You said it, the formula is a cinch. Just unload a cargo of backstage lingo between card-board covers; get a catch-line name and you can ash-can the old routine and can the dancing shoes."

"You're right, brother. Look at that Max Lieft book, 'Hangover.' I know all the guys he wrote about: Toss in a few celebs from the old Stem and hold your hat to catch the royalties."

"Well, I'm no fool. I just wrote half a dozen of them little buggers and I got ideas for 75,000 more. If I'm going to be booked this season it's going to be a book publisher who does it."

James Heagney, 6 Military road.
Edith Cohen, Northwoods San.
Connie Reeves, 42 River street.
Joe Donatelli, 72 Park avenue.
Richy Craig, Jr., 72 Park avenue.
Edward DeCaro, 72 Park avenue.
Nick Sullivan, 38 Lake Flower avenue.

Bobby Hatz, 37 Church street.
Ben Schaffer, 37 Church street.
George Harmon, 37 Church street.
James Cannon, 84 Park avenue.
Andrew Erving, 84 Park avenue.
Gladys Bishop, 10 Baker street.
Joe Brennan, 46 Sheppard avenue.
Al Pierce, 52 Park avenue.
Helen Curtis, 6 Clinton street.
Ford Raymond, 6 Clinton street.
Paula Campbell, 26 Church street.
Andrew Molony, 26 Church street.
Jack Nicoll, 50 Sheppard avenue.
Chas. J. Quinn, 64 Park avenue.
Thomas Abbott, 64 Park avenue.

Write Often.

To Those You Know in
SARANAC

Newcomers Since Nov. 1

Nick Sullivan.

Edward DeCaro.

Alice Roth.

Bobby Hatz.

Mae Armitage.

Leah Temple.

Edith Cohen.

Connie Reeves.

Thomas Abbott.

Left Saranac

Anna Plate.

"This office will hereafter make no 'direct booking' under which a Keith agent may be deprived of a commission," said Ben Piazza, in charge of the business direction of Keith's booking office.

"The chief bookers agree that this is only proper and due the agents as a protection.

"Nor will Keith's book acts 'net' from now on. That is another move the bookers are in accord with. It tends to create a condition between the office, the attraction and the agent that there is no necessity for," stated Piazza.

"In neither of these matters can we figure where a saving is effected that is worth while. Certainly in any 'direct booking' an agent is deprived of a commission. The 'direct booking,' it appears to us is an abuse by us of the privilege we allow agents and to our minds is a killer of incentive for the agents.

"The net booking is an obsolete style that never did mean a thing. It's too close bargaining to promote good feeling. Following the general custom of booking there should be no 'net.' It seems unfair to those acts engaged upon their flat salaries in the usual way.

"Just how we will work out the 'direct booking' elimination has not been set. One thing is certain, that if Keith's office submits a book to this office any act or attraction from now on and it is engaged, that agent will be credited as the source and entitled to his commission under any circumstances. That will apply to any Keith agent anywhere.

"It may be that if one of the chief bookers suggests an attraction not yet submitted by an agent, the booker will select the agent he wishes to negotiate with the act. Agents better are equipped to talk with acts than bookers. If the booker desires to interview the act in person he will do so with the knowledge of the agent."

Heart Breaking

One of the heart breaking practices for agents of the Keith booking office in the past has been the "direct booking." Direct booking is known as the booking office dickering with an act and closing the contract, without commission secured by anyone excepting the Keith booking office. Many cases are on the record where the booking office, in its business dealings of this character, has entirely cut the agent, or any agent who may have been in negotiation with the same attraction or act.

Oftentimes it has been surmised in a direct booking that a booker, learning of the agent-act's negotiations, has "buted in" to claim individual credit for "digging up something new." As often the booker has alleged he did something the agents couldn't do in a booking of this nature, without the suffering agent in a position to assert himself over the booker's head.

"Net" Booking Results

In "net" bookings, the salary is made a net amount, not subject to commission deduction, either for the booking office or the act's agent. Sometimes the office allows the agent one-half his customary salary, paid by the booking office. In toto that net booking if the salary were \$5,000, would actually save the booking office \$125, which the agent only loses. It termed playhouse for the salary amount involved.

An insane instance lately was the booking of Clayton, Jackson and Durante at the Palace, New York, for a net salary of \$4,000, with a bonus promised of \$500 on the week if the Palace did above its average business. The Palace that week broke its record. On the same bill was Helene, also with a "bonus" agreement.

In the trio's instance, it worked out this way: that the three boys would have gone in at a flat salary of \$4,500. With the office commission of 5% deducted, they would have received \$4,275. Under the "net" amount of \$4,000 and a \$500 bonus, they received, without deduction, \$4,500.

Mr. Piazza could not set a date when the new rules will start to operate. He said there are other things in mind concerning the agents and probably all will be taken up together at some time within the near future.

'VARIETY' as Xmas Gift

A subscription to "Variety" is always an acceptable present, but especially at the holiday time.

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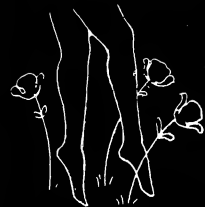
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PAINT YOUR ACT WITH THIS "SUNSHINE" SUCCESS

PAINTING the CLOUDS with SUNSHINE

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WONDERFUL FOR ANY SPOT

WOULDN'T IT BE WONDERFUL

FROM "IS EVERYBODY HAPPY".... By GRANT CLARKE & HARRY AKST

TODAY'S BALLAD OF BALLADS

SONG of the NILE

FROM "DRAG"..... By AL BRYAN & GEO. W. MEYER.



A DREAMY WALTZ TUNE with a PLEASING LYRIC

GO TO BED

FROM "GOLD DIGGERS OF BROADWAY".... By AL DUBIN & JOE BURKE



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PHILADELPHIA
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CINCINNATI
1208 Central Parkway

LONDON
B. Feldman & Co.
AUSTRALIA
J. Alberts & Sons

LOS ANGELES, Majestic Theatre Bldg.

DETROIT
501 Wurlitzer Bldg.
DENVER
1527 Champa St.

MINNEAPOLIS
252 Pantages Bldg.
NEW ORLEANS
733 Canal St.

NBC Taking Acts and Attractions Under Exclusive Booking Deals

NBC (artists' bureau) a booking office of magnitude. RCA subsidiary is signing under exclusive contracts, with the word "exclusive" embracing everything in indoor show business.

In a concentrated drive on talent, NBC has under exclusive contracts nearly 500 attractions, including bands, singers, opera stars, comedians, teams, monologists, instrumentalists, etc., and is sewing up people and acts when available to it. All amateur talent out except where promise is definitely shown, the broadcasting company engaging everyone with the view to choosing material suitable for the various fields into which it is expanding as a booking agency, mainly vaude and pictures. Approximately half of the artists and acts now under exclusive contract are regarded as the type that can be booked into either field.

In the case of all talent available to NBC, contracts are issued only where the broadcasting company feels that such tie-ups can be entirely advantageous to them outside of radio as well.

NBC is RCA affiliated with R-K-O, both parts of the "radio family." NBC does not book its material exclusively with Keith's, selling talent anywhere, NBC's commission charge in most all cases is 15%, with exceptions at less.

When going under the exclusive contracts, artists cannot work for anyone else or accept any outside booking engagements.

McDermott's 1st East Unit

Lewis McDermott, brought east from Chicago and now a Publix producer, readying his first unit, opening Dec. 5 in New Haven.

Title is "White Caps." Cast includes Bobby Pinkus, Bill and Harriet Hutchins, Monroe and Grant, Varsity Four, Pauline Gaskins and Fred Evans Ensemble.

MORE FILM NAMES

Two more film names opening in vaude for Keith's this week are Chester Conklin, Hoboken, and Lina Basquette, Paterson.

Both Weber-Simon.

DANCERS

Experienced boys and girls wanted for stage work. Thirty weeks guaranteed. Take artists subway to Washington street. Mr. Cowlick, between 10 A. M. and 6 P. M. Publix Theatre Corporation, 7th and Pierce streets, Astoria, Long Island.

ARTISTS

WRITE—WIRE—PHONE
PHIL A. FREASE
7245—BOLTON
FRANKLIN 5975—SAN FRANCISCO
REPRESENTATIVE

Vaude Ousts Presentations In R-K-O Coast Houses

Los Angeles, Dec. 3. Presentations will be eliminated after this week at the RKO, and the departure of Macklin Megley as head of the department.

Megley, Terry Brinker, assistant, with Mildred Weber stenographer, came from New York last September to stage the shows here and in San Francisco. The presentations have meant nothing.

With two-a-day vaude pulling out of the Orpheum Friday the RKO with a five-act bill and pictures will open Thursday. The Orpheum, San Diego, has the same opening day.

The opening of the Golden Gate, San Francisco, will be switched to Friday as will the Orpheum, Oakland. The State, Long Beach, booked out the local Keith offices will continue its Saturday openings.

Gourfain Leaves Capitol

Harry Gourfain, Chicago stage producer brought east by the Capitol theatre about a month ago, has abdicated. He will probably return to Chi.

As yet Gourfain has not been replaced. The Capitol's producing is left as formerly with Arthur Knorr and Chester Hale as stagists.

F-M UNIT CLOSES

Los Angeles, Dec. 3. "Blarra" Fanchon and Maxie unit, closes its road tour this week in Philadelphia. It will return to Los Angeles.

"Beach Nights" has been selected to open Fox's new house in Atlanta, Ga., Christmas Night.

3,000-Seat Indie

Biggest indie vaude house ever, St. George, at St. George, S. I., opens today (Wednesday) under a vaudeville policy. Four acts and picture. Seats 3,000.

Sol Brill who is selling his chain to Fox, built the St. George but is not including the big-seater in the list of houses going to Fox, it is understood.

Arthur Fisher is booking the St. George.

Akron's Band Policy

Akron, O., Dec. 3. Manager Herb Jennings, of Keith's, banged over a band policy, replacing vaude, with a hot campaign that so far has brought a 25% increase in gross over the former average vaude take.

House is playing three acts, Chicago Keith-booked, in front of the band.

After two months in Omaha for Publix, Sam Bramson has returned to Chicago for the William Morris office.

Bad Treatment Charged By Agent Against Keith's

Claim for commission from the booking of Blackstone, the magician, has been filed with Keith's by Paddy Schwartz, agent, who charges the booking office favored an outside agent, Arthur Klein, in the transaction. Failure of the Keith booking office to protect a Keith franchised agent against an outsider is charged by Schwartz.

Keith's booked Blackstone at a salary of \$2,250 through Klein. Schwartz contends that with authorization from the magician and his personal representative, Al Grossman, he (Schwartz) previously submitted the turn to the bookers and was turned down.

Schwartz avers he offered the act to Keith's for \$2,250 and \$2,000. Keith's highest offer to Schwartz was \$1,750, he claims, with Blackstone claiming inability to operate at that salary. Contention is that when Klein later offered Blackstone at the figure Keith's turned Schwartz down at, it was considered acceptable by the booking office.

Before Reorganization. All the incidents occurred previous to the recent change in booking heads in Keith's, when George Godfrey was the one-man head of the booking office. Refusal to book the act with a Keith agent and following acceptance from an outsider was sanctioned by Godfrey, according to Schwartz' charge, with Godfrey personally booking Blackstone through Klein.

Matter has been turned over to Ben Piazza for settlement and is under advisement.

Formerly a Keith's assistant booker, Schwartz left the booking office a short time ago to become an agent with a franchise. He has been with Keith's since an office boy.

Midwest Acts Taken

Chicago, Dec. 3. Johnny Collins, RKO scout, has signed Don Santos and his band of seven, who played the Palace last week; Jack McBride and his four-foot girl; Mrs. George Primrose and her "Spirits of Minstrelsy" act, and Princeton and Yale, who showed at the Englewood last week.

All will be given eastern dates. Name of Princeton and Yale will be changed to Jack Princeton and Renee.

Alonzo and House Back

Middlesex theatre (indie), Middletown, Conn., returns to Keith's for vaude bookings this week, with P. Alonzo also returning as the Conn. stand's direct booker.

Alonzo has been in straight pictures about a year. He formerly booked the Poli circuit through Keith's.

Plainfield's Vaudefilm

Walter Reade is remodeling Proctor's, Plainfield, N. J., and will install vaudefilm policy there when alterations are completed.

House will play five acts on split week booked by Fally Markus.

Real Small Time

Seattle, Dec. 3.

Circuit of five unwired tanktown houses in this territory was organized by R. J. De Lap for vaude, but flopped after a short time. De Lap was offering acts five nights, to be played in the five houses. Each theatre used one act nightly.

PRIVATE PARTY AGENTS GET SOCKED PLENTY

The panic is on among club agents and has been since the Wall Street break. Dearth of the former private entertainments has the boys worried plenty.

The club booking racket, providing pickings for a number of agents specializing in that field and a side line life saver for others, seems washed up, at least temporarily.

Bookings for New Year's Eve are away below normal. Looks like those with some coin left and a yen to celebrate will go for the mob stuff instead of privacy, if celebrating at all.

The New Year's Eve parties have been a bonanza for club bookers, most of whom had been getting exorbitant prices for mediocre entertainers and scrub orchestras.

With that a flop so far on bookings, it's not unlikely that the club agents will celebrate New Year's with a general wall, standing in any war spot open to them.

3 Back for "5th"

Keith-owned three in Albany, Troy and Schenectady, recently switched to the "sixth floor" side for bookings, will be returned to the Family Dept. for bookings, due to inability to stand the overhead of the Keith's east's five-act road shows.

Update trio will go on Jack Hodgdon's book and play the fifth floor type bills. They are the only Keith-owned houses on that side.

Lorraine Leaves Markus

Harry Lorraine and Fally Markus have parted office company after 23 years of service by the former, with the Markus' indie vaude books. Lorraine has shifted his one day theatres to the John A. Robbins office.

CASEY'S PANSY OFFICE NEW AND PLENTY BIG

It seems impossible, but Pat Casey may be accused of going pansy in his new office of the Variety Managers' Association at 1600 Broadway. Casey, staff, personnel and equipment moved in last Friday. Pat's only out was that he had not seen his office himself before that day.

The suite occupies the entire ninth floor, taking in much space. It faces Broadway, 48th street and 7th avenue. In the rooms are private offices for Major Donovan, Morton King (V. M. A. attorney), Frank Tamehill and Tom Kirby. A law library is given a room by itself.

Casey's private office is larger than the entire V. M. A. suite at its former Columbia building address. The approach to Casey's new front door suggests you are about to enter a medieval palace. Massive iron wrought doors. Inside it's even worse, with the cellar effect carried to the walls and ceilings, while a phoney fireplace adds to the illusion. A long lunch table stands in the center, but up to Friday someone had forgotten all about chairs—and there was no lunch.

All V. M. A. departments will function in the present suite. Previously they were distributed among the Columbia building floors.

Milne Returning

Los Angeles, Dec. 3.

Ed. Milne, Pantages New York representative, after spending four weeks here straightening out affairs of his employer, returns to his headquarters the end of this week. He will have only two houses to book, Toronto and Hamilton.

Contracts for these bookings expire Jan. 1. It is likely then that the Pantages offices will be closed and Milne will make another connection.

CONLIN and GLASS

With HANK MILO

Week Dec. 7,

Majestic, San Antonio

Marcus Loew BOOKING AGENCY

General Executive Offices

LOEW BUILDING ANNEX

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BOOKING MANAGER
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600 WOODS THEATRE B'LDG.
JOHNNY JONES
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NEW YORK CITY

WHO'S AT THE PALACE, NEW YORK, THIS WEEK?

JACK JOYCE'S EUROPEAN HORSES

A SENSATIONAL RETURN TO VAUDEVILLE AFTER 104 WEEKS

Personal Direction WEEDON & SCHULTZ

Screen occupied by "Applause" (Par) coming in two weeks after closing at the Criterion.
Cold weather didn't interfere with standee trade. *Land.*

TRAY

SEATTLE	Pacific	Proctor's	
Galla & Mack	1st half (7-14)	Kaga & Ellis	F
Hambra & Jones	2d half (8-6)	Mahli Monterey	"
Verde		Borg Carter Co.	R
Thunder		Boyd (11-13)	E
Brown		Paul Syddell & S	B
United Bros Unit		Vaughn Comfort Co	"
St. Louis		Schick & Seely	F
Reid (5)		Swet Moorehouse	P
Ow Mandl		Geo Strickland	"
in the Ranks		Campbell	"
Smith Gould		LAWSON	"
our Cannosons		1st half (7-10)	"
"Carolina Denmark		4 Aces & a Queen	F
Robert M. Smith		Santos & Lee	P
Debbie Myrtle		San Carlos Co.	"
O'Brien		(Two to nil)	"
St. Paul		Franklin Ardl-Jones	F
Torrence Co		Malay & Howland	"
Power & Jarrett		2d half (4-15)	F
Wright		Fog Bates	3
(Two to nil)		A. Skelly	3
McDevitt & Hager		(One to nil)	"
Chavallier Bros		VANCOUVER	"
Oslen Blinn Timblin		Oversen (7)	"
Joseph		Tillis & La Rue	"
Conley Co		Beches & Rubyste	V
(One to nil)		Curly Burns	"
ONE LINE		of H. Hubert	"
Orhem (7)		La Rue Burns	"
Odgers & Rev		(4-30)	"
Edwards (7)		Charles Mack	"
Curly & Rue		Blood & Thunder	"
(Burns)		Florie La Vere	"

**EXCLUSIVELY DESIGNED
GARMENTS FOR GENTLEMEN**

BEN ROCKE

1632 B'way, at 50th St., N. Y. City

Pritz & 3 Hubert
Eddie Pritz
Bebebe & Rubyte

SYRACUSE
Keith's (?)

Nathal
Kelly Jackson Co
Stanley & Ginger
Levaney
(Others to fill)
(30)

Los De La Vida Tr
Van De La Vida
Yonny Durkin
John & Johnson
Wells & Fays

TACOMA
R-K-O Pantages
(7)
Kelso Bono
(Others to fill)

TORONTO
Hudson's

Kitchen Pirates
Jack Usher
Nick Lucare
Kesteligh & Gibbs
Crystal 3

Paula Paquita & C
Wilson & Dobson
Hedley
Bill Robinson
The Gracens

TORONTO
Capitol

1st half (7-10)
Any Family
Wren & Egan
(Three to fill)
2d half (11-13)
3 McCann
Jane Dillon
(Three to fill)
2d half (4-6)
Alton & Wilson
(Three to fill)
Co Norton & Haley

Chambers & Himes
Brown Tr
WHITE PLAINS

2d half (11-13)
Snvder & Cooley
(Others to fill)
2d half (4-6)
Ada Kaufman Girls
(Others to fill)
Chalm & Conroy
Peter Higgins

WINNIEPESIA
Orchestra (?)
Gaynor & Byron
Fulton & Parker
John & Johnson
Dance to fill
(30)

Two Face House
Hal Neilman
Ruby Norton
Ray & Harrison
Fred Sylvester

Winnipeg
Keith's

1st half (7-10)
Chesed & Conklin
(Others to fill)
2d half (11-13)
O'Neil & Mannars
Colloano Family
Evang & Nelson
Heidi Carroll
2d half (4-6)
2d half (4-6)
Jim the Bear
4 Blue Steppers
2d half (11-13)
Wilton & Webster
Don Lee & Louise
2d half (4-6)
Keith's (?)
2d half (11-13)
Cardini
Randall & Watson
2d half (11-13)
Kitsyama Jays

10
Norman & Thomas 5
Claudio Coleman

Fanchon and Marco

BROOKLYN, N. Y.	Ed Chaney
Fox (6)	Tillyou & Rodgers
"Contrasts" Idea	LONG BEACH
Nan Blackstone	West Coast (6)
Glenn Byrne	"Loyal Ruler"
Bud & Bilnor Coll	Sonia & Alex-S-B
Buddy Emmett	Sam Linfield
Sergs & R Temoff	LOS ANGELES
The Old Timers	Low's State (6)
2d Half	"Character" Idea
2d half (10-12)	Les Kleiks
"Beach Nights"	Pall Mall
Morley & Anger	MILWAUKEE, WIS.
Art Hadley	Woman (6)
Kittaros	"Scr'n'd Melodons"
Davis & LaRue	David Reece
Bradley & Evian	Sherry Louiss
Maxine Poole	Billy Randall

*Dampsel
& Leonhard*

"AUSTRALIAN TOUR"		
DENVER, COL. Labor Grand (6) "Draper" Idea Fred McKee Joe Jerome Mama Kelly	Franklin & Warner Jack & B Welling Lucille Everson "The" "The" NEW HAVEN Rutace (7) "The" "The" Lewis & Ames Benny & Western Cushing & Hutton Frank Masters NEW YORK CITY FRESNO Fog (2) 1st half (6-11) Cowan & Gray Balderson 4 Kemmys "The" "The" Mama Grillon Liz Wilnot GRAND MONT. Grand (6) "The" "The" Will Cowan Diva Hacker "The" "The" Mabel & Marcia HARRISBURG, PA. HARTFORD, CONN. Capitol (7) "The" "The" Exposition 4 Gus Mulcahy "The" "The" Ramon Caldwell H. H. H. H. H. H. H. HOLLYWOOD, CALIF. "The" "The" "The" "The" Fred Bernard Lyda Robert	24 half (11-13) Emille & Romaine "The" "The" Edie Rely Helen Warner Lettie Ray Audubon "The" "The" "Beach Nights" Morley & Anger "The" "The" Kittaras Davis & LeRoux "The" "The" "The" "The" Sierra 1st half (6-9) "The" "The" Mamma & Pinks Ted LeRoux Southern Steppers OAKLAND Exhibition "The" "The" Edie Lombert "The" "The" Moran & Weston Frank Rogers Way Watts

[illegible]

Interstate

ATLANTA
Kathleen (H)
Blossoms
Allard Co
as Althoff
Myron Allard Co
BIRMINGHAM
Raymond
Garray Girls
Murray & Brown
and Four
Orpheus Ladies
CHARLOTTE
Orpheus
and (15)
ad
Dolly
Haynes
Monday Miss
DALLAS, TEX.
Columbia
Clark Sis & O'D
Synopses
F & S Friedman
Columbia
FORT WORTH, TEX.
Money Family
Blossom & June
Columbia
Paul DeVoe Co
Houston

HOUSTON TEX
Maestic (H)
Masters & Grayce
Lester
E. Bower & Goode
Little Grey Chaplain
MIAMI OKLA
Lottie
Lottierthon
LaMar & Boyce
Lottierthon
McLellan & Sarah
NEW ORLEANS
Orpheum (H)
Loose
Rudolph & Mayo
Don Galvin
Lulu Lowry & A.
Evans & Mayer
OKLAHOMA CITY
Lottierthon
Saxon Reed & C
Lottierthon
Pressler & Klais
Princess Paul
Lottierthon
SAN ANTONIO
Lottierthon
S Mounters
Ryan Sis
Lottierthon
Conlin & Vaneau
Lottierthon Co

Association

D'R RAPIDS, IA.
Iowa
1st half (10-11)
anation Days
2nd half (10-14)
2nd half (10-14)
Greenwell Co
Clark Major

CHICAGO, ILL.
Belmont
1st half (6-11)
1st half (11-12)
1st May
One to fill)
2nd half (12-14)
Lordens
Borland Belford
Or 2nd half (11-14)

HAVENTON, ILL.
Capitol
1st half (11-12)
1st anning (11-14)
1st anning (11-14)
Clark Major
Diedale Co
2nd half (11-14)
Farmer & Hudson

Danny Small
Lonesome Club
2nd half (10-14)
Fred Crank Jr
2nd half (10-14)
Joyce Landco Co

MEMPHIS, TENN.
Orpheum (7)
Pickard & Seal
2nd half (10-14)
Zeppeling Around U
(Two to fill)

POLARKE, WIS.
Orpheum (7)
Fowler Pastimes
Allen Reno
Jack McBride Co
Dor Baker Co
Chas "Shill" Timblin

NSVILLE, T.N.N.
Princes (7)
Lambert & Morgan
Bobby Hennewah U
(Three to fill)

ROCKFORD, ILL.

[illegible]

Stanley-Fabian

BALTIMORE Kettling (7) Clark & Ayers Barrie Edward Granville two to fill) OBOROEN, N. J. Fabian 1st half (7-10) Conson & Gardner on Baccette three to fill) 2d half (11-13)	Sands & Doone Callie Nite Hawks (Three to fill) PATERSON, N. J. Regent 1st half (7-10) Sands & Doone Callie Nite Hawks (Three to fill) 2d half (11-13) Wanda Gould Morris & Shaw (Three to fill)
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Great States

DAVENVILLE, ILL.
Fischer
1st half (8-10)
Crome and Ryan
Enchanted Forest
Candace Erle
2d half (11-14)
Maple and O'Malley
Lyle and Manning
2d half (11-14)
DAVIS, ILL.
SOLJET, ILL.
Haltio
1st half (8-11)
Cochran Tr
2d half (11-14)
2d half (12-14)
Entertainment Days
Two to fill

FEARNA, ILL.
Palmer
1st half (8-10)
York and Lord
Wright and Manning
2d half (11-14)
2d half (11-14)
Jerome and Ryan
Yacopi Tr
Cardiff and Wales
Waukegan, ILL.
Hess
1st half (8-11)
Oster and Jazs
Wilfred and Mills
(One to fill)
2d half (12-14)
Plechan Tr
Billy Zecko Co
(One to fill)

Butterfield

Marcus Glorified R

[illegible]

Alabam	Ercelle Sisters
Evelyn Nesbit	Miss Harriet
	Estelle Adams

[illegible]

FADING STARS

(Continued from page 1)

ing ranging from \$1,500 to \$2,000 paid to synthetic names were worth it. In and out of Keith's office is an opinion that if all the money and money devoted to the purchase of picture names to vaude acts were devoted to vaude acts, we would now have a share of our own headliners and in a position to stand outside competition with anything to worry about attractions. Keith by Keith's in the vicinity of film colony on the coast, and where they stopped. The list of names and present picture names paid in vaude for big money with no end but faded screen reps is endless.

With vaude may continue to play the high salaried entertainers when they believe they can also do pictures. Current picture pages might be engaged by Keith's if available to pay the salaries they demand.

With only two or three vaude theatres remaining in the country capable of playing a big money act, around \$3,000 up, it's even doubtful that Keith could get people to play the Keith variety stage fertile in the future. Even at about \$2,500 could hardly run over 12 weeks at present on the Keith route if playing all the profitable time at that amount.

ROADHOUSES THROUGH

(Continued from page 1)

ces of importance open, both
aurants, are the Post Lodge
Washington Arms, each north
Marchmont. Red Lion Inn, once
est large highway of that
tion, has been dark for some
time.

Long Island Dull

Long Island the same small
akeary roads is the most
leaky. Others of the larger class,
cluding Pavilion Royal on the
rick road, have suspended.
most proprietors advance no rea-
son for the lethargy concerning
their places excepting people have
own tried, can't find the right
end of floor show, too much over-
done, and the public will not
depend upon against the gamble
climatic conditions, high rents,
that downtown in any city of
too much opposition, without
long and often cold ride.

With the coming of summer it's
the time when the will have
checked up their customary hopefulness
and go through it all over

Hollywood Chatter

(Continued from page 10)

er to can more plane stuff for Bill's Angels," undisturbed by her ships.

Private electric parlor car takes G exes from a siding on the lot proceeds in San Bernardino and turns them to the studio the same day.

Laurel and Hardy's suit-taking deal set them back \$1,000 for "Three Men in the Act," one means four suits, plus three was a day.

Hollywood theatre, Almee Sem-McPherson opposah, had a tubbed front, "Street Girl," sky-rovers and a grand opening sign for Thanksgivng.

Ed Robinson is one of the few actors fitted to act in all foreign versions. He speaks Eng-, French, German, Hebrew, Yid-, Italian, Spanish and his native tongue, Rumanian.

Capt. I. R. McLendon, Sixth Field Artillery, Fourth Division, claims to have fired the first shell for America in the war. Now playing a front in "All Quiet on the Western Front."

Ruth Rentz is throwing herself in the mercy of the public's curiosity. Stands say that "The Passages of the Third Floor Back" is saying the Actors' theatre and the street address, but no reference is made to the fact that her "house has been known as the Orange Grove."

Waiting in one of Hollywood's clubs to keep an appointment, a later found himself out of cigarettes not being a member he couldn't, so asked an actor friend to get it for him. The actor couldn't because he was on the delinquent list. After the writer had asked the club and its directors he finally gave it up. All were on the A. I. schedule.

LEG TELLERS

continued from page 1)

blood. Ou-la-la's show noses but extravagant mus-rves.

shin bones meant the girl ought up on goulash, and shin bones denotes chop suey

on is everything and the girl stands the way she or the way she kicks puts the little red book or

"or" means she's worth g for better roles.

hinks Like She Walks

istent observation has proved telligent girls lift their legs while walking. The more deviates from the "custom-talking line the more eccentric her way of thinking.

der girls step fine and The timid ones walk untaking self-conscious steps, the really clever girl has flat, feet.

to this state of the girl does not into this scheme of biological s. The complexion or color is also extraneous. Blonde net, the findings apply to

kicking the relaxed chorine ect long, smooth motion, but otional kind will kick in a manner, beginning with slow ent and finish like a race it the tape. Inhibitive types imilarly with the manner of expressing even the chorood while at work.

y character trait is divined r legs. Those girls who dis-r left legs and keep their knees re of firm dispositions. Girls sssssss knee caps that extend knobkobs are squald and lack ally.

affectionate girl or the hu-type has long knees.

who have round knees are, stic and able. Fleeshy knees laziness. Knees that bend t indicate that the chorine es grace and strength. Thin nake for agility. Girls who ees that point outward are ummy too—b hollow knees y feminine. These indicate s and subtleness.

eneral, however, slender leg-irls, are indifferent toward s who show sharp muscleg uel, but if wearing heavy and -legs it's a cinch they are affectionate nature.

DEAULTS IN DESPAIR

(Continued from page 1)

gone to other cities to keep low action. Bernice Yardon, of the Stem's most regal s, has taken work in Kansas while others have gone to re- in Chicago, but Detroit and aside from a score who have d to appear for the Florida

Last Resort

night clubs are the Ziegfeld last resort. All shy of the until oppressed to the limit, y one respect do they main- their self dignity; that is in last demanding proportionate on the club entrepreneurs for nsequent antagonism to night work. They are paid higher in a production and have that pertinent reason for acceptings and to be featured.

the night club jobs limited, features are steaming depart- stores and moderate establish- to model gowns, hats or wares.

manager of one hotel has approached three times in one by Ziegfeld girls, with secre- and fling ability. Staff was d, so he gave the girls tips on hotel managers who might use

Writing

merous of the girls are trying hand at talker shorts and ine stories. One girl landed- with Leo Meehan and an- a short story with George nes, who disposed of it to a na- publication. If these have ghosted, it has been held under

stem's biggest layoff beauty has never been more willing like most anything that comes to keep the bill collectors from hotel doors. This period of the is responsible. It will doubt- be a cold Christmas, with much cheer undermined for them.

escorts from the boy friends inundate the dressing rooms multitude, but few are delivered estries and homes.

PETE NEBO KAYOED BY SOCKING SINGER

Indian Out On His Feet When
Referee Stops It in
Fourth

By JACK PULASKI

Quite a big turnout at the Garden last Friday paid a tilt in prices to see Al Singer in action. The bugs expected to see a knockout and that's what happened.

Pete Nebo, the Florida Indian, lasted two minutes and 20 seconds of the fourth round. That socking Singer looks all the more like a champion.

The referee stopped the fight. At the time Nebo was backed up against the ropes at a corner, being smashed without return. The ending was somewhat sudden and sensational, the crowd climbing the chairs as Singer jumped in the air signifying his joy in scoring another kayo win.

At the two-minute mark the Bronx battler was stung by a hard right from the Seminole. Al hesitated, one hand on the ropes, something he rarely does. Looked as though he was groggy as Nebo came in. They went into two clinches, the fans even then being dubious about Singer's condition.

In a flash Al was back into stride. He landed with both hands to Pete's jaw. The Indian backed up, taking further punishment. With his man against the ropes Singer went into the final fusillade. When the referee stepped in, one of Nebo's handlers rushed to the kid and literally carried him to his corner.

There was something about Sing-

Eddie Cantor Not in Club

Eddie Cantor wishes to make it plainly known he is in no way connected with the Fleetwood Beach Club.

When that club was organized Cantor became a member, but shortly after resigned. Understanding his name has been employed in the promotion of the Fleetwood club, Mr. Cantor requests this explanation.

er's battle that was not entirely satisfactory. He seemed to be aiming for a quick knockout, taking too many chances against the hard hitting Nebo. For that reason Al took a number of hard left hooks to the face and some rights. Fortunately those blows were a bit high. Al showed class in straightening up Nebo, who got nowhere with a crouch.

Odds slightly favored Singer, though there was a hunch abroad that Al was in for a hard battle. It was Nebo's first try at the lightweight division. He has been fighting in the featherweight class (125 pounds). Singer at 132 pounds had about two pounds advantage.

Slow Semi-Final
The main event was put on again before the semi-final. The Sammy Fuller-Johnny Farr match afterwards looked so slow by comparison that the customers kept walking. The seasoned and toughened Farr of Cleveland found a tarter in Fuller of Boston who seemed just as tough and more accurate with his punches.

The decision went to Fuller, a kid who might get somewhere. Some of the fans yelled for a draw, but they always do.

DON'T HAVE TO PAY OFF, SAYS FREEMAN; HAPPY

"Howdy, bo. How are all them Broadway chumps I used to know doing nowadays? Suppose they were in the market, the pikers. Squawking plenty about their \$20.00 stock bust is. I ain't never going to pay off again. You don't hear me bawling about any losses in dough or on paper. I was clean when it started and I'm clean now, but it's working for me two ways just the same.

Besides not paying off, I ain't worrying any more over sucker money. There's no sucker money no more. Everybody's in the box and I'm on vacation.

"All the ideas I had to promote are written out and in storage. From the way I figure, it will take the chumps a couple of years to save up enough dough to make it worth while for me to commence operating again. By that time I should be way ahead myself through not paying off.

Cry Rehearsals

"I am rehearsing crying until my creditors cry with me when I pull my spiel. It's a baby. I started telling how I lost everything I owned and May's too. When that didn't get over strong enough I rung in my grandfather and grandmother.

"Bo, if you want to start them tears, tell 'em how you are trying to save the old folks from the poor house. After all of these years. Don't forget to stick in 'after all of these years.' That's when you weep.

"Granddad gave me \$48,000 so he could be easy for the rest of his few days," I moan, "and me, what did I do? Like you or anyone else. I took a chance. And granddad don't know it yet. Or grandma. Gee, when I think of grandma. In her old age— and then you haul out the handkerchief.

Offers of Aid

"One mugg when I finished offered to loan me \$100 more. Then I knew how good it was. Another said it was terrible; he had heard of tough cases but my old folks were the limit, and what could I do?

"What can I do? I says. 'But I ain't going to let them suffer alone. I got guts, I have. If they go to the poor house I goes with them. At least they are not going to be without some of the family around at their age.'

"Well, bo, that was aces. The mugg patted me on the back and says: 'Freeman, I've heard a lot of stories about you but they don't go. You're regular, and if the poor house is too far away, I'll stand for another touch for carfare.'

"I don't know, who started that stock market epidemic but I would like to send him a wire of thanks. Probably I'm the only guy in the world who feels that way. I can't help it, though. You've got to be thankful when you get a break like this. It's the first I've had since I went to Porto Rico and got off the island alive.

2 Years Too Long

"If it wasn't for that two-year wait until the sugar shows again, I could be happy but it's a longer time than I am used to without doing something for my friends. Did you hear if Sam got caught? He probably had his dough tied up in a stud game though and is all right, temporarily.

"May has been doing some worrying about that \$20 she let me have to run into a bankroll. But I can stall May until she gets another \$20. May ain't saving up as fast as she used to when she was working.

"How do you sit, bo? Okay? I thought maybe I would saw by now some notice of that lousy paper being sold at auction and all of you bumps out hustling for jobs. But I'll keep on looking. You thimble-riggers have been running the grift too long anyway without getting turned up. If you go floppo you can make good for a while on my spiel, although I don't think one of you muggs know how to cry decently.

"Eck, tip off my crying racket. Some of the creditors I ain't seen yet might read about it. You've cost me enough all these years and now when I'm fat, lay off, will yer?"

For "King of Jazz," U. Lucille Powers, Jacques Cartier, dancer; Al Norman, hooper. Blanche Frederici, "The Bad One," U. A. Hunter Booth on dialog, "Circus Parade," Cruzo.

New York Chatter

Marion Dayles is in New York. "What, no parties?" is the daily wall with the caterers.

Jack Linder is taking a few weeks off to hunt in the Adirondacks. Roger Wolfe Kahn has over 2,000 flying hours to his credit.

Bill Orr beat Roxy at golf the other day in a Yonkers meadow.

Oscar Doob's first purchase on the first day of his new job was a pipe.

Harry Kuh and Arthur De Rob are opening a publicity office.

Helen Hoerie is now assisting Beauvis Fox in George Tyler's office.

Peters is the new midge replacing the late Wee Willie Ward in Jack Wilson's act.

Gerry Blanchard has gone in for brilliant gowns with trains so long they move in sections.

Add purchased to the list of parlor games coming back. Anagrams is in the chain drug stores.

Doris Carpenter, former Ted Harris employee, is managing a tea room in Brooklyn.

Ben Bernie came in on the Homeric and his hand on the President Roosevelt.

Gerson's will do an I. Miller in its new tea room to be called the "Hall of Stars." Star shaped plaques in honor of various theatre celebs.

No friend of Helen Morgan's can use the phone in her home or in her dressing room to call another girl friend.

Since there is no publicity to be done with Schwab and Mandell, Milton Haison is with Connelly and Swanstrom in an advisory capacity.

Abe Frank, manager of the Coconut Grove, Roosevelt Hotel, Los Angeles, is in town for a few weeks, vacationing.

Hostess in a whisper using a phony moniker boasts about her father being the doctor who brought Clara Bow into the world. It's her claim to fame.

With the stock market still bent, the Picture Club last week raffled off turkeys, cigars and candy, just to keep the boys from going stale.

Orchid and perfume days are over with the gals of the Stem, who, beset by the hard times, are telling

the boy friends to forego the adornment and "bring some groceries."

Having promised two Army-Notre Dame ducats as second prize in its football guessing game, M-G-M's Canfields were embarrassed to find themselves unable to make good.

Pat Rooney, 3rd, will become a bridegroom sometime in April, 'tis said. The 3rd applied to the 2nd for permission on an earlier date, but was prevailed upon to hold off until April.

Ben Atwell, who parted from the Chicago grand opera, and has been agenting Shubert attractions this season, back on Broadway for the first time in a long while. Still with Shuberts.

A farewell beefsteak to a departing Keith vaude booker received a wire from one of those invited reading: "Regret I am unable to attend for I would thoroughly enjoy being at your farewell dinner."

Broadway columnist, who spends most of his time off the Main Stem, printed a phony about an anonymous millionaire who loves to bake cakes. His sheet asked for a follow-up, with the columnist confessing there was no such millionaire.

Swanky actress, in a class show on Broadway last season, had a suite at the Ritz. Then came the market. When show was recently about to play Phillie she wrote a letter to the Ritz asking for a reservation of one room and bath not to cost more than \$5 daily.

Feeling between picture critics on the New York dailies recently served a p. a. whose chief was anxious to land a story in a particular paper. Agent sent a story and note to the reviewer panning the critic of a competing show as being unable to appreciate value of the yarn. It was printed.

Next to the stage door of the Palace Theatre will be the new home of

MRS. GERSON'S GRILL

11 Years on Broadway and Moving

GIFTS

Made by

**Patients
From Show Business**
in
SARANAC, N. Y.

For the real spirit of Christmas, order gifts made by hand in the workshops of patients from the show business now in Saranac who have spent long hours conceiving beautiful and appropriate articles.

Beautiful
Flowers and Dolls
OLGA KALININ
80 Park Ave., Saranac

Hand-Tooled
Leather Goods
Of All Sorts
And Monogrammed Silver
Ash Trays
HARRY NAMBA
and
VERNON LAWRENCE
80 Park Ave., Saranac

Attractive
Hand-Made Dolls
May Be Ordered from
HELEN CURTIS
7 Front St., Saranac

Oil Paintings,
Canes and Painted
Pillow Cases
FRANK MICKEY WALSK
80 Park Ave., Saranac

Order Now for the Holidays

and
Also make happy the patient patients of Saranac

NEW YORK THEATRES

Game of Love and Death

By ROMAIN ROLLAND
A THEATRE GUILD PRODUCTION
GUILD THEATRE, 52d St., W. of B'way.
Eva. 8:50. Mata. Thurs. & Sat. 2:40.

BELASCO

Theatre, West 44th St. Eves. 8:40. Mata. Thurs. Sat. 2:40

DAVID BELASCO Presents

It's a Wise Child

A New Comedy by Laurence E. Johnson

AVON

Theatre, West 45th St. Eves. 8:30. Mata. Thurs. and Saturday, 2:30

Dir. A. L. Erlanger

Brock Pemberton Presents

Strictly Dishonorable

Comedy-Hit by Preston Sturges

Staged by Antoinette Perry & Mr. Pemberton

HOW'S YOUR HEALTH?

A FARCE WITH MUSIC
By Booth Tarkington and Harry Leon Wilson with HERBERT CORTHELL and DONALD CRISP
and BOB ATWELL. "Screaming farce, continuous wit, for those who wish to laugh loud and often."—N. Y. Times.

VANDERBILT THEATRE, W. 44th St. Eves. 8:40. Mata. Wed. & Sat. at 2:30

PLAYHOUSE

W. 48th St. Eves. 8:40. Mata. Wed. Sat. 2:30

STREET SCENE

ROXY

50th St. & 7th Ave. (Dir. S. L. Rothafel. R.O.)

William Fox presents for the First Time at Popular Prices

FRANK THE RIVER

BOIZAGES with CHARLES FARRELL

On the Stage: Daniel L. Haynes—Hall Johnson's Negro Choir—Roy Orinella. Ballet, Chorus, 32 Noctettes

JOAN CRAWFORD

In Her First All-Talking Picture

UNTAMED A Metro-Goldwyn-Mayer Picture

On Stage: DAVE SCHOELLER In Chester Hale's Revue Spectacle, "EYON DAYS" with Cantolinas.

CAPITOL

B'way & 51st St.

Mng. Director

Midnight Pictures Nightly at 11:30

Don Alvarado, "The Bad One," UA.

"The Land of Songs," with John Egan, U.

Edwin Schneider, John McCortack's accompanist. Fox.

RKO THEATRES

IT'S RKO Let's Go

B'way & 47th St. Eves. 8:40. Mata. Thurs. & Sat. 2:40

PALACE

FRED WARING and His PENNSYLVANIANS BERT HALPERIN LULU MCCONNELL WHEELER BUCK & BUBBLES

RIVERSIDE

W. 44th St. Eves. 8:40. Mata. Thurs. & Sat. 2:40

HELEN KANE

BARRY & WHITLEDGE

Tiny Town Revue Lillian Bro.

Franklin Ardell George & Beatty

R-K-O PROCTORS

58th St. NEAR 3rd Ave. Eves. 8:40. Mata. Thurs. & Sat. 2:40

Wednesday to Friday, Dec. 4 to 6

Famous Comedian Fagan & Cox: Other Acts

INA CLAIRE (Mrs. John Gilchrist)

In "THE AWFUL TRUTH," All Talk

in "THE AWFUL TRUTH," All Talk

in "THE AWFUL TRUTH," All Talk

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Wednesday, December 4, 1929

Hoof-and-Mouth Talker Epidemic Takes in Old and Young on 5th or 10th

Talker pictures have affected the feet and tonisils of the nation.

A dancing epidemic of cyclonic hingo is the raging fad. Scarcely an office, a home, school or factory in the country is without its quota of dance-mad, dialog-crazed members.

Tens of thousands of picture fans are imitating the steps and speech of their favorite stars, now that the ability to talk and dance are stronger requisites for a cinema career.

Enter the office of most any business house, or a department store and one hears stenographers, clerks, secretaries and flippers carrying on such conversations as:

"Did you see Nancy Carroll do that dance in 'Burlesque'?"

"Sure," replies the red-haired steno, who is not chewing gum because the noise is barred on the screen. "I can do it. It goes like this." She rises to demonstrate. Forthwith the Underwood ingenious trips across the office floor, perfectly aping each "break" and tap.

"Here's one you can't do," boasts the boss blonde sec, grinning the auditor's doctor and leaping into a routine, which endangers an office water-stand.

"G'wan, you saw Marion Davies do that at the Capitol. I'll be able to do it next week when I get my specialty at dancin' school."

"Well, take my advice, dearie, and have your language improved. They don't say 'G'wan' or 'dancin' in talking pictures. What do you suppose I'm taking dramatic art for three nights a week, besides my buck and ballet at Wayburn's?"

Usually at this juncture the boss comes in and tells the girls to get to work, using the George Bancroft bass he likes so well.

"Thunderbolt!" he goes to his head, cracks the blonde, as he disappears.

The schools of dancing and dramatic art, attest the truth of the situation in numbers enrolled in their classes. Most of the institutions are loaded, the majority of their studios inadequate to accommodate the influx.

To cope with this, the larger dancing schools have correspondence departments, which do a mail order business. They ship out records and questionnaires to pupils in the 48 states and foreign countries, relying on the mail man to disseminate buck, tap, ballet and toe kick, aside from emulation, shading, gesture and poise.

Wayburn's University
The Ned Wayburn School of Dancing in New York, largest of its kind, is operated not unlike a university or college, which in addition to campus, matriculates students by mail.

Wayburn's, for example, has a class of adults—16 to 74—numbering 482, whereas its juvenile classes at present have enrolled 450 under 16. Its correspondence courses are mailed to about 4,000 students. The school start—on faculty—numbers 41. Examinations are conducted with academic severity and accuracy.

The curriculum includes one month of limbering, one of tap, and one each of musical comedy dancing, advanced tap, professional and advanced professional. A diploma can be earned only by excellence in the four departments—ballet, tap, musical comedy and acrobatic.

This particular school, aside from its regular classes, has a special weekly class Saturdays for society girls of the Junior League.

The dancing instructor who tossed the 18-day diet. Sixty-five per cent of the enrollment of the majority of the schools is composed of men and women seeking to reduce, a dance routine and sensible diet being considered the best. Again the slim figures of the talker screen have resulted in the population seeking to imitate.

Picture studios are besieged by graduates of the dancing school. And the studios need plenty of good dancers. Every big picture has a

corps of dancers in a scene of a musical comedy, opera, night club or other film with a show business background.

Even the boys who hang around the corner are stimulated by the success in pictures of such new stars as Jack Oakie, who emanated from a Broadway chorus.

One hears sorority sisters commenting on their prettiest member such as: "Yes, Evelyn is a beautiful girl and looks like Betty Compson, but she can't dance and she's so quiet. There isn't a chance for her in pictures. . . . But, Martha—well, she's not so hot on looks, but how she can dance and put over a song. She'd be a riot on the screen."

Tenth and Park avenues are akin in dancing enthusiasts. Women in limousines, debutantes in roadsters, little girls in street cars, and subways and older women from the kitchen stampede the studios, don the same kind of rompers and do the identical routines. Men and boys, too.

Society girls want to be the "it" of parties. Salesgirls want to crash showbiz. Men and boys hope for a "break" as extras. All have star-dream back in their heads, but know their feet and tongues are the best media to crack the oyster.

The schools are operating far into the night to hold the hordes of dancing-talking maniacs. The correspondence departments are shipping out instructions to Oklahoma, Cape Horn and Japan, even as the Ford factory.

The situation is so acute the Missing Persons' Bureaus of the police departments comb the schools regularly for runaways who have the hoof and mouth trouble beyond control.

"BOYS" POWDER PUFF MISSING—DISMISSED

George Bautier, 25, telephone boy in a hotel and one-time dancer in the Everglades Club in Miami, he said, is Louis Phanceter, 25, fellow roomer with George at 153 West 72nd street, also a phone operator, were in West Side Court on the charge of disorderly conduct. They received suspended sentences.

The pair almost upset the court proceedings. Magistrate Gottlieb had to rap for order. Both were wearing a Spanish shawl and beautiful flaming red dress, while Louis was similarly attired.

They were arrested by Patrolman Dan Sheehy of the West 100th street station. They had been to a masquerade ball. They left the Central opera house and walked to a restaurant at 72nd street and Broadway. Louis wore a blonde wig. George was an excellent brunette.

A crowd had followed them to the restaurant, almost causing a small riot. They had to be rescued by Sheehy. In West Side jail "The boys" asked Charles Wyer, "Sun" reporter, for a powder puff. That started a new fight.

The Court hurriedly disposed of their cases and advised they take a cab home.

CHURCHES COMPETISH FOR DANCE EMPORIUMS

Professional dance halls in the neighborhoods and on Broadway are being given a greater slap this year than ever before by the epidemic of club dances thrown weekly and bi-weekly in neighborhood synagogues and churches.

These neighborhood socials are held by clubs affiliated with the churches. They're held for the edification of the members and the religious centers are also farmed out to outside organizations.

Previously these hops were held infrequently. Now because of the profit a majority of churches and synagogues throughout the city are headquarters for dances weekly.

Neighborhood dances attract mainly through being a honey, fair with everybody acquainted, also the admission fee is much lower than in professional spots.

Luck's Limit!

A fellow called his girl's apartment from Philly at 2 a. m. the other night and told the operator to reverse the charges. Operator announced the call, telling the girl who was calling and he wanted to reverse.

She O. K'd the call, but the manager of the hotel cut in, saying:

"You owe two months rent now, Miss So and So, and we can't accept this call."

"But it's my boy friend," she said, "and he's going to pay it when he returns to Manhattan."

"Then just a moment, I'll talk to him," said the manager, lifting the receiver.

"Hello, baby," said the boy friend, "Gee, I'm broke."

Manager hung up and the girl moved immediately.

McMANUS CASE BETTING ODDS FAVOR ACCUSED

With the trial of George A. McManus, charged with the murder of Arnold Rothstein, in its third week before Judge Charles Nott and a jury in General Sessions, odds that

McManus would be acquitted stretched to four to one with no takers. Some of those supposed to have inside dope on the workings of the law and criminal trials go so far as to say that it's an even bet the case never reaches the jury.

"Nigger Nate" Raymond, west coast gambler, who won over \$200,000 from Rothstein in a card game at Jimmy Mehan's home a month before the shooting, was the last of the gamblers to testify. Like his pals, he was a reluctant State's witness. He gave little information concerning the actual shooting. All he could testify to was what occurred at the big \$300,000 game in Mehan's apartment. He said he had loaned Rothstein \$15,000 in cash before the game and when the session wound up he had Rothstein in the red for \$200,000 for which the dead gambler gave him I. O. U.'s. He has never collected on these, he testified. He has hopes of getting the \$15,000 from the Rothstein estate eventually.

James D. C. Murray, counsel for McManus, got Raymond to admit that shortly after the game wound up he had a quarrel with Rothstein over the settling of the "I. O. U.'s." "But we didn't come to blows," the witness calmly told the jury.

Preceding Raymond on the stand was Meyer Boston. He told that he knew of the Mehan game and as Raymond and the others had done, testified to the square methods of McManus. None of the witnesses seemed to have the same opinion of Rothstein's methods.

Didn't Startle
A witness who the State considered its most important failed to startle the courtroom with her story. Mrs. McManus eventually, Putnam, restaurateur of Asheville, N. C., described as an "eye-witness" to the shooting. Mrs. Putnam occupied a room on the third floor of the Park Central Hotel the night of Nov. 4, 1928, when Rothstein was shot. The shooting is alleged to have occurred in a room on the same floor engaged by McManus under the name of "Richards."

Mrs. Putnam said she had left her room for a stroll along the corridor when suddenly she heard a "crash." The next instant she said she saw a man staggering from room 349, the McManus room, with his hands to his stomach as if in pain. The man followed her down the corridor and she fled to her room. She couldn't give the exact time of the occurrence but thought it was about 11 p. m. She did not know at the time the "crash" she heard was that of a revolver shot.

Under cross-examination by Mr. Murray the woman's story held. She changed the details repeatedly until it was worth very little to the State. Murray also got the inference before the jury that Mrs. Putnam had been convicted of theft in her State and got her to admit she was registered with a man not her husband at the hotel the night of the shooting under the name of Mr. and Mrs. Putnam.

With the gamblers finished as witnesses, interest in the trial has lagged. Many of those who make Broadway their hangout returned to their haunts.

Inaccurate Biographies

HIRAM BROWN

STOCKBROKER'S WIFE SAYS SHE OUTTALKS HIM

Edward W. Schermerhorn, stock broker, with the firm of Hornblower & Weeks, denied in West Side Court he was cruel to his wife, Laura. He stated that she had a violent temper and tore his pajamas when he remonstrated with her. The Schermerhorns live at 145 West 55th street.

Mrs. Schermerhorn had been the broker's nurse. He proposed to her, she said, when he recovered. "For a time," she said, "we lived in happiness, but lately he has such a temper I cannot endure him."

She told Magistrate Gottlieb of the medical rift and asserted that her husband spent most of his time reading sex books. "He never takes me to the theatre or for walks," she declared.

"We had verbal spats, your Honor, and I always won. This vexed him so that he would strike me. He appears dignified, but oh, what a temper!" she asserted. She came to court accompanied by her attorney, Joseph Butler.

"Your Honor, I should be the complainant," the husband said. "Mrs. Schermerhorn talks in her sleep. My sleep is disturbed. When I arouse her she becomes incensed and tears my hair and pajamas," stated the broker.

"That is not so," declared the former nurse. Mrs. Schermerhorn told reporters that Mr. Schermerhorn had been married twice before. She said she intended to start annulment proceedings. Mrs. Schermerhorn brought the broker to court on a summons. The Court dismissed the summons against the broker, who is some years older than his wife.

DOC SCHIRESON'S NEW JAM-UP WITH SUIT

Chicago, Dec. 3.
The troubles of Dr. Henry J. Schireson, plastic and facial surgeon, still go on. At present awaiting trial for the revocation of his medical license, Schireson has just been sued by Yvonne Harmon, of Madison, Wis., for \$25,000 for alleged neglect and mutilation following a nasal operation.

According to the girl's suit, Schireson promised to beautify her nose. His operation which, she said, consisted of "plastic" incision, necessitated a second operation, and left a scar on her face.

Man Met in Dancehall Attacked Her, Says Girl

Arraigned in West Side Court on a serious charge, Daniel Seigal, 25, furrier, of 98 South 10th street, Brooklyn, made a denial. Seigal will hear his fate this week in Tombs court where Magistrate Stern will render a decision. Seigal is out on bail.

The furrier was arrested by Detective Steve Love of the West 47th Street station. Sally Lezak, 17, of 2823 West 31st street, Coney Island, testified in West Side court that she met Seigal in the Roseland dance hall, Broadway and 61st street. She danced with him.

The hour became late. He started to escort her home, but instead took her to a hotel and attacked her, she said. She sought Seigal and recently saw him emerging from a theatre on Broadway.

Prima in Wrong Place After Salary in Flops

Billie Rose Carson, 23, of 223 West 62nd street, who played the prima donna in "Broadway Standard" and "Step on It" at the Bronx theatre, summoned to West Side Court Samuel B. Flashnick, 116 West 45th street, producer of the shows. Miss Carson alleged that Flashnick owed her salary amounting to \$100.

Magistrate Gottlieb heard the tale of the showgirl and explained it was out of his province as it was of a civil nature.

She told the court she played the stellar role in the two shows for Flashnick. There were no funds to pay off, she told the magistrate. She stated she worked from Oct. 25 until Nov. 4.

By Claude Binyon

Quitting a nifty snap as president of the United States Leather Company to become head man of Back-Kett-Orphum, Hiram S. (Rudy) Brown discovered too late that leather is much easier to handle, despite its odor, than actors, bookers, agents and managers.

"Have you gents," asked Brown at his first conclave of bookers, "been paying any attention to anything outside of vaudeville? Have you been tracing the various conditions that made vaudeville what it is today? Pictures, for instance? Radio, for another?"

"What?" asked the bookers. "Heigh-ho," said Brown, wondering if he had erred. Then he phoned he wouldn't be home for dinner.

Brown, a 46 years old, and was born of Quaker parents on a Maryland farm. This stern background was quite a contrast to the lackadaisical spirit of vaude. To say Brown was paralyzed is a fair, but not classy, description of his reaction.

"I think," said Brown, "that we ought to ring down the curtain on every act which pulls an improper bit of humor. I think we ought to do that in every one of our theatres."

The bookers and agents gazed morosely at the floor. "You mean," ventured one of the bookers, "that the circuit is going straight pictures?"

"Heigh-ho," said Brown, phoning home he wouldn't be there that night.

From School to College
Brown worked his way through school, and later graduated from Washington college at Chestertown, Md. He was only 18 at the time—quite remarkable until it's remembered the school has no worthwhile football team.

Starting in newspaper work with the "Herald-Tribune" at \$5 weekly, Brown quit and went to a Washington daily for \$5.50. Bought out, as it were. Later he went into public utilities, justly figuring that 20 years of steady grind as a reporter would still have him eating his Thanksgiving turkey at Mr. Zero's.

Next, leather works. He figured the best solution would be the U. S. Leather Company. As its president, he advocated walking, then discovered golf and his slogan was: "He who walks on leather lasts last!"

That got him into show business. Vaudeville is now rolling in slogans. One is "R-K-O—Let's Go," still suggesting walking.

Mr. Brown has a son in Princeton, but bets on Harvard. Recently he selected several students who had worked their way through that little Washington college and made them assistant managers in R-K-O theatres. Others had suggested the chair, but Brown was soft-hearted.

He is said to play a good game of golf, if you're not such a good player yourself, and will listen politely to description of an 18-foot putt. Anything over 18 bores him, because he plays himself.

He lives in Rye. One of the innovations he brought into show business.

LEADING LADY RETURNS 'DEEP CHANNEL' DRESSES

"Judge, I had no intention of retaining the dresses. I was under the impression the complainant was a co-producer of the show, I was told to keep the garments in lieu of salary. I was told the dresses," said Frances Johnson, who was the leading lady in the show "Deep Channel" that closed at the Waldorf.

Miss Johnson appeared in West Side Court before Magistrate Gottlieb. She had been summoned by Anna Cone, theatrical dressmaker who complained that Miss Johnson was holding several hundred dollars worth of dresses that Miss Cone hired to J. W. Von Barry, producer of the show.

Miss Johnson explained to the Court—that when the show died, Von Barry owed her several hundred dollars in salary. "I was told to keep the dresses," she said.

Miss Cone denied she had anything to do with the show except to furnish the costumes. She stated to reporters that Von Barry owed her \$900 for the hire of the dresses. All the garments were returned by the cast.

Clothes and Clothes

By Mollie Gray

At the Palace
Fred Waring season has opened at the Palace. May it be a long one on the condition, he eliminates some of the girls now interfering with the instrumental and vocal selections. Dorothy Lee is cute and a real addition, but the other girls are neither useful or necessary.

Miss Lee first wore a blue jacket frock with bands of white crossing the bodice, the pockets and coat edges, her beret with the same shade. Blue again for a charming frock of transparent net skirt sparsely ruffled and bodice of silvery blue whose drop shoulder line carried its tiny rosebuds.

Nan Halperin and Lulu McConnell are dressed the same as when at the Riverside. Virginia Mann has a new black chiffon frock with moulded hip and long full skirt.

Albertina Rasch Dancers supply the only feminine dancing. Opening costumes were as colonial gentlemen in velvet-rose, yellow, violet and green, the soloist in a very long gold feathered and lace bodice. One figure where she revolves on her toe by the silver cords from her hands to the circle of girls, giving a wheel effect, very well done. One girl wore a silver lace bodice and tights shaded from blue to black, the headpiece Indian style of very long gold feathers. Very good, too.

A black satin and net short costume was trimmed with one yellow flower, yellow piping, and buttons on the double-breasted bodice. Finale had the whole ballet in long skirts of blue net touched with silver, satin bodice, and a flat feather twirling from hair to chin. Pretty.

At the Capitol
Capitol has a good show this week, "Eton Days" on the stage. A few novelties in the way of costumes and finale.

The Capitol has, at least for this week, reverted to the good old custom of dressing its girls. Was it a coincidence that Dave Schooler should come back with a school presentation? But since he came, bringing his piano solo with him he was welcome, though that fussiness of crawling along the floor wouldn't be missed.

Ann Cadee goes through her business of pummeling her partner, her costume the usual military style satin she always affects, that dual voiced gentleman clothed his soprano in black velvet and crystal; Marguerite with Frank Giff floated about in a lovely gown of white net and ostrich over many pleated skirts of the net, and a front elaborately beaded and a tricky hat.

"The Etonettes" were chosen with a view to the finale in which they are called on to handle very long oars in a boat race, one group on the stage, the other up above, each with their oars tipped a different color.

Sets must have been planned for a couple of other presentations, no connection with this one.

Not as Advertised
The Hippodrome is mysterious. Opening in the morning, instead of showing the advertised feature, "Wall Street, it unreel'd "Thunderbolt." And, according to report, that's been the custom for weeks. Old-fashioned movie house practices still work here. When the audience can't hear they stamp and clap.

Art Landry's band can play and the 16 girls, dressed poorly, can kick—they sing, too, but it was a friendly audience. Set in yellow and silver was bright. A dancing team, May Wynne and Buddy, were good, especially the girl's taps. Next week vaudeville and pictures.

Shoots Her Man
"Untamed" goes for everything the mike caught as well as Joan Crawford, who played her so well, but couldn't remember her part. For that matter Ernest Torrence used a British accent—combining Irish, Scotch and English, only omitting the Canadian.

But scolding all the little deficiencies, here at least is a story with a different angle giving a fine cast something to talk about.

The girl, according to the tale was raised in the jungle where self defense is a womanly art—and necessity. Arriving in the night club area, in just about one jump, she used her primitive methods to acquire and keep one Robert Montgomery.

From a calico wraparound, in which her only solo dancing occurred, Miss Crawford graduated

right into sheer nets and chiffons, all of which did full justice to her slim figure. All lengthened in back but left the front just at the knees, a black chiffon having little bodice but much skirt back.

A real huntress, Miss Crawford, had to shoot her man to get him. Gertrude Astor is in a smart white silk sport frock and wool plaid coat and Gwen Lee in a spangled hip length jacket over a white chiffon gown. Miss Crawford sings also, as well as many another girl perhaps, but she really doesn't need to.

Cold 81st St.
81st St. heating system went over to the opposition Monday matinee. Pathe Sound News lost the musical accompaniment during the titles, but the Lenzberg orchestra supplied that deficiency.

Raye-Elis and LaRue perform gracefully, opening in a triple act set for a conventional waitz trio, the girl's white gown crystal trimmed on the bodice and also above each of the three rows of ostrich that made the back-dipping skirt. A feather tucked into her hair at the back of her neck was a nice arrangement. The undersea ballet is a well executed number, with a spectacular finish, costumes meaning and being very little.

Jean Carr does less than her parents, whose tap dancing is done with surprising ease. Billy Maine and Co. pass a few painless moments, the two girls being just two girls. Sport frocks with sleeveless velvet jackets changing for satin dresses, one a violet color, the skirt made longer with pointed insets, and the other a delicate point, belted and trimmed with narrow rows of maine.

Gabrielle Tremblay, with Lieut. Gitz Ritz, lacks something of the pleasant vivacity of Miss Marie, whom he had formerly, but is a capable dancer.

Moves Right
"The Forward Pass," by a splendid team, Douglas Fairbanks, Jr. and Doretta Young, is a song writer's dream of "paradise—all songs and just enough humans to sing them. Miss Young is an attractive and capable little lady whose perfume helped arouse young Doug's interest when even her song failed. She evidently likes white, vertically striped sport suit using that combination, white trench coat topped by a black and white hat, a suspender frock seemed black with a white frilled blouse. Dark crepe used white lace for a yoke that reached the waist in front. A pearl pendant on a pearl chain was very pretty.

"The Forward Pass" seemed the right play to most of the audience, even though a ten-year-old boy was announcing the next move and right every time.

Looks and Plays Well
Ruthie played he was tired of "six for a nickel women" in "Wall Street." So Alleen Pringle left him without the price of the kind he had tired of. Miss Pringle looked stunning at all times.

Her lace princess gown grew wide with the waistline, hanging perfectly that tulle that trailed from her shoulders was caught with a band of diamonds at her throat. Black velvet first fitted, then full used lace for a fichu collar and black chiffon with its narrow shoulder panels tied low in back fell to the floor all around and slightly longer in back (rather too many diamond rings and necklaces and bracelets for a widow—looked as though she were carrying the estate about with her). A dark silk frock had a draped collar and skirt whose fullness came only from circular sides right from the waist to the hem, hanging perfectly straight back and front. An ermine cape was tuxedo collared in gray fox. Miss Pringle gives a fine performance.

St. John's Finished Amateurs
All talent isn't confined to Broadway and the professional stage. St. John's Dramatic Circle, Third Order of St. Francis, in West 30th street, is an exceptionally clever group of amateurs, giving performances in several sections of the city as well as in its own auditorium. Much of the credit for their smooth and finished acting is due to the coach, Agnes Loftus, who has had many years of experience on the stage, serving an apprentice-

ship in western stock companies. She played sketched in vaudeville for 12 years, a post graduate course in experience.

Miss Loftus plays "Bridget O'Reilly" in the Circle's first piece of this season, "The Heart of Paddy Whack," a Chauncey Olcott play by Rachel Crothers. Cecilia O'Neil is the lovely heroine whose guardian thought she should marry a younger man, refusing to admit he loved her himself. But Mona finally convinced him it was himself she wanted, and who can withstand an Irish lass when she sets her mind on a man?

Miss Loftus gives all credit for the remarkable success of the company to the players, insisting there is sufficient talent to interest Broadway managers, but the players hand back the palm to Miss Loftus which after all is the happiest way to work together.

The revenue from the presentation goes to various charities. Miss Loftus donating her services for that reason.

A Lot of, but Nice, Clothes
"Figaro" is based on the "Marriage of Figaro," "Barber of Seville," and "Her Secret Marriage," which accounts for it being a three-base hit. A beautiful production, garden scenes exquisite, the ladies' gowns beautiful (and mountainous) to behold.

Of the two girls, Miss Bell seemed more charming, especially to the men, than the Misses. Countess and Countess by Miss Meechal. Both are a credit to wigs and beauty patches.

Hollywood Styles

By Cecelia Ager

Nice Things About Hollywood
Orange juice stands dispense genuine orange juice...Uniform of sports clothes makes the men look more rugged...Barbecue sandwiches...Excellent train and plane service to New York...Continuous sunshine makes violet-ray treatments unnecessary to those becoming tans...If the plays are bad, the tickets are cheap...Anybody can wear polo shirt. No night clubs to keep a man from his radio...A perusal of "Ex-World" qualifies one to discuss literature...Tracking down the other studios' previews is better than a treasure hunt...It isn't the way of a pretty girl to demand intellectual companionship. Houses built of stucco can be more rococo.

At the Studios
Greta Garbo is making "Anna Christie" play at Mc-G-W. It's a coup in casting. Here the Garbo's fine quality of smouldering has an honest outlet and she doesn't need fine clothes to help her flame. The more simple her trappings, the more swiftly she conveys the dynamite awaiting its spark. She intensified allure, in just a sweater and skirt with a wide leather belt at the waist. Not a pretty, carefully fitted sweater, this. It's the kind she might have borrowed from a brother to keep warm. Her unusually broad shoulders and her ungainly length of limb upset the tradition that feminine beauty is a matter of delicate curves. She wears her hair simply, brushed off her face, none of the little curls at the ends this time. She is an individual who can dispense with detail to glow her brightest.

Bernice Claire, looking now and then like Pauline Starke, but most often like Swanson, has been assigned to do the Flame in "The Song of the Flame." This Flame went about singing, inciting the Russian peasants to revolt. Miss Claire, mindful of her task, wears a series of costumes with flowing capes. Something about a cape that inspires trust and devotion. There can be no doubt of the usefulness of purpose in the wearing of a cape. Hollywood's best inciter, Almee, always wears capes when she is out to make converts. One costume for Miss Claire has a white Russian blouse with a high collar of peasant embroidery fastened down the side, and a dark, full-length band in contrasting colors. Full-length is of dark, dark-colored lined with white, and with a white collar, which has ends that tie around the neck, holding the cape on firmly.

Kay Francis makes the valiant but unsung costume designers a little happier by the stunning creations these designs become when she wears them. What they hope will be a good dress turns into a knockout by virtue of her clothes

sense and individuality. In "Faithful" she overcomes that most trying of all costumes, a formal riding habit, and looks smartly at ease. She wears, too, a severe green crepe evening dress with a line which is new and startling. Though slim all over, the dress seems to converge at the knees, where it is banded with red fox in a spiral ascending in front. The skirt breaks out into irregular flaring ends which become trains. The neckline, high and straight across the front, is cut out below in a triangle, perhaps to make it wind. Alas, windiness isn't that easy. The neckline just looks cut out for no reason, in a dress whose lines are otherwise pleasingly logical. Slippers of the same green are right, and so is the simple coiffure, with no straying waves to make it pretty.

Vivienne Segal's wedding dress in "Bride of the Regiment," once "The Lady in Excuse" has a train three yards long that took the First National costume department three weeks to embroider. But that's not the kind of dress it is. The embroidery is very delicate, pearls and rhinestones and silk, and it makes the dress look decorously sumptuous. It took so long to do because it is so fine, not because there is so much of it. Things are looking up in a costume department when time can be spent for effects which don't knock your eyes out, but just soothe it. It is made of soft gold lame that is satin on the wrong side. An underskirt and minute bodice are of soufflé over lame. Tiny cap sleeves are on the back section of the dress which joins the over-skirt, and it is the over-skirt which has the wholehearted train. Miss Segal looks sweetly charming in this, for the Empire style is particularly kind to small women. The high waistline makes them look like little girls playing grown-up ladies. Picture has settings up to the dress. It even has an Aubusson rug without roses.

Myrna Loy, of the eyelids which somehow just look sleepy, plays a dangerous woman named Sophie in "Bride of the Regiment." Earl Lulick has designed a traveling costume for her which she wears to alight from her coach and start right in making trouble. The bodice and high-waisted skirt are of turquoise blue satin embroidered around the bottom in gold in a classical design. A little jacket of sapphire-blue velvet has an up-standing collar of leopard skin and there is a round leopard muff. Her high hat is made up of satin with an ostrich plume in the darker blue. Myrna also wears long gold kid gauntlets and a gold chain. Light blue, sapphire blue and gold. A very good, simple color combination which isn't in vain, since this is to be another Technicolor picture.

Uncommon Chatter

By Ruth Morris

A Vaude Reporter's Problems
Covering shorts in the vaude houses often necessitates seeing the same acts, costumes, and lines unchanged. This presents a difficult problem for the reporter. Should she pay strict attention to the procedure and in time become a raving maniac, or should she invent little exercises to keep the mind busy and happy? There is much that the reporter can do along these lines.

1. Check up on the various gags inserted by comedians as being palatable only to special neighborhoods.
2. Name the Presidents back to Monroe. Apt to take all night.
3. Outline the plot of a great American novel involving surrounding members of the audience. The possibilities of this device are limitless.
4. Make out a Christmas gift list.
5. Take a nice simple word like Massachusetts, see how many other words can be made of it, and improve skill at anagrams.
6. Estimate the number of beads sewn into the velvet drop and where they would be if laid end to end.
7. Wish that the Schnozzles were on the bill.
8. Watch the flecks of dust traveling in the path of the spotlight

and consider if a dramatic recitation would seem more sad in a white spot than a green one.

9. Think up ways to tell the persons on either side of her that she's entitled to at least one arm of her chair.

10. Work up the multiplication tables at which she was never very good at in school.
11. Study the historical tableaux painted on theatre domes.
12. Think about going home, and
13. Go home.

Myth Comes to Life

Several years ago an amusing myth was circulated involving a playwright producer to whom "Romeo and Juliet" had been suggested as a potential feature picture. It was thought, however, that the original script would take some re-writing. "Who wrote it?" asked the magnate.

"Shakespeare," replied the informant.

"Who's he?" came the next question.

"An English dramatist."

"Well," said the producer, "cable and get him over here."

This familiar fable has been repeated merely to record that it's been done. With "The Taming of the Shrew" in the office, Fairbanks and Richard Cabell for W. Shakespeare, who has ornamented his original play with unsuspected re-rear trimmings. The Shakespeare play is there with the re-write humors, providing slapstick falls, kicks in the pants and long sequences devoted to food throwing. He has only one defect—namely, writing dialog which cannot be delivered unless the arms of the speaker fan the breeze.

Mary Pickford makes a lovely looking Katharine, whether she wears long black velvet riding habit, elaborate bridal gown or graceful lace and chiffon robe de nuit. She plays the Shrew in the play, "The Taming of the Shrew," but audiences have a grand time watching her go through her tricks.

A Sense of Humor

When a moving picture house pokes fun at its own type of entertainment, that's news.

Present presentation at the Paramount starts off with a regulation assemblage of none-to-artistic costumes for a Mardi Gras tableau. The stage being dotted with posed groups, two pages bearing trumpets emerge from either side of the stage and walk impressively to the center. They raise the trumpets to their lips and emit a blaring sound—the "frazzberry." It's an unexpected howl.

The Mardi Gras idea is an easy one to clothe since it permits any type of fancy dress costume. A Pierrot and Pierrette number, smoothly sung by Dorothy Neville, is prettily danced by the Fred Evans Ensemble in lovely frocks of corn taffeta with trims of blue-green tulle.

Nite Club Stuff

N.T.G.'s "Midnight Revels" served out night club whoopee to the patrons of the 88th Street during the first half of the week. Woodcockers, snowballs, excursions up down stairs and requests for big hands for those little girls helped to create the complete night club spirit. Smart-looking girls offered specialties in between the m.c.'s aimless chatter, and Hoty Totsy served up a St. Louis Blues in grand style.

Fatsy Carroll, with Weaver and Campbell, appeared in a smart coat and turban of brown velvet over a pleated dress of flame-colored crepe.

Red-Heads and Blondes

Red-heads and blondes are sharing honors at the Academy this week. The titans play hot jazz under the capable and inspired direction of Harry Grice. Ensemble is presented neatly in bouffant dresses of ruffled tulle and shows up well against a black background. The hot playing of the band developed into a complete show-stopper at Monday's matinee.

Blondes appear with Harry Burchill in excellent specialty. Three Al-good-enough costumes. Three Al-good-enough swift acrobatics to the dance act.

Oliver Bond, Lloyd Hughes, Norman Peck, Howard Hickman, J. Mack, Wilfred Lucas, Harry Dorn, Edith Rosing, "Clipped Wings," Cruise.

News From the Dailies

Cheap K. C. Stock

BURLESQUE REVIEWS

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

Mrs. Kate Meyrick, local nite club queen, doing 15 suspended payment, has been licensed conditions, critically ill in jail.

Will Hay, the comedian, exonerated from blame when his car killed a policeman.

C. B. Cochran says Noel Coward will appear in his first talker.

William Otto Lawrence, agent, is on trial for pinching clothes and props from a Westcliffe concert party.

Ellen Bennett, tennis player, and Edward Fearnley-Whittingstall, married.

"Silver Wings" is in rehearsal for Clayton and Waller. It's by Dion Titheridge, with lyrics by Jack. Opens in Liverpool. Harry Welchman, Denise Ellinger, Lupino Lane, just back from Hollywood; Emma Haig, Geoffrey Greyther and John Kirby. May take "Mr. Cinders" out of the Hippodrome.

Through the public squawking at dud programs, the B. B. C. may sell them out to turn them into a radio on the air. Hitherto its monopolist policy has been dead against the practice.

Vesta Tilley (Lady de Frece) is very ill.

J. Horstman and Company, big City house, has suspended payment as a result of "forgeries and fraud by Continental agents." This is the second city (financial) sensation this fall.

Fifteen people a day killed on English roads.

Frank Roylance, manager of Luton's oldest cinema, on trial for burning it.

J. Van Dym, described as a tattooed gunman, who told the world about his high jinks in Chicago, landed 18 months for robbery.

First prosecution under the Films Bill (Quota) Act was against Film Booking Offices, unconnected with American exchange of same name. Hearing was postponed after F.B.O. pleaded it landed a Canadian film as Quota, which turned out not to be.

The Jessie Matthews divorce case, with Sonnie Hale's name prominent, grabbed space, with successful suits also lodged by Barbara Edna and Pauline Pearce, both actresses.

Badly hit by the Hatry crash, knocked funny in sympathy with Wall Street, shaken by recent banking failures both here and on the Continent, the poor old "City" received another knock by the failure of Ironmonger's, private bankers. In trying to do better things, bank rate was dropped for the second time in a month, to 5 1/2%. Show biz shares generally have eased some.

NEW YORK

Cesare Stea, who claimed he sculptured the bust of Florenz Ziegfeld accredited to another chiseler, and fled suit in Supreme court to prove, was appraised by Ziegfeld in an out-of-court settlement. Stea will have a placard crediting him with the job displayed in the Ziegfeld theatre.

Mary McCormick, opera singer from Texas, announces she'll marry Prince Serge Mdivani as soon as he's divorced by Pola Negri.

Norma Phillips secured divorce in Baltimore from Robert P. Geckler, actor, on grounds of desertion.

Legal tangle in which Olga Edwards, former dancer, charges Nathaniel Amster with being father of her child, and he in turn charges her with extortion, postponed again for court hearing Dec. 11.

Eddie Cantor, in Boston, expressed mingled surprise and doubt when informed there was a boom for him as Equity president.

Catherine Meredith, actress, had 70 stitches taken in her face following an automobile accident near Springfield, Mass. Thanksgiving eve.

Henry F. Sanford, who recently settled for \$50,000 in a breach of promise suit brought by Gloria Hopkins, former picture actress, is confronted by another suit charging breach of contract. Ann Walker, Detroit nurse, says she left a good

job to be his private secretary at \$300 and has only been paid \$700 so far. Claims \$2,900 due.

Talking picture of a prisoner's robbery confession was admitted as evidence and shown to the jury in a Philadelphia court. Defendant's protest that direct evidence which could not be asked questions had no legal status was overruled.

Charge that Frank T. Houston had kidnapped their two children was withdrawn at trial by Elsie Houston, former actress, in Providence. She had previously recovered custody of the children.

Patricia Moore of "Follow Thru" has filed suit in belief that alleged promise of William T. Telgman, vice-president of the Curtis Candy Co., to marry her is worth \$100,000 unfulfilled.

Los Angeles Amusement Co. claiming prior contract rights with Hinda Wausau, hula dancer, has countered the girl in New York with court order to show cause why she denied to show he has a classy apartment, an automobile and girl friend. Conte had pleaded poverty.

Eugene Conte, orchestra leader, was refused petition to have alimony payments to Anee Bertha Conte reduced from \$40 to \$15 weekly when his wife produced evidence to show he has a classy apartment, an automobile and girl friend. Conte had pleaded poverty.

LOS ANGELES

Arthur Hammerstein has offered Dorothy MacKaye a role in a road "Sweet Adeline." According to the terms of Miss MacKaye's parole from San Quentin she can leave California after Dec. 3.

LeCompte Davis, attorney, has been retained by Alexander Pantages for his appeal. He replaces Joseph Ford, and will be associated with Jerry Glesler and W. I. Gilbert.

Charley Chase was operated on for appendicitis at the Mayo Brothers' clinic in Rochester, Minn.

Mrs. Marie Mahoney filed suit for divorce in Long Beach against Edward Mahoney, director. Charges desertion.

Mack Sennett, Inc., filed suit against Tiffany-Stahl, charging it failed to live up to an agreement for the use of the Sennett sound stage.

Burr McIntosh filed suit for divorce against his wife, Jean Snowdon-McIntosh, charging desertion.

Jack Kearns was operated on for sinus trouble at a local hospital.

The uncle of Eunice Pringle, Alexander Pantages' accuser, committed suicide in a hotel in Shreveport, La.

Superior Judge Aggeler declared unconstitutional the state law prohibiting water taxis from taking passengers to gambling ships.

George Conley, 42, player of Abraham Lincoln, instantly killed when his automobile was struck by a Los Angeles street car.

Mildred Harris, pictures, filed suit for divorce in Superior Court against her husband, E. J. MacGovern, charging desertion. Miss Harris said her husband left her in 1926, and she has not seen him since. They were married in 1924, shortly after Miss Harris divorced Charles Chaplin.

Antonio Moreno is the defendant in a suit filed for \$1,558 by C. H. Augustine of Kansas City, Mo. Augustine claims that Moreno is the largest stockholder in the American Scientific Instrument Co., which owes him the amount sued for.

Roy Keene, former asst. mgr. at the Pantages theatre, who testified against his former employer in the Pringle trial, is now chauffeur for District Attorney Burton Fitts, who prosecuted Pantages.

Hearing has been set for March 4 in a civil suit filed by Attorney James P. Sweeney for services he alleges he rendered Mrs. Lois Pantages in seeking evidence for a divorce from Alexander Pantages two years ago.

Sue Carol and Nick Stuart have been married since July 28, they admit. Reporters passed it up because register carried their own names: Nicolae Patza and Eva Jenny Kiefer.

Fox Coast theatres sent out a story that it will expend \$24,000,000 during 1930 for the construction of

Kansas City, Dec. 3. Empress, dark, for years, reported with stock burlesque under local management and George Broadhurst, featured comic.

Change of bill weekly, with Monday openings and silent pictures between shows.

Cast of opening show: Dolly Davis, Pacific Comedy Four, Cecil Manners, Bubbles Yvonne, Eleanor Cody, Bert Rose, Fatsy Winoby and a chorus of 24. Prices, 25-40.

3 Mutual Shows Out

Two shows drop from the Mutual circuit this week and a third is reported under notice to close within a fortnight.

The Niblo, and Spencer show, "Steak 'n' Eggs," starts Saturday at the Steinway, Astoria, La. It is operated by Oscar Markowich.

Al Singer's "Sugar Babies" closes Saturday at the Empire, Toledo.

Lou Reals' "Nite Life in Paris" is understood to be the third Mutual to close.

Mutual Wheel

Weeks of Dec. 2: Best Facts—New Empire, Albany; 9-11, Wedgewood, N. Y.; 12-14, Broadway, New York; 15-17, Best Show in Town—Cassino, Boston; 9, State, Springfield.

Big Wheel—St. Louis, Springfield; 9, Grand, Hartford.

Bolshoi—L. O.; 9, Palace, Detroit. Bowers Burlesques—Gayety, Louisville; 9, Mutual, Indianapolis.

Broadway Show—Grand, Hartford; 9, Lyric, Bridgeport.

Burlesque Review—L. O.; 9, Gayety, Milwaukee.

Cracker Jacks—Modern, Providence; 9, Lyric, Bridgeport.

Dainty Dolls—Majestic, Fort Wayne; 9, L. O.

Dimpled Darlings—Hudson, Union City; 9, Gayety, Brooklyn.

Flapper—Gayety, Boston; 9, Trocadero, Philadelphia.

French Models—Gayety, Buffalo; 9, Colonial, Utica; 9, Union City.

Frivolities—Gayety, Scranton; 9-11, Lyric, Albany; 12-14, Orpheum, Reading.

Get Hot—24, Wedgewood; 6-7, Schenectady; 8, Plaza, Worcester.

Girls—Gayety, Kansas City; 9, L. O.

Girls From the Follies—Fox, Jamaica, N. Y.; 9, H. & S. Apollo, N. Y. C.

Girls From Hollywood—Orpheum, Paterson; 9, Hudson, Union City.

Girls in Blue—Colonial, Utica; 9, Gayety, Milwaukee.

Hello Pares—Empress, Chicago; 9, Majestic, Fort Wayne.

Hindu Belles—L. O.; 9, Fox, Jamaica, N. Y. C.

9, Steinway, Astoria.

Jazztime—Revue-Lyric, Dayton; 9, Empress, New York.

Kuddling Kites—Haymarket, Chicago; 9, Empress, New York.

Latin Thrus—Star, Brooklyn; 9, Columbia, N. Y. C.

Lit Critics—24, Lyric, Allentown; 5-7, Orpheum, Reading; 9, Star, Brooklyn.

Machinists—Gayety, Buffalo; 9, Lyric, Bridgeport.

Mischief Makers—Columbia, N. Y. C.; 9, New Empire, Albany.

Modern Models—Gayety, Washington; 9, Academy, Pittsburgh.

Naughty Nites—Mutual, Indianapolis; 9, Grand, St. Louis.

Nite Club Girls—Gayety, Milwaukee; 9, Haymarket, Chicago.

Nite Life—Palace, Detroit; 9, Empire, Toledo.

Oriental Girls—Gayety, Brooklyn; 9, L. O.

Parisian Flappers—Empire, Newark; 9, Orpheum, Paterson.

Play—Ballet-Trocadero, Philadelphia; 9, Gayety, Baltimore.

Fun—Palace, Worcester; 9, Howard, Boston.

Record Breakers—Irving Place, N. Y. C.; 9, Empire, Newark.

Social Mads—Empress, Cincinnati; 9, Gayety, Louisville.

Sporty Widows—Garrick, St. Louis; 9, Gayety, Kansas City.

Speed Girls—19, Casino, Boston.

Step Lively Girls—Lyric, Bridgeport; 9, L. O.

Step on It—Steinway, Astoria; 9, Irving Place, N. Y. C.

Steppin'—Star—Gayety, Baltimore; 9, Gayety, Washington.

Steppin'—Gayety, L. O.; 9, Columbia, Cleveland.

Take a Chance—Howard, Boston; 9, Modern, Providence.

Temper—Gayety, Montreal; 9, Gayety, Boston.

Watson's Show—Lyceum, Columbus; 9, Lyric, Dayton.

Win Women and Song—Academy, Pittsburgh; 9, Lyceum, Columbus.

15 theatres. Four of the new houses will be erected in the Los Angeles area.

Joseph Ford has been retained by Aimee McPherson and will be associated with her present attorney, George Acret, in defending the \$324,000 divorce suit brought against her by her former husband, Ormsby. He claims he was to direct a picture to be made by the evangelist.

CHICAGO

Engagement of Mrs. Gladys Rosenthal Byfield to Raymond Tatters, of Paris, has been announced. Mrs. Byfield was last year divorced by Ernest Byfield of the Hotel Sherman company, who charged desertion.

W. N. Telgman, official of the Curtis Candy Co., has been named defendant in a \$100,000 breach of promise suit. Money is asked to meet the heart of Genevieve O'Connell, known professionally as Patricia Moore, chorus girl with "Follow Thru" here.

CITY

(Stock Burlesque)

"Twas a good grab Mansbach & Froelich made when they copped Connie St. Clair off the runway at the Columbia. She's the only essence of burlesque in this downtown outfit and does more for results in two numbers than the rest of the brigade do all night. Connie was just one of the girls who knew her onions at 47th, but on 14th she's the show.

The stock on the whole is too refined for 14th street; not naughty enough to hope to compete with the Mutual cantatas at the Irving Place across the alley. A slim house Monday night maybe was the answer that they won't take refined burlesque on 14th.

Lander Brothers, Willie and Harry, are the comics and never offend. They cover up much of their own way, even if they don't get laughs from a moronic outfit front assemblage waiting all night for the show to get dirty. It didn't. Even the boudoir burlesque was purged of the usual burlesque appeal and after that the show went bluh for Hayek.

Connie St. Clair and the chorus purged of the usual burlesque appeal after a couple of sojourns in George M. Cohan musicals is the essence of refinement as a prima. They cover up much of their own way, even if they don't get laughs from a moronic outfit front assemblage waiting all night for the show to get dirty. It didn't. Even the boudoir burlesque was purged of the usual burlesque appeal and after that the show went bluh for Hayek.

Connie St. Clair and the chorus puts it over more than anything else for this stock outfit. Male dancing duo, Constance and Capp, hood acceptably at intervals and the Temple Trio, male, warble for spacers and well. In fact everybody in the outfit does their best. It's more tab with a little burlesque because there's less dirt.

Miss St. Clair is the only one going for the underarm and she rolls'em plenty with "Ain't Mischief Makers." The gal could probably do as well with clothes on but that's no go for burlesque. The others are okay in their own way but she's the comic piece of the outfit on delivery, though Connie never gets rough either.

The chorus deserves a great big hand. These good looking women don't know they're in burlesque. Dan Dody, number stager, must have told them they're just doing presentation stuff and from the size up of the opener, guess he's right.

Good show for a tab. Looks like they'll have to rough it plenty to last on 14th street. Most of the slim audience Monday night walked before the end, probably figuring the show too tame.

What's wrong otherwise a good show in the wrong spot. After stock and Mutuals have ruined them, where's a right spot now?

Edu.

MOONLIGHT MAIDS

(MUTUAL)

"What" asked the boy in the last row as the first part ended and intermission began, "happens after the music?"

"Same thing that happened before," replied the cute usherette at whom the little boy directed his question.

"As nothing happened in the first part and the same thing is slated for the second, there's no use sitting around," mused the little boy. "So he took the cute usherette's word for it and blew. Others blew with him."

Sam Kraus' "Moonlight Maids" is the sort of show that loses a large portion of its audience during intermission, even on a cold night. Just as the little boy found out and the cute usherette knew in advance, nothing happens.

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Suit Over Services of Ingenue in Burlesque

David Greenstein and Louis P. Randall, both representing the Los Angeles Amusement Company, slapped an order on Hindu Wasau, ingenue with the Mutual show, "Hindu Belles," to show cause why she should not be restrained from working for anybody else.

Thomas V. Dalton, head of the L. A. Amus. Co., alleges that he holds a contract on Miss Wasau's services for 26 weeks, beginning July 28, which has not been fulfilled by Miss Wasau. Dalton says he wrote a special show to feature her called "From Broadway to Paris," and that she was wired to depart for the coast to begin her contract. Instead, he alleges, she went to work for Callahan & Bernstein, who now employ her.

11th House Off Mutual

Another Mutual house, Majestic, Fort Wayne, is listed to drop its Mutual shows Saturday.

This makes the 11th house to be lopped off the Mutual circuit since the opening of the season. List includes the Moon, Omaha; Palace, Minneapolis; Lyceum, St. Paul; Lyceum, Canton; Victoria, Rochester; Temple, Syracuse; Grand, Akron; The Blackstone, South Bend; Gary, Gary, Ind.

Burlesque Changes

Cliff Bragdon, Harry Morrissey, Peggy O'Neal and Zeppelin Four closed with stock at the American, New York City, last week with Virginia Wheeler, Eleanor Johnson and Frank Mack in as replacers this week.

Esther Burk and Thelma Milson added to "Sliding Billy Walker Show" (Mutual).

Eddie Butler has taken over Sylvester Roy's former assignment with "Oriental Girls" (Mutual).

Harry Seymour added to house stock at Apollo, Harlem, New York. Harry Beasley and Joe Ross closed last week with house mob at Irving Place, New York.

Jean Steele has succeeded Connie St. Clair as house runway soub at the Columbia, New York, the latter shifting to similar work with the stock at City, New York.

Marjorie Vay added to "Mischief Makers" (Mutual).

John O'Donnell, out; Paul Jerome, in. "Step on It" (Mutual).

Chris Smith has replaced Eddie Kaplan, comic, "Record Breakers" (Mutual). Happy Cook, out of same show, supplanted by Frank Smith.

14th St. Opposish

A burlesque war is on in 14th street with a new stock at the City cutting in on the Irving Place, which plays the Mutual shows. The former, operated by Mansbach & Froelich, who also operate "Chicago" stocks, opened Saturday. As a result, the Mutual stock is just below the doily through the arts.

Withhold Musical Rights On Plays Sold to Pictures—Double Profit

Musical comedy rights for plays are no longer sold to picture companies along with the sound and picture rights, as has been done in the majority of instances previously. Authors and legit producers are now holding that a drama must be treated as such and not converted into a musical comedy or a score added unless an additional fee for its conversion is paid.

Latest example of this is "Little Accident" written by Floyd Dell and produced by Crosby-Galge last year. The play has just been sold to Universal on the minimum basic agreement of Joseph P. Bickerton, which prohibits U from converting the piece into a musical comedy as has been intended.

At the most, U is allowed to use but three songs in production.

One of the main reasons for this change is that legit producers may later desire to make a musical comedy from the play. Also sale of dialog and musical rights at separate times.

As an example, they name "Shore Leave," produced by Belasco in 1922 with the film rights later sold to Inspiration Pictures, who produced it silent in 1925. Youmans then secured the play and converted it into a musical comedy, re-naming it "Hit the Deck." Musical was later purchased by RKO, who cleared all claims of Inspiration to the play by paying them \$10,000, and paid \$62,500 to Youmans for music rights.

Ziegfeld's "Whoopée," to which the musical and pictorial rights are being negotiated for at present by a film company, was previously produced as a play titled "The Nervous Wreck." Film rights were bought and the play produced by the old P. D. C. Company, since then absorbed by Pathe. Ziegfeld is now asking between \$50,000 and \$60,000 for the music rights. First asking price was reported to be between \$40,000 and \$45,000.

Day-to-Day Legit

Los Angeles, Dec. 3. Salary guarantee for "Bad Babies" cast is paid to Equity in day's installments. George Scarborough's arrangement with Equity is an assignment of box office receipts, with a check paid in after every count-up.

Ruth Renick has same arrangement for "The Passing of the Third Floor Back" at her Actors' Theatre (Orange Grove).

Engagements

Harold Grau, associated with the M. Grau agency, Chicago company of "June Moon," Murray Smith, James Spotswood, Edward Wood, Edith Van Cleve, Edith Arnold, Ruth Holden, "June Moon" (Chicago).

Margaret Namara, "9:15 Revue."

"Revue" for Amsterdam

"The International Revue," which Lew Leslie is lining up, is slated for the New Amsterdam after Jan. 1. That show was named for "Simple Simon," one of Ziegfeld's show which is to star Ed Wynn, but production has been delayed because the book has not been written. "Sherlock Holmes" revival is current at the New Amsterdam. Revue was slated for three weeks but started so strongly the date will be extended.

Leslie is reported engaging Clayton Jackson and Durante for the comedy end of the revue, at \$3,000 weekly.

COLORED "LULU" DEC. 29

Los Angeles, Dec. 3. "Lulu Belle," with an all-colored cast, comes to the Mason Dec. 29. Nina Mae Kinnear, femme lead in "Hallelujah" (M-G), will do the title part.

Charles MacArthur will stage the piece. Homer Curran is understood to be the producer, having leased the theatre for a period.

Linder to Try "Cortez" On Road After Terrible Bust

Salary claims against Jack Linder due to the premature closing of "Cortez," starring Lou Tellegen and produced by Linder, were lifted by the latter last week. With a clean slate again at Equity, Linder says he will recast the show and send it on tour within the next few weeks.

"Cortez" folded at the Mansfield, New York, three weeks ago, cast refusing to go with the Monday night performance when previous week's salaries had not been paid. Linder was in the hospital at the time, recuperating from an appendicitis operation. He had a bank letter up for bond. With cast closing the show, Linder was relieved of the usual notice clause obligation.

"Cortez" was the second flop for the indie vaude booker who went legit two seasons ago as producer of Mae West in "Diamond Lil." Despite the latter being a winner, Linder and the star crossed bats in verbal combat upon several occasions with a final split when Shuberts took over the Linder interest in the production. Linder's other flop was "The Squealer," which floundered for a couple of weeks at the Forrest, New York, dropped plenty and was figured to have cured Linder of his legit producing yen.

NO PAY FOR OPERA

Maurice Frank Missing in Providence at Salary Time

Providence, R. I., Dec. 3. Maurice Frank, impresario, who a week ago encountered financial difficulties in Boston with promotion of the Cosmopolitan Opera Co., tried his hand again with a week's stand of International Opera Co. at the Carleton here. He could not be found when sheriffs sought to serve writs for payments to performers and others interested.

Patrick Kilkelly and Maria Iacovino, both of the American Opera Co., sang one night here for Frank and went to court for legal assistance in getting salary. Two performances were staged closing day by Edward M. Fay, house-owner.

Colored Show Activity

Two all-colored shows are rehearsing in Harlem, with the producers reported planning a downtown invasion later. One is titled "Melinda," the other "Sepia, the Vagabond." Latter is produced by Sam Davis.

A third new Negro outfit, headed by Eddie Hunter, is due at the Lafayette next week, with dates planned for Pittsburgh, Baltimore, Philadelphia, Chicago and Detroit.

Angels On a Lark

William Faversham, who recently closed in "Her Friend the King," is planning a revival of "Henry VIII."

Faversham is reported being financed in the new venture by several wealthy society fashionables, dumping their coin in as a lark, and with identity strictly under cover.

"Follow Thru" Subs

In addition to Beth Meakins, two other members of the Boston company of "Follow Thru" will join the New York company at Christmastime, the show then leaving Chaim's 46th for the road. Evelyn will replace Madeline Cameron, while Arthur Campbell takes John Barker's role. Bobby Jarvis, of the Boston unit, replaces Billy Wayne in the Chicago company next week.

FLORENCE MILLS MEMORIAL

Benefit for the Florence Mills Memorial Fund is being planned for the Casino theatre, N. Y., night of Dec. 15.

Committee is after show of white artists, with a white audience expected as a result.

Floyd Snelson has been delegated to approach white professionals.



"Here 'Tis" Yours very truly
LITTLE JACK LITTLE

Cullen Espey, Gen. Mgr. Skouras Bros., says: "Sleet, snow and cold couldn't keep 'em away."

Walter Hickman, Indianapolis "Times," said: "Of course, Little stops the show. This man is an artist and a genius in putting songs on the air."

Shows Closing

Two revivals are off Broadway's list, also two Hoboken shows, and five other attractions are closing.

"The Patriarch," independently presented at the 49th Street last week, will be taken off Saturday.

"The Silver Tassie," which was hoped to be a good starter at the Greenwich Village (renamed Irish Theatre), struggled along for a month but will bow out this week.

"The Channel Road," presented by Arthur Hopkins at the Plymouth, will be taken off at the end of the eighth week. Liked by first nighters, but average business of \$9,000 not satisfactory to manager. "Family Affairs" was slated to follow but goes to the Elliott, Hopkins using Plymouth stage to rehearse a new show.

THE CHANNEL ROAD

Opened Oct. 17. Mantle (News) believed "fine play" answered cynics who ask why critics can't write creatively. But Garland (Telegram) expressed the contrary view holding it "a great disappointment."

"Cross Roads," presented by Louis Gensler, closed at the Royale to night (Dec. 4). It moved there from the Morosco last week. Played three weeks. "Rope's End," which moved this week from the Masque next door to the Elliott, will be moved back to the Royale next Monday.

CROSS ROADS

Opened Nov. 11. Darnton (Eve. World) was unhesitatingly enthusiastic, calling it "best college play ever written." Notices generally tinged praise with doubt. Variety (Bang) predicted: "destined for a short existence."

"A Ledge," independently done at the Assembly (Princess), was taken off last Saturday. A couple of weeks.

A LEDGE

Opened Nov. 20. Mantle (News) was alone among first stringers in tackling this one. "The trouble is," he said, "that it's another of those unbelievable plays written around a single dramatic incident." Variety (Waly) thought it deserved support.

"The Shoestring Revue" stopped at the Lyric, Hoboken, last Saturday at which time "After Dark" ended a 61 weeks' engagement there at the Rialto. "Charm" revived last Thursday at Wallick's, stopped Saturday to "Caponaschi," often revived at Hampden's, closed this week.

New Bronx Co-ops

Rich De Angelis and Sammy Scoville have taken over the Bronx Co-operative theatre.

De Angelis is a producer and Scoville a stage director.

"Follow Thru" in Frisco

Hollywood, Dec. 3. Coast production of "Follow Thru" goes to the Capitol, San Francisco, Dec. 22.

Donald Macloskie replacing Carlton Kelsey as musical director, only change.

Shuberts Cutting Down Office Staff and Production Dept. Force

"Maggie" and "Control" Fold After Philadelphia

Philadelphia, Dec. 3. Two more Broadway shows folded and were shipped to the storehouse Saturday. They are "Maggie the Magnificent" and "Remote Control."

While neither was a New York success, "Maggie" was believed to have a good chance here, since local reviewers favored the show reversing the metropolitan critics. It lasted but two weeks after leaving New York.

"Remote Control" was out three weeks.

FUTURE PLAYS

Cast for Vincent Youmans' "Treasure," written by Bayard Veiller and Becky Gardner, includes Cleo Ladd, Jesse Royce Sandes, Edward Fielding and Allan Campbell.

Harry Delf's new show, "Innocents," opens Dec. 9 in Jackson Heights, L. I. Cast includes: George McQuarrie, Vernon Rich, Nydia Westman, Helen Baxter, Charles Hanna, Katharine Hayden, J. H. Bewer, John C. Hickey and Margaret Arrow.

"Harlem Nights," colored musical, went into rehearsal last week with Max Grisman producing. Opens out of town Dec. 23 and comes to a New York house two weeks later.

Cast includes Harry Harris, Babe Harrington, Madge Kenny, Louise Daley, Frank Hunter, Tommy (Slim) Carr and others.

Kenneth MacGowan and Joseph V. Reed have combined as legit producers. Their first will be "When Hell Froze," comedy by Wilbur Steele and Norma Mitchell. Helen MacKellar will have the lead.

Rock Peters is taking his repertoire company to Boston for four weeks before coming to New York. Revivals Peters will do include "Affairs of Anatole," "Playboy of the Western World," "As You Like It," "If I Were King," "Romeo and Juliet" and "The Only Way."

In the company are Frances Dale, Jane Grey, Valerie Valaire, Peggy Soudray, Don Beddoe, Cyril Field and Lynde Talbot.

"Sisters of the Chorus," tried out last spring by A. L. Safian, has been taken over for production by Bobbie Newman.

"Hot Saturday," dramatization of the novel of that name, will be next production of the American Playwrights Theatre.

"Recapture," by Preston Sturges, went into rehearsal this week for A. H. Woods, James Rennie and Ann Andrews will be co-authored.

Talkers Oust Stock

Marion, O., Dec. 3. Talker opposition will bring to an end Sunday the stay of the Myrtle Ross stock at the Grand. The troupe has played 14 weeks. Last season it remained 20 weeks. Miss Ross is director and M. S. Gross manager.

LITHO MERGER

The United States Printing and Lithograph Co. of Cincinnati and the American Lithographic Co. of New York are expected to be working under a merged head by Jan. 1.

Their assets total approximately \$15,000,000.

"TOP SPEED" CHANGES

Irene Delroy and Harlan Dixon have been added to "Top Speed," the Kalmor and Ruby musical, financed by Warner Bros., now in Philadelphia.

Ben Pollack's orchestra is out and several other changes will be made before production opens at the Chanin, New York, Christmas Day.

Irish Players Continue

The Irish Players, at the Greenwich Village theatre, will take off Sean O'Casey's "Silver Tassie" Saturday, completing the subscription season.

Troupe says it has another play in rehearsal.

Shuberts' production department has virtually shut down. It will be conducted at a minimum until the first of the year, or perhaps indefinitely.

The firm's plant is located in Greenwich Village, where under considerable floor space are the combined scenic, costume, props and storage departments. The production and costume shops employed about 100 persons. At present there are said to be but about a dozen.

Not only are the production departments affected in the curtailment order, but quite a number of clerks in the Shuberts' general offices have been laid off.

The operetta revivals staged at Jolson's are the schedule for that house extending into the spring. Enough people have been retained to handle the job. The Shuberts appear to have let down in musical production, but rehearsals for a new "Greenwich Village Follies" are about to be called. Their plans after New Year's are rather in doubt.

The Shuberts appear to be concentrating right now on straight plays, comedies and dramas. The play reading department has been extended to include half a dozen persons—everybody in the Shubert office seems to be reading scripts or on the hunt for straight plays, otherwise produced, for booking in Shubert theatres.

Operettas to Road

Revivals of operettas, which have been a successful policy at Jolson's under direction of Milton Aborn, will be sent intact by the Shuberts to the road. Principal dates to be filled at the Majestic, Boston, and Keith's, Phila.

Out of town scale will probably be same as at Jolson's, where at \$2 top "Robin Hood" grossed \$25,000 last week. Ben Atwell will handle the promotion in Phila., with Wallace Munro similarly engaged in Boston, the revivals being due in both stands at Christmas. "Mlle. Modiste," with Fritz Scheff, lasted beyond the two-week limit at Jolson's and is now on tour after moving to the Casino.

"Babes in Toyland" lines up as the biggest of the revivals here, and will follow "The Merry Widow," current. It is slated to play four weeks, almost a sellout reported.

Demand is indicated by sparse allotments given a few agencies. Daily matinees are scheduled between Christmas and New Year's.

AHEAD AND BACK

W. L. Wilken, ahead, Joseph Glick, back, Queen Bee, Chicago. Ned Alford, ahead; Abe Cohen, back, "Night in Venice," Chicago.

Willard Holcomb is press agenting the L. I. theatrical league and nobody except Willard knows what it is shooting at, except that Borough President Harvey of Queens seems to be involved in it somewhere. What Harvey, under fire for reinstating man named Moore who was involved in the Queens political scandal, wants with a press agent is your guess, Harvey getting page one slaming daily.

Leighton in Again

Victor Leighton, formerly booking manager for A. L. Erlanger, is handling "Headquarters," produced by Alfred E. Aarons and Walter Vincent.

Show opens tonight at the Forrest. Leighton has been in retirement several years.

"Rand's" Detour

"Christopher Rand" folded for repairs instead of steering into the Forrest, New York, last week. Show, authored by Eleanor Robson-Belmont and Harriet Ford, had played a week out of town when Leslie Buswell, producer, decided it wasn't ready for New York.

Small Mortgage Foreclosure

The People's Playhouse, at 135 East 27th street, New York, has been sued by Fred C. Mumford, to foreclose a mortgage for \$4,000.

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accorded to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of production. Variance in business industry 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

"Berkeley Square," Lyceum (5th week) (C-957-\$4.40). Holiday week (Thanksgiving) saw good business for the first time. Trade generally expected to slip off from now to Christmas; "Berkeley Square" at \$19,500.

"Bird in Hand," Bannymore (38th week) (CD-1,099-\$3.85). Played one extra performance with takings approximating \$13,000; looks set for well into winter.

"Bitter Sweet," Ziegfeld (5th week) (M-1,822-\$6.60). Going along about good business and getting the best thing of its kind from England; gross more than \$50,000.

"Broken Dishes," Ritz (5th week) (C-945-\$3). Went upward last week to about \$9,500; profitable both ways, and should stick to moderate money.

"Candle Light," Empire (10th week) (CD-1,000-\$3.85). A bit more than \$12,000 last week without an added matinee; not up to expectations.

"Cross Roads," Royale (D-1,115-\$3). Due to close tonight (Dec. 4), engagement being but three weeks.

"Follow Thru," Chamin's 48th St. (48th week) (M-1,413-\$5.50). Goes to the subway in next five more weeks; lays off two days, resuming Dec. 25. Will approximate a year's run; had been getting \$23,000 lately.

"Fifty Million Frenchmen," Lyric (2nd week) (M-1,406-\$6.60). One of two major musicals which opened last week and were hailed as hits; this one started on Wednesday, at \$18,500, top getting \$24,000 in first five performances.

"Gambing," Fulton (15th week) (CD-913-\$3.85). Should be a cinch to last until Washington's Birthday; business profitable from the start; over \$14,000.

"Hammerstein's 14th" (1st week) (CD-1,150-\$3). Presented by Alfred E. Aarons; written by Hugh Fänge, whose "Vener" is also current; opens tonight (Dec. 4).

"Hells Bells," Alvin (4th week) (M-1,337-\$5.50). Off to very good start and should last until warm weather; new musical improved to \$34,000 last week.

"Hudson" (25th week) (R-1,094-\$3). Colored revue leaving after another week; about an even split around \$11,000. "Broken Windows" due Christmas week.

"Houseparty," Waldorf (13th week) (D-1,101-\$3). Sticking it out after tepid beginning; may be sent to Chicago before long; \$6,000 estimated.

"How's Your Health," Vanderbilt (2nd week) (C-771-\$3.85). Notices seemed okay, but business under expectations; last week, got a bit over \$8,000 in seven performances.

"It Never Rains," Republic (3rd week) (C-901-\$3). May stay through month, as reported seeking another attraction; this one mild; probable \$5,000 pace.

"Jenny," Booth (8th week) (CD-946-\$4.40). Has been doing very well, although not among the leaders; \$14,000 and better; very good for moderate capacity house.

"Journey's End," Miller's (38th week) (D-946-\$4.40). Held to excellent trade last week; gross counted at \$16,900; holdover continues to top most of the newer shows.

"Jury's Moon," Broadhurst (9th week) (C-1,118-\$3.85). Again hit abnormal figure with an added matinee and holiday prices; gross bettered \$30,000.

"Ladies of the Jury," Erlanger (7th week) (C-912-\$3.85). Mrs. Fiske drawing very good money in first new play she has had in years; about \$11,000 last week.

"Let Us Be Gay," Little (2nd week) (C-530-\$4.40). Going to the road after another week; held over during summer for excellent run in small capacity house; dipped to \$3,000, but last week better.

"Many Waters," Times Square (11th week) (CD-1,057-\$3.85). Moved here from Elliott Monday; had been announced as leaving when business improved; \$12,000 and over but expensive to operate.

"Mendel, Inc.," Harris (2d week) (C-1,081-\$3.85). Mrs. Fiske notices and business after premiere promising; first week approximated \$14,000.

"Primer for Lovers," Longacre (3d week) (CD-1,016-\$3). May report to another spot, as this house gets "Isadora" next week; business not so hot at \$6,000 for "Primer."

"Rope's End," Maxine Elliott (12th

week) (D-924-\$3). Moved here from Masque Monday; had been getting around \$5,000, probably profitable for small cast English meller; a couple of thousand better last week.

"Salt Water," John Golden (2d week) (C-900-\$3). First nighters like this come, but business could have been better after the premiere; between \$8,000 and \$9,000.

"Scandals," Apollo (11th week) (R-1,089-\$6.60). With little advanced all of last week gross was expected to soar; up a little, the count being a bit under \$40,000.

"Sons of Guns," Imperial (2d week) (M-1,400-\$6.60). New musical smash indicated; notices all favorable and business claimed to be capacity; first seven performances over \$45,000.

"Stage Door," 44th St. (23d week) (R-1,335-\$6.60). Moved upward; holiday scales aided in gross approximating \$40,000; highest figure in some time.

"Street Scene," Playhouse (48th week) (C-979-\$3.85). Close to a year's run and ought to last into spring period; business eased off slightly but came back early in week; \$12,000 and better.

"Strictly Dishonorable," Avon (12th week) (C-830-\$3.85). For the second time a gross of \$23,000, a figure never before in this house; the performances and holiday prices.

"Subway Express," Liberty (11th week) (D-1,202-\$3). Many mystery plays came early in season; only a couple remain; this one one; fair trade at \$12,000.

"Sweet Adeline," Hammerstein's (14th week) (M-1,268-\$6.60). The musical runner until "Bird in Hand" came; last week again to big gross but not capacity early in week; aided by extra matinee, about \$43,000.

"The Amorous Artie," Masque (1st week) (C-700-\$3). Presented by Sam H. Harris; written by Ernest Pascal; out of town reports it naughty but funny; opened Monday.

"The Channel Road," Plymouth (8th week) (C-1,042-\$3.85). Final week aided by agency buying during engagement; average \$9,000; fair but not enough; "Family Affairs" next week.

"The Criminal Code," National (10th week) (D-1,164-\$3). Has used some cut rates but highly regarded tragedy making the grade; can stick another month or so, then the road; up \$12,000.

"The Game of Love and Death," Guild (2d week) (D-914-\$3). Critics didn't like Guild's second production offering; but to move to another house Dec. 17 to fill out subscription period; "Meteor" follows here.

"The Humbug," Ambassador (2d week) (CD-1,000-\$3). Difference of opinion over this melodrama; opened middle of last week; may close Saturday.

"The Mad Hatter," Music Box (32d week) (R-1,000-\$4.40). No extra matinee last week; summer revue has been getting excellent money; jumped back last week to over \$20,000.

"The New Moon," Casino (6th week) (O-1,477-\$5.50). Leaving after another two weeks; longest run show on list; recently paced around \$20,000 and somewhat better during holiday going.

"The Patriarch," 49th St. (2d week) (D-708-\$3). Will be taken off Saturday; regarded well but no business.

"The Silver Swan," Beck (2d week) (O-1,169-\$4.40). Operetta something of a surprise to first nighters; reviewers impressed and expressions favorable; opened middle of last week.

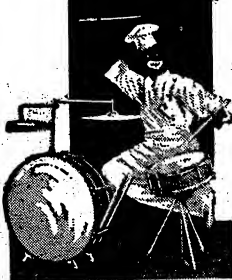
"The Street Singer," Shubert (12th week) (C-912-\$3.85). Not as strong as first indicated, although doing well to profit; holiday pushed pace up to \$28,000.

"Top of the Hill," Eltinge (2d week) (CD-892-\$3). First nighters thought this worthy drama but business for initial week discouraging; \$4,000.

"Vanderbilt 48th St. (4th week) (D-969-\$3). Cast change of featured player (Henry Hull out) won't do one last week; trade about \$6,000.

"Whirlpool," Baltimore (1st week) (D-1,000-\$3). Presented by a new independent group (American Playwrights); written by William Jourdan Rapp and Walter Marquiss; opened Tuesday.

"Wise Child," Belasco (18th week) (C-1,050-\$3.85). Belasco opening a new one "Broken Windows" out of town this week while his comedy hit continues to capacity.



JACK POWELL

"Jazz in a Kitchenette"

Appearing nightly at County Fair, 54 East 8th, a club for smart New Yorkers.

"We predict that there will be a thousand imitators of Jack Powell by morning," Gossip Life.

Direction LEDDY & SMITH

FRISCO'S HIT

Greenwood Show Clicks, But Flips Surround It

San Francisco, Dec. 3. Legit business generally poor last week. Henry Duffy's President with Charlotte Greenwood in "She Couldn't Say No," only winner. Greenwood clicked from the jump and has been drawing limousine trade which ordinarily goes to Curran. In second week about same gross as first, \$7,000, at \$1.25 top.

Mae West's "Diamond Lil" at Curran kept disappointment. Customers didn't go for it as expected. Around \$11,000.

"Freiburg Passion Play" at Geary stayed over four days, closing Thanksgiving, and took additional \$3,000.

"Remote Control" at Alcazar did sudden nose dive after several weeks of satisfactory trade, and pulled out. About \$4,500.

Columbia, dark for many weeks, brought in roadshow film, "Hunting Tigers in the Snow." Got \$7,000 first week at \$1 top.

"The Flat Tire," at Green Street, dropped to about \$1,300, but can make money at that figure.

"Lil's" Coast Flop

San Francisco, Dec. 3. Mae West's business on the coast with "Diamond Lil" has been a disappointment. She intends to close her tour after the Los Angeles engagement.

Show petersed quickly at the Curran. It goes to Los Angeles direct from here.

"MIRACLE'S" ADVANCE

St. Paul, Dec. 3. Morris Gest's "Miracle" has a beautiful \$30,000 from advance sales against the \$100,000 nut it will pile up during 18 performances at the municipal auditorium starting tomorrow night.

Edmond Sells, local impresario, representing the producer, hired a bank building for a ticket office.

here; well over \$23,000 last week but no added matinee.

"Wonderful Night," Majestic (6th week) (O-1,776-\$5.50). Rather a lightweight in agency ticket; \$12,000; but has been doing well enough; last week best gross at \$30,000.

"Young Sinners," Morosco (2d week) (CD-893-\$3). Opened Thursday last week; critical opinion sharply divided over risqué lines.

Uncle Dudley, Cort (3rd week) (C-1,042-\$3). Having a hard time getting started; second week around \$7,000 and must improve to last.

Special Attractions—Little Theatres—"Sherlock Holmes," New Amsterdam, revival with William Gillette off to excellent start with first week approximating \$31,000; engagement of three weeks may be extended to Christmas holidays.

"The Living Corpse," 14th Street; revival by Civic Repertory; opens Friday (Dec. 6).

"The Merry Widow," Jolson's; revival; opened Monday for two weeks.

"After Dark," Rialto, Hoboken; revival stopped last Saturday; \$11,000.

"Capone's," Hampden's; revival; closes Saturday.

"Winter Boud," Garrick.

"Charming," Broadway; revival; closed last Saturday; three days.

"The Shoestring Revue," Lyric, Hoboken; closed last Saturday.

"The Silver Tassie," Irish theatre (Village); closed last week.

"A Lodge," Assembly; closed last Saturday.

Some New Shows With Chances to Land on B'way Opened Last Week

With Thanksgiving and the football influx, Broadway legit of the favored group had excellent grosses last week. Usually this period is the high-water mark, with a gradual slump up to Christmas. Figures show the grosses of election week somewhat topped last week's. Trade was not so good up to Wednesday. Of last week's premieres two musicals stand out. "Sons of Guns" ("Carry On"), at the Imperial, bettered \$43,000 in seven performances, while "Fifty Million Frenchmen," at the Lyric, netted over \$22,000 in five performances. In addition, the revival of "Sherlock Holmes" went over to capacity at the New Amsterdam, where \$31,000 was registered. "Mendel, Inc." seems to have a good chance at the Harris, approximating a starting pace of \$14,000. "Silver Swan" was liked at the Beck and is favored to land. "Game of Love and Death," at the Guild, is a subscription affair; "Salt Water," Golden, moderate at \$8,500; "How's Your Health," Vanderbilt, likewise, about \$6,000 in seven performances. "Young Sinners," late entrant at the Morosco, may do something; the Patriarch, 49th Street, closes this week with indication for "Humbug," at the Ambassador; "Top of the Hill" did little at the Eltinge.

Musicals
The season's limited number of musicals is still led by "Bitter Sweet," again topping \$50,000. "Sons of Guns" and new musical "Sweet Adeline" third getting \$32,000 in nine performances; "Sketch Book," up to \$40,000; "Scandals" slightly less; "Heads Up! Improved to \$34,000; "Wonderful Night," about \$30,000; "Street Singer," \$28,000; "Little Thru" back to \$25,000; "Follow Thru" about the same, and "New Moon" over \$20,000, both of the latter leaving soon.

"June Moon" went past \$30,000 for the second time, playing an extra matinee, "Wise Child" nearly \$24,000. "Strictly Dishonorable" with an added matinee, again hit \$23,000; "Berkeley Square" \$19,500; both holdover dramas "Street Scene" and "Journey's End," approximated \$17,000; "Gambing" \$15,000; "Jenny" and "Ladies of the Jury" about \$14,000; "Bird in Hand" \$13,000; "Criminal Code," "Candle Light," "Subway Express" and "Many Waters" \$12,000; "Rope's End" \$10,000; "Broken Dishes," \$9,500; "Let Us Be Gay," \$9,000; "Your Uncle Dudley," \$7,000; "Vener" \$6,000 with the others less.

Out and in: The Channel Road" closes at the Plymouth;

Leaving and due in: "The Channel Road" closes at the Plymouth;

"Great Ideas" of Wm. Moore, Critic-Promoter, End in 10-20 Year Stretch

Pittsburgh, Dec. 3.

Stormy theatrical career of William Moore Patch, promoter and former dramatic critic of the now defunct Pittsburgh "Dispatch," came to an end last week in Philadelphia when he was sentenced to serve 10 to 20 years in the eastern penitentiary after pleading guilty to nine counts of forgery and fraud.

Patch next embarked in the insurance business, also on a lavish scale. He rented an entire floor in an Arrott building and employed a big corps of expert agents. This quickly proved another flop and cost his new backers several thousands. Then he disappeared from here, only to turn up in Philadelphia a few months later to embark on a publishing career.

He became editor of a theatrical magazine known as "Patches" in which he interested Thomas McKean, wealthy Philadelphian.

McKean did not realize how deeply Patch had involved him until a check-up a year later revealed he had parted with an amount of money in the order of \$1,000,000.

Patch was arrested on charges of fraud and forgery and succeeded in escaping sentence until last week because of illness. Hauled into court finally on a stretcher, the 10-20 year sentence was pronounced.

The venture, after expenditure of a small fortune, proved a dismal failure and other successive pro-

ductions under Patch's guidance met similar fates. At the end of a year, the theatre was closed for a non-payment of taxes, but the capitalists interested took their losses without a squawk and immediately divorced themselves from the energetic Patch.

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"VARIETY" as Xmas Gift

A subscription to "Variety" is always an acceptable present, but especially at the holiday time.

Sent to any part of the world.

FOR YEAR, \$10

FOREIGN (Outside U. S. A.), \$11

Squawking Shoestringers Shuffle Partners and Bellow "Raw Deal"

All those shoe string boys in show business are constantly getting gypped. Each tells how he was done dirt by his former partner, director, stage manager, actors, authors and everyone else in any way connected with him.

According to complaints, there isn't a chap in the shoestring brigade who hasn't walked out on someone. After a split they re-shuffle themselves and take new side kicks, until that partnership is dissolved by an alleged gypping. When any shoestring show gets decent notices and chances for a run, another shoestring will claim it was stolen from him. Or that the producing organization has taken a name similar to a corporation of last season and is trading on that name. If actors leave a shoestring show to accept a better job, they are accused of cutting out on the men who made them. Battle for an "angel" is terrific.

HOLIDAY SAVES L. A. LEGITS FROM RED

Los Angeles, Dec. 3. Thanksgiving night will be remembered by the legit from here. It helped them plenty, saving many from going deep into red on the week, as trade the first three days was too bad. Last half trade good, almost capacity at week-end mat and night shows.

"Follow Thru," at the Mason, only musical in town, was the natural leader, and picked up considerably over week before to around \$15,000. Pauline Frederick's "The Queen Was in the Parlor" no panic at the Belasco. For third week got about \$10,000 and will close Dec. 7 unless business picks up. Sir Harry Lauder was competitor of legit group, but couldn't get them in down stairs at the Philharmonic Auditorium. Take for week only \$23,000 with \$30,000 expected.

"Bird in Hand" is bust at Biltmore. For third and last week there chalked off only \$6,500. Theatre parties kept "The Girl in the Saddle" high pitch for fourth week at the President. Majestic closed a most uninteresting third week stay of "Her Cardboard Lover" to tune of \$4,100. "Among the Married" opened here Sunday.

Two of the three attractions in Hollywood houses blew on the week-end. "The Girl in the Saddle" four turbulent weeks at Hollywood Playhouse, wound up to \$4,500. Guy Bates Post in "The Climax" followed Saturday.

"The Sheriff" none too hot at El Capitan in second week at \$6,700, but will linger two weeks longer. Biltmore reopened Monday night with Columbia Grand Opera. Actors' theatre (formerly Orange Grove) also dusted off its seats Monday for premiere of "The Passing of the Third Floor Back" with H. B. Walthall.

Estimates for Last Week
Belasco—"The Queen Was in the Parlor" (3d week). Not what they want of Miss Frederick; Thanksgiving and week-end saved it with \$10,000.

Biltmore—"Bird in Hand" (3d and final week). Never got past first base; walked out with \$5,000.

Egan—"The First Night" (1st week). Group production here has own following, which averages about \$200 nightly; \$1,400 first week.

El Capitan—"The Sheriff" (2d week). Miss Starr not great draw in this one; \$10,000.

Figueras Playhouse—"Bad Babies" (1st week). Crept back again. Figure trial results might help. Cut rates had to be depended upon mostly for initial week; estimate of \$4,600 liberal.

Hollywood Playhouse—"Girl Trouble" (3d and final week). Eugene O'Brien left to tune of \$4,500. Guy Bates Post opened Saturday in "The Climax."

Majestic—"Her Cardboard Lover" (3d and final week). Couldn't get started; off Saturday with \$4,100 final count.

Mason—"Follow Thru" (5th week). Holiday helped lots; around \$15,000.

President—"Remote Control" (4th week). Theatre parties in attendance brought take here to \$5,000; profitable.

Vine Street—"Merely Mary Ann" (3d and final week). Did not fit \$15,000 Rameau, so they took it off at \$4,700.

"WHOOPEE" TO \$40,000; CAPACITY IN BOSTON

Boston, Dec. 3. Eddie Cantor in "Whoopie" at the Colonial in the first week did twice as much business as any other show in town, grossing to \$40,000 in eight weeks. Capacity at the 45 top-Thanksgiving night and week-end were turnaway, show getting the break of the last big football game of the season here.

Shows led by "Journey's End" at the Wilbur. Has been here longer than any other, but has been playing close to capacity every week. Last week hit top business of the run, with better than \$13,000.

After these two there was nothing starting in the way of grosses. "The Duchess of Chicago" turned in \$17,000 at the Shubert and right behind this came another musical, "Wood, Wood," at the Majestic.

Last Week's Estimates
"Whoopie"—Colonial (2d week). Cleared up big with \$40,000. Capacity.

"Waterloo Bridge"—Tremont (3d week). For first full week this show did \$10,000.

"Wood, Wood"—Majestic (2d week). Drew \$18,000 first week.

"The Duchess of Chicago"—Shubert (2d week). Grossed \$17,000 first week.

"Journey's End"—Wilbur (5th week). Better than \$13,000. Plymouth—Dark.

MINUS FINISH REACHED OF MOROSCO HOLDING CO.

Following Federal Judge Caffey's ruling in the Morosco Holding Company's receivership, variable Martin Riehle, receiver, voluntarily abdicated his position. Creditor's petition to have Riehle ousted was declined by the court, which allowed the receiver the privilege of resigning after finding him guilty of misconduct in handling the finances of the company for the past six years. It marks the first instance in over 10 years that a federal receiver was so ejected from his post.

The Morosco financial bust dates back to the summer of 1923 when Riehle was appointed receiver of the wobbling theatre properties held by the company; the Morosco theatre in Los Angeles and the Morosco in New York. Shortly after Riehle filed his first report listing assets of \$277,000 against liabilities of \$762,000, automatically establishing the company's solvency. This was further maintained by court ruling later, when dismissing creditor's petition for bankruptcy.

First actual accounting of the company's finances wasn't made by Riehle until four years after his appointment, during which time it was reported that he never filed reports of any amounts he ever filed. It is now contended by the creditors that of the original \$377,000 listed assets, of which \$300,000 is alleged to have been in cash, there now remains but \$51,000 with which to cover \$1,133,000 in debts, after administration expenses are deducted.

Lost Theatres
While Riehle alibied the dwindling assets of the company over the six-year period of his receivership with excuses of losses in theatrical productions, he failed to account why he never reported these losses to the court up to May, 1929, a year after the Morosco, Los Angeles, was sold and two years after the New York Morosco was taken over. Lease of the Coast house was taken over in 1928 by Henry Duffy, who was reported to have paid around \$15,000 for it. Original value of the property was placed at \$500,000. The Morosco, New York, was taken over by the Shuberts in 1927, after the lease had lapsed and option not renewed by the Morosco company. This property was estimated at \$120,000. What the Shuberts' deal was has not been clearly established.

A hearing for a full accounting from Riehle is now pending. A federal court after which what is left of the Morosco Holding Co. will be turned over to the Irving Trust Company, indicated by the court as Riehle's successor as receiver.

Nathan Burkan is acting in behalf of the creditors. It looks like the end of something alive Morosco long ago started and no one ever finished.



ROSCEE AILS

"New Moon" Co.

Great Northern, Chicago

Direction LOUIS SHURR

"The chief comic values of the tale fall to Roscoe Ails, popular comedian. His quips, turns, falls and dances and his spontaneity of wit are not the least, among the charms and the appeal of this play."—W. WARD MARSH, Cleveland—"Plain Dealer."

'INTERLUDE' ONE OF FOUR CHI SELLOUTS

Chicago, Dec. 3. Turkey week business in the loop not unusually strong, though grosses higher than the previous week. Aided by extra matinee and holiday rates. Showing night have been better but for bitterly cold weather.

Four houses did virtual capacity: Blackstone, Princess, Adelphi and Illinois. "Strange Interlude" opened at the Blackstone and brought \$13,000 for six performances at practically all subscription rates. Seats selling eight weeks ahead. "Show Boat," ending its eighth week at the Illinois, edged up over the previous week to \$43,000, leading everything. Grace George is still packing them to the top row at the Princess, where "The First Mrs. Fraser" is in its fourth week, and "Blackbirds" lighted the Adelphi to the tune of \$13,500 for six performances.

One more Shubert house went dark when "Homicide" ended a three weeks' run at the Garrick with \$9,000 for the last seven days. Majestic, also Shubert, is in its second week of vacancy.

Among the musicals, "Night in Venice" barely broke through for its first week at the Grand, doing around \$25,000. "Polka Dots" and "New Moon" are still hitting a good pace. "Age of Innocence" enters its third and final week at the Selwyn.

Estimates for Last Week
"Age of Innocence" (Selwyn, 3d week). Level business with \$19,000. Departs Saturday.

"Polka Dots" (Adelphi, 2d week). Colored musical enthusiastically received. First six performances netted \$19,000; week-end top, \$4,400.

"Blackbirds" (Illinois, 5th week). Doing better every week. Judicious distribution of cut-rate tickets worked wonders. Claim \$17,000, which is \$3,000 above the previous week.

"First Mrs. Fraser" (Princess, 4th week). Capacity \$16,000, about 50 per cent Dramatic League of Chicago subscriptions. Goes to New York after next week.

"Follow Thru" (Apollo, 19th week). Standing up very week at \$24,600. Next week its last; then to the road.

"Homicide" (Garrick, 3d and final week). Police play was never strong, and depended entirely on William Hodge's popularity to bring them in. About \$9,000 and not more than \$22,000 for the three weeks; folded. Nothing booked to follow.

"Jade God" (Playhouse, 12th week). Slumped from \$6,400 to \$3,300 and ended its run Saturday. Cut rates for some time.

"Jerry for Short" (Cort, 1st and final week). Fluke O'Hara brought around \$5,000. Wit road comedy.

"Queen Bee" opened Sunday.

"Love Due" (Harris, 4th week). Ethel Barrymore's popularity goes on undiminished. Around \$13,000.

"New Moon" (Great Northern, 13th week). Making money; fine at \$31,200.

"Night in Venice" (Grand, 2d week). Ted Healy principal draw as far as Chicago is concerned; had to fight for \$26,000.

"Queen Bee" (Cort, 1st week). Followed Iske O'Hara.

"Show Boat" (Illinois, 9th week). Around \$43,000.

"Strange Interlude" (Blackstone, 2d week). \$18,000 worth of tickets sat through the half-day performances opening week.

Hoboken In Wool Nightgowns Again; Revivals and Class Out

PHILLY IMPROVES BUT SLIGHTLY FOR LEGITS

Philadelphia, Dec. 3. Business better in the legit last week, but not what it should have been for Thanksgiving week.

"Caprice," Theatre Guild's second, at the Garrick, led the dramatics by a good margin in its second and last week. Next was "Death Takes a Holiday," by the Professional Players' local subscription campaign body in unofficial association with the Shuberts. Had good opening, then sagged, but came back at end of week to nearly \$3,000. Arthur Hopkins' "Holiday," boosted by the critics, closed its road tour Saturday.

The fourth show to fold here was "Remote Control," at the Lyric. This week long openings—"Little Accident" at Keith, "Courage" at Walnut, "Wings Over Europe" at Garrick, and "Homicide," Lyric. Each in for two weeks.

The third week, which will reopen next Monday with David Belasco's new "Blind Window," with Beth Merrill.

Estimates for Last Week
"The Little Accident" (Keith, 1st week). In for fortnight. Tough sledding at start.

"Courage" (Walnut, 1st week). Indefinite, but unlikely for more than two weeks.

"Top Speed" (Chestnut, 4th week). Musical comedy liked here but no smash. Under \$20,000 last week. Another fortnight.

"Death Takes a Holiday" (Adelphi, 2d week). First Professional Players; weak start but picked up \$9,000.

"Homicide" (Lyric, 1st week). In for fortnight.

"Wings Over Europe" (Garrick, 1st week). Third Guild's, started light.

"Nina Rosa" (Shubert, 3d week). New operetta, up to \$22,000 2d.

"NEW MOON," EQUITY AND THE MACLOONS

Los Angeles, Dec. 3.

Lillian Albertson returned here from New York last week with the "New Moon," which it is proposed to present at the Majestic by arrangement with Homer Curran.

Lee Parvin is named as the actual producer of "New Moon" for the coast. Miss Albertson, according to Equity's local office, is still on the unfair list. Parvin was formerly company manager of "The Desert Song," which Miss Albertson reproduced last week at the conclusion of the latter's show's engagement, she was placed on Equity's unfair list after having turned her affairs over to her husband, Louis O. Macloon, on the outs with Equity for several years.

An option on the coast rights for "New Moon" were secured from Schwab & Mendenhall with the provision the show be cost-produced by Feb. 15. Miss Albertson after making contact with Equity in an effort to secure reinstatement, refused to accede to Equity's conditions whereby she would have been removed from the unfair list.

The principal point at issue with Equity is the suggestion by the Council that Miss Albertson repudiate the booklet she issued last summer during the coast agitation in the talker field. The book made charges against Equity and particularly Frank Gillmore, Equity's president.

Equity claims the charges are distorted statements and further claims it told Miss Albertson that if an impartial judge so ruled, she would then be asked to withdraw or repudiate the book. Miss Albertson refused to do any such thing.

Macloon is located at Mystic, Conn., reported engaged in the building of motor boats. He declares he is out of show business but as his wife desires to produce has offered to pay in full all claims against Miss Albertson and himself. The balance between \$3,000 and \$3,000 in such salary claims. Equity has sent secured judgment against Macloons in C. H. H. H. H.

"The Shoestring Revue" closed last Saturday at the Lyric, Hoboken, after playing a lean two weeks and three days. It was the second flop at the house this season. Chris Morley and Cleon Throckmorton opened with "The Star of Bengal," which didn't last as long as the revue.

Looks lean for Morley and Throckmorton in their "last season" of Bohemia.

They scored best with a revival of "After Dark" at the Rialto (also Hoboken). It closed last Saturday, too, after running 51 weeks. At least that will go in the ark as a record for the town.

There were four of them when the boys landed with "After Dark." They branched out, taking over the Lyric, also an a.k. house, for revival of "The Black Crook." Flourished for some time. It became the vogue for high hats to go to Hoboken, drink beer, eat peanuts, in the theatres and disturb the actors with hisses, wise cracks, candy and small fruit.

Then the highbrow quartet became a twosome, Henry Wagstaff Griddle and Charles Milken, blowing and starting suit for a settlement.

Morley, with ideas, is at work on another revival.

Chi Boys Using Binocs On Hotel's A. M. Dog Parade

Chicago, Dec. 3. Of 225 guests checking in at the Sherman Hotel in three days, 153 had dogs. Management is going nuts trying to care for the pups and keep everyone happy. Hostelry turned over its roof to the dog owners.

Most of the animals are of the small breed and are owned by the weaker-sex. The daily morning parade gets a big audience from the high office windows, as the lassies are generally lightly clad. One newspaper mugg, from Tucson, uses binoculars and pays an extra buck a day for a choice location.

Nearly every actress in town can be glimpsed in this a. m. procession. One, from a long run show, has never missed the 11.30 stroll. The way she is dressed she is trying to grab a winter sun-tan while the poodle does his stuff.

Pittsburgh Grosses

Pittsburgh, Dec. 3. "Pleasure Bound," at Alvin, played to \$3 top, excepting Thanksgiving night when it was raised to \$4.60 and despite return engagement claimed over \$24,000. House dark this week, first time this season, with "Infante Shoback" booked for next week.

Subscriptions again saved Theatre Guild at Nixon, "R.U.R." getting \$19,000 with hardly any window sales.

George Sharp had good week at Pitt with stock in "Shannons of Broadway." Comedies big with stock mob.

Pics and Road

Spokane, Dec. 3. George E. Wintz's "Rio Rita" did little better than 50 per cent business during its three-day stand here which ended last night. This is the first showing of the road piece following the film version of the musical play. Interest in the northwest centered on the returns of the Wintz offering as being indicative of the possibilities of the road to follow through on heavy picture biz.

"Rio" in film pulled more than \$3,000 gross over any previous show to play the Orpheum. Picture preceded the road company two weeks.

Winner Co. Quitting

Madison, Nov. 27. Frank Winninger, head man of the Wisconsin family of showmen and brother of Charley Winninger, is going to quit when the current season is completed.

Family, for more than a decade touring in this and surrounding states, will disband within three months. Pictures responsible, Winninger claims.

London as It Looks

By Hannen Swaffer

London, Nov. 22.

The usual theatrical slump hit London about last week. Even the successes—"Mr. Cinders," "How Sues," "First Mrs. Fraser," "Journey's End" and "Bitter Sweet"—have all dropped off. The Dominion theatre is not the great success that was thought. "Follow Through," the American musical comedy which opened it, has only played its six weeks deal, which cost the libraries, who bought the tickets, probably \$15,000, and now they have not renewed the deal, but are selling seats on commission at 7 1/2%, instead of the usual 5%.

The American boom is over definitely, except so far as the music halls are concerned, and there one of the troubles is that although American vaudeville artists are hard up for work on your side, they insist on too much money when they are offered work over here.

Lonsdale Writes a Farce

"A Cup of Kindness," the Tom Walls and Ralph Lynn farce, is the least successful that combination have had, and the consequence is that Frederick Lonsdale is to write their next farce. Hitherto, all the plays have been written by Ben Travers.

"The Middle Watch" is doing well, for its simple humor, although unsuited for the States, which do not understand the British Navy, or did not until you saw Ramsay MacDonald, pleases the great mass of people here.

"Heat Wave," written by Roland Pertwee, has not been a success. The libraries did a deal but they have lost money.

A Machine-Made Comedy

"Third Time Lucky," the only adventure of this week, is a bad comedy farce by Arnold Ridley, who wrote "The Ghost Train." It is a silly story of a person, who commits a burglary and is helped by a real burglar who dresses up like an archdeacon. You can guess what that means.

The Androssian Players, who won the Belasco Cup in your Community Dramatic Competition, are doing two or three weeks at the Lyric, Hammersmith, with the result that when we called them "amateurs," Sir Nigel Playfair, who has staged them, writes in to say they are not amateurs because they are now professionals. I suppose they are like tennis players, amateurs when they want to be, and professionals when it comes to charging their hotel bill.

Big Bill Tilden Only Small Bill

This reminds me that Big Bill Tilden, who was on tour in "Tm Wise," is not coming into London, after all. One paper said that Bertie Meyer, who arranged the production, was prouder of this than anything he'd ever done. Then, when I criticized the remark, he said he wasn't.

Whether he was, or not, and would have been, it is not coming into London. So that's that. They were printing here that Tilden was a well-known American actor. You may know how true this is. I do not.

Barred by the Management

"Art and Mrs. Bottle," in which one Vanbrugh appeared, and Robert Lorraine, and which young Benn Levy wrote, is no good.

I have not seen it owing to a difference of opinion with the management, who do not like me because I made a harmless joke about Ivor Novello, which I would not have made if I had thought it would have annoyed them, but readers write me from the provinces to say that it is dreadful.

I do wish that these young authors would learn the business of constructing a story. They will not. They prefer to write down silly remarks they hear at dinner tables and call it art.

A Bad American Show

"A Yankee at the Court of King Arthur" dried up last Saturday, after using outside a poster of an extract from "Truth," whose critics felt surprised that other critics had spoken so badly about it.

Even this confession of faith did not save a silly production about which readers still write me saying that it was one of the most dreadful things they had ever seen.

I am sorry for Harry Fox, whose pleasant smile would disarm the most face-slapped critic who ever lived.

Sophie Coming Back

Hulbert's new show, "The House That Jack Built," is not the great success that its predecessor, "Clowns in Clover," scored. Sophie Tucker joins this manager next February. "I'll smack your face with kisses," she cabled me.

"Dear Love," in which Clayton and Waller built up their home-made material, started slowly but is improving in its attractiveness.

"The Bachelor Father" has run for two weeks as a commonwealth, but I doubt if it has done much more than pay its rent which is, of course, the first charge.

Even "The Calendar," the Edgar Wallace success, has fallen off a good deal. "Canaries Sometimes Sing," Lonsdale tells me, took \$11,300 last week. The Sean O'Casey play, "The Silver Tassie," comes off after five or six weeks, to be followed by "A Symphony in Two Flats," moved from the New theatre because it did not take the minimum \$7,000. The truth about Ivor Novello is, of course, that he cannot draw the stalls.

Another Tallulah Failure

Tallulah's show, "He's Mine," comes off after a month, and is the third out of her four last plays which have run for only about four weeks. She has been getting \$1,200 a week and is now going to the Palladium for two weeks at \$2,500 each. She must get better plays.

The Manager in Room 13

I will not tell you about "The Woman in Room 13." You would not believe it. It took Joe Sacks two years to stage, in the sense that it was two years since his last farce, over "The Girl From Cook's," and then, when Monty married Gladys Frazin, he got Monty to put up \$15,000, to which Gladys had to add \$2,900 the first Friday of the run, to pay the play's way. Not long afterwards she had to find \$85 to stop one of the tradesmen from removing the furniture from the dressing rooms.

Joe Sacks now says he thinks he will retire from the theatre business. I do not believe it. Hope springs eternal in the human breast. There are always new backers. There are always old plays. There are always husbands or mothers or fathers or somebody who will find some money. Bless the English theatre.

"Nut Farm" to Coast

Robert McLaughlin, producer of "The Nut Farm," has taken the play to the Coast. He is negotiating with Edward Everett Horton to star in it.

Wallace Ford, originally starred, turned down the Coast proposition and will go into vaude.

NO "BLACK SHEEP"

"Black Sheep" folded in rehearsal this week when Irving Bierbauer, producer, was unable to post Equity bond.

Bierbauer had lined up his cast on a salary basis and later tried to have the mob sign waivers. Equity advised against it.



As They Sleep

MARY and MARGARET GIBB
America's only native born "Slammy" Twins. Everybody wants to see them.
Week Dec. 8, Pawtucket, R. I.
E. A. Vinson in advance.
AN ARTHUR KLEIN-TERRY TURNER ATTRACTION.
1680 Broadway.

RITZY

The present divorce suits of Col. and Mrs. Nelson Morris, of Chicago and Paris, furnish various phases made in October, 1928, at the time the wealthy packer married the mature French actress. Jane Aubert had been appearing many years in Paris revues. She was a favorite at the Moulin Rouge and at night clubs.

Last winter at Palm Beach she attracted attention through her exotic costumes, including beach pajamas.

Leases

Burk Symon, general stage manager for David Belasco, has rented an apartment at 56 West 67th street. Sir Guy Standing has leased at the Buchanan, 155 East 47th street. This actor, who has a son, Guy Standing, Jr., also an actor, is the son of the late Herbert Standing, actor, and brother of Wyndham, Herbert and Percy Standing, actors. Sir Guy was first married to the late Isabelle Urquhart, and then to Dorothy Hammond, actresses.

Mrs. Ethelbert Nevin, widow of the composer of "The Rosary" and other musical classics, has leased an apartment at 136 East 64th street. Her son, Ethelbert Paul Nevin, married Jennie Fassett, sister of Jay Fassett, actor. Rob Roy Converse has leased at 277 Park avenue. He recently married Evelyn Spaulding, who was the fourth wife to divorce Preston Gibson, society playwright.

Mildred Richardson

Mildred Richardson, last in "No, No, Nanette," is suing for a divorce from Walter J. Hill, youngest son of the late James J. Hill, multimillionaire railroad builder. Daughter of W. Earl Richardson, of Saskatchewan, and Mrs. C. R. Meyers, of New York, her first husband was William C. Schrode, former stage manager of "The Follies." Hill was first divorced by Dorothy Barrows, by whom he had a daughter, and then by the former Mrs. Pauline Gillison, mother of two Gillison children. Her sister married Walter's brother, James N. Hill.

Walter was once sued by Frank M. Gottlob, of Chicago, charging alienation of his wife's affections, and also by Mrs. Gottlob, charging breach-of-promise.

Arthur Richman, playwright, is the new president of the Authors' League. He was sensationally divorced by Madeleine Marshall, actress, who had appeared in some of his plays. She was awarded the custody of the child. Richman enjoys going about in society.

2nd Like 1st

Reports from Paris suggest that the Princess Nicholas Karageorgevitch of Russia is no happier with her second husband than she was with her first. She divorced Dr. George Gillfillen Cochran, Jr., and in November, 1927, married the Prince, a cousin of King Alexander of Yugoslavia.

Originally Dorothy Snyder, of Brooklyn, and granddaughter of the late Edwin Allen Cruickshank, millionaire real estate dealer, from whom she inherited \$500,000 in 1921, she was formerly on the stage. She is not to be confused with the

Literati

A "Literary" Racket

One of the literary "experts" located in New York who "revises and makes saleable" the works of new writers at so much per thousand words, has, as assistant and chief worker, a young man who was until recently a copy boy on a New York newspaper. Principal duty of the assistant is to decide what part of the manuscripts need "revision." Of course, every manuscript needs some "revision."

Might not be a bad idea for the Authors League of America, or one or more of the sectional writers' organizations to investigate the merits of the various literary "experts."

Some are, of course, reputable and know their business, but the majority play a sucker game. Idea of what the "revision" gag has gotten to is that some typists throw in "free revision" to secure typing work. It seems most everybody is qualified to "revise" stories by new writers except the writers themselves.

Ad Commission Hearing

Final arguments before the Federal Trade Commission as to whether or not the 15% commission almost universally paid by newspapers to agencies for securing and preparation of advertising copy is in restraint of trade, were heard during the past week in Washington.

Case is several years old, as are most proceedings before the trade commission, and involve the American Ass'n of Advertising Agencies, American Newspaper Publishers' Ass'n, Southern Newspaper Publishers' Ass'n, Six Point League of New York and American Press Ass'n.

Counsel for the commission argued the 15% charge is due to an agreement between the agencies. "Black and white lists" were cited. Association counsel told the commission the practice was in existence 40 years before the association was organized.

Hearst's Big Cut

The promotion department for Hearst's string of newspapers has been scrapped. W. R. gave instructions to cut expenses generally and the men and departments eliminated will mean a reduction in pay rolls of about \$5,000,000 annually.

While the general cutting order followed the Wall street slump, and decision anent the promotion department appears to have resulted

Princess Alexis Karageorgevitch, who has a beautiful villa at Cannes, this dowager was Abigail Pankhurst, also an American, and her first husband was named Wright, her second, Pratt. A daughter, Harriette Wright, divorced Count Alexander Mercati, and married Baron Emerich von Pfung. By Mercati she is the mother of Count Leonardo Mercati, of New York, and of Mrs. Michael Arlen, wife of the novelist.

Cole Porter wrote the music for "Fifty Million Frenchmen." Porter cultivates the smart set. He started writing popular songs years ago, and then married Linda Lee, from Louisville. She was the first wife to divorce the late E. R. Thomas, millionaire sportsman. She got a big settlement, and later Porter also inherited a fortune. They have long been conspicuous in Paris and the Lido.

Europe's Hottest

D. H. Lawrence's "Lady Chatterley's Lovers" is the hottest thing in Europe. So ban on that sort of thing over there and no bootleg prices in Paris.

Heavy sales among Americans, and too oo-la-la for even an elastic mentality, despite its otherwise literary beauty, owing to some of the crass language employed.

Ray Goetz, Etc.

A year ago some prophesied that E. Ray Goetz would marry Peggy Joyce.

When Goetz and Peg were hanging around the New York nite clubs together it suited each of their purposes at the time. Peggy was trying to air an Englishman, and Goetz probably wanted the created talk for his own reason. And such publicity as followed also was okay for both, especially Peggy, who always wants it and will be after it wildly, even if his name isn't that.

from last year's flag contest, the total cost of which was but recently forwarded to Hearst. The stunt cost \$150,000. The kid winners were given a cruise around the world. A number of contract promotion men are still on the job however.

Tough One to Square
Budding romance of a First National publicity youth was blasted when a publishing house in New York, printing the novelization of a First National film, edited by the p. a., dedicated the book to "Eve," girl friend of one of the book firm's executives, without the knowledge of the p. a.

Now, the author's sweetie won't talk to him.

Newsboy's Own Biog.
Abe Hollander, who says he's the world's greatest newsboy, has written and is publishing his own autobiography. Abe claims he has appeared in 30 moving pictures, most of them on the Coast, and has been a newsboy, before and between pictures, for 35 years. Putnam's made Hollander an offer to publish his book, but Abe claims the royalty offer was too small, so he'll publish the book himself.

Shor: Writing Rush
Ghost writing has become so specialized a craft that Lincoln Schuster, of Simon and Schuster, reports a ghost writer is so busy he has hired a ghost writer for himself while the second ghost writer is so heavily burdened he has assigned the job to his brother, who has a friend helping him do the work.

3 Writing Names
While it's generally known by now that L. Adams Beck, writing person, is Mrs. E. Barrington, who also has her real name to some of her books, it's supposed to be a secret that she is also Louis Moreau. Writes so much, uses three names.

Some of the pulp mag demon writers use from 5 to 8 nom de plumes.

Beatty's Record Try
Jerry Beatty, who turned short story writer nine months ago after a lapse of 14 years, has sold 19 yarns and three articles in that time. With three months to go, he is attempting to better the record of Clarence Buddington Kelland, who had 23 short stories to his credit for 1928.

Scenarists' Novel
Florence Ryerson and Colin Clemente, Hollywood scenario writers, are authors of "Seven Suspects," sleuth yarn, to be published by D. Appleton and Co.

Peggy Reminiscent
Peggy Hopkins Joyce's memoirs called, of course, "Men, Marriage and Me," out in February, Macaulay Co.

Fawcett P. A.
E. R. Sammis, brought east from the Hollywood office, is to act as publicity and editorial contact for Fawcett Publications.

Jessie Henderson is in Hollywood for six months to write picture features for the Consolidated Syndicate of Washington, D. C.

The section in the new "Encyclopaedia Britannica" on "American Humor," was written by Stephen Leacock, the humorist. Leacock is a Canadian, living in Canada.

Fanny Ellsworth, who edits the Western story mags published by Clayton, will also be in charge of "Western Novel Magazine" about to make its appearance, published by the same organization.

Joshue Garrison has succeeded the late George Briggs Jenkins as editor of "Top Notch Magazine." It is of the Street & Smith group.

Dick Hyland, former football star, now husband of Adela Rogers, St. John, is to be western editor of the Woolworth fair magazine, with offices in Hollywood.

His contract with Fox expired, Ben Ames Williams left Hollywood for Boston to resume short story writing.

The January issue of "Motor" will sell for \$1.25 a copy, the highest price ever asked for a copy of a magazine anywhere.

had the others approximated it, Sam Harris would have scored again.

Sena Balsam, an artist of the slanting line school, is supposed to do the portrait of Percival Reding, the clay modeler friend. He suggests that she has become most attractive to him and she reciprocates that thought. Though she carefully lets Percival know that it is merely to be an experience, one which should further her art, she agrees to call at his studio that evening.

At supper Sena tells her mate, Harlow, about the matter and he protests. She explains it is metabolism of Percival and that for her the man does not emotionally exist. Harlow still doesn't see why of the affair. When she leaves Emily, Gunning, who has been to Vienna, for art's sake, she says, arrives and they talk it over. Emily suggests that Harlow go to Percival's studio and win back Sena with passionate kisses.

Harlow goes to the other studio, leaves twice only to return, once by the fire escape. Sena is in elaborate pajamas, Percival having retired to dress likewise. The latter walks in to find Harlow kissing his own wife. This upsets Percival so much he slaps Harlow and dismisses him.

But the kiss started something. Sena tells her would-be lover that she had felt her attraction for him dissipating, and after Harlow's kiss it had evaporated altogether. Percival would get a bit rough, but his kissing bit doesn't go; in fact, it leads to Sena slapping his face.

In the last act Emily has been waiting. When Harlow returns he is having an inferiority fit, feeling that Sena and Percival will have something to brag about in front of him. Emily suggests a corrective incident. Sena will only be gone two or three days, and in the interim Harlow can balance matters by having a reciprocal emotional affair—with Emily, for instance. She retires to don pajamas, and in bounces Sena. It is not 10.

Here is a complication which ends in Emily taking air after getting a bawling out from Sena. Then in comes Percival, who wants to know how things are. He persists in sticking around; his hosts want to be alone. Harlow gets rid of him by giving him Emily's address—but the wrong one.

Frank Morgan, whose gray hair has been dyed for the character of Harlow, is a playwright. His reading of a scene in one of his scripts is amusing. The scene is in the dark and nowhere, the characters being a girl on a bicycle selling

matches, a bishop and three fairies and all nude. Morgan is gently diverting throughout.

Phoebe Foster looked rather thin, but artists are that way. She seemed a rather innocent married woman, dabbling in what she thought were emotions. Alan Morgan was the calm sculptor, a man of repression he would believe. Vera Neilson looked okay as Emily, who was generally on her own with men. In addition the cast has two nance models, mildly amusing.

"The Amorous Antic" seemed to be one of those smartly written shows of limited appeal. It has too few laughs to indicate a run. Probably will get some agency business, but does not figure to quite make the grade. *Ibce.*

How's Your Health?

Lyle D. Andrews and R. H. Burnside present a farce by Booth Tarkington and Harry Leon Wilson. Two sets, three acts. At the Vanderbilt, New York, Nov. 26.

Miss Pusey.....Eleanor Shuler
Francis.....John Carmody
Lawrence Satterleigh.....Roy Atwell
Dr. Pepper.....Donald Brian
San Caterino.....Herbert Corbell
Miss Helen McCoy.....Virginia O'Brien
Miss Mary Hickson.....Virginia Eastman
Ummis.....Eddie Morgan
Pierrette.....Robert Spencer
Pierrette.....Phyllis Rae
Columbine.....Rita Glynde
Poly.....Elinor Milard
Harlequin.....Floyd English

Script of "How's Your Health?" is reported to have rested in one of the Tarkington trunks in the attic for 10 years. Possibly one of those things a man means to go over when it's raining, and discovers 10 years later the wife put it with those cabinet photos of Anna Bertha when the house was being done over. There is little hope for it as a Broadway play. Theme not worth three acts, and stretched so thin it broke in the middle. This middle gap, most of the second act, has been filled in with song and dance specialties. A house party is the alibi.

Idea is the devastation caused by a hypochondriac pushed into social activity against his will. A doctor and one of his exceptionally healthy pals conspire to kid one of the doc's patients out of a firm belief in his own ill health.

Some slight tension achieved by a prolonged Mt. Doc tells his healthy pal he has been prescribing sugar and water medicines for the supposed invalid, and takes a big swig of every medicine in sight to prove they're all the bunk. One happens to be a freak medicine con-

(Continued on page 63)

OUT-OF-TOWN REVIEWS

WOOF WOOF

Boston, Nov. 29.

Romantic musical comedy in two acts and 11 scenes; produced by Demarest and Lohmuller; book by Estelle Hunt; Sam Summer and Cyrus Wood, with additional dialogue by Eugene Conrad; lyrics and music by Edward Pola and Eddie Brandt; musical numbers staged by Dan Healy; production staged by William Cary; feature ballet by Leonide Massine; metropolitan premiere at the Majestic, Boston, Nov. 25.

Eunice Green....."Sunlight" Eddie Nelson
Babe Birdy.....Louise Brown
Monty.....Helen Goodhue
Tommy Clair.....Jack Squires
Chotey.....Olivia Fay
Madame B.....Louis Casavant
Nilly Mason.....Louise Grey
Harry McDaniel.....Edwin Walter
Virginia Lee Penney.....Gladys Deering
Colonel Penney.....George Hazerty
Mrs. Clair.....Madeline Grey
Herts.....Harold Morgan
Henry.....George Hazerty
Sugar Betty Ann.....Martha Copeland
Sue.....Arthur Bryson
Sue.....M. S. Thompson
Sooty Blake.....John Kennedy

Heroic work has been done on this musical since the rather ragged opening here but the book does not respond and the cast has not been able to build the comedy beyond the lumbering, labored atmosphere of burlesque gags. The big laugh opening night was by one of the trained dogs. It was a natural in every sense of the word.

The plot revolves around a troupe of ained dogs belonging to a va..ville trouper who is taken away to the house-gow by a sheriff and who leaves the animals in the custody of the young heroine. The villain leads the girl \$1,000 to get in getting the owner of the dogs out of trouble and then leads her to go south with him on a barn-storming tour in which the dogs will earn the grand back so she will not be in his clutches. He binds her to secrecy. The true lover is thus torn away from her because she will not tell him what it's all about.

Stranded down South, the Irish proprietor of a filling station thinks the dogs are racers, and puts them in a cabin. Ultimately they win the race and lots of dough after the villain has tried to disqualify the dogs, along with trying to cripple them and all the other incidentals of the old Kentucky Derby musical plots. The only difference in this case being that the trad-

mill race is for dogs instead of horses.

The show is weak in book at present, flat in comedy and needs a female star with a voice. These faults may be corrected before the Broadway premiere.

Eddie Nelson as the hick wisecracker who horns into the picture in the opening backstage scene just doesn't click with his comedy and his interpolated bits are so burlesque that they fall down through inappropriate atmosphere. Al Sexton and Jack Squires are well set and Louise Brown is in the femme contingent. Maude O'Neil and Andrew Mack have colorless roles. The Hollywood Collegians in a specialty, featuring a burlesque Apache dance, are a real hit and doing a lot for the show to date. Pola and Brandt have done a good job with their score and lyrics. "I Mean What I Say" shapes up like the best seller. The chorus is shapely, rather crudely based in one or two numbers and conspicuously unharmed for plumps. Costumes and sets satisfactory and ensemble routines well staged. *Libbey.*

INFINITE SHOEBLACK

Washington, Dec. 3.

Professional Players present a play by Norman Macowan with Helen Menken and Leslie Banks. Directed by Banks and the author, latter also appearing in cast. Settings by Rolfe Wayne from designs by Andrew Derwick.

Leslie Banks
Lizlie.....Molly McIntyre
Ralph Mayne.....Theodore St. John
Mrs. Willis.....Essex Dane
Mary.....Helen Menken
Dr. Ralston.....Norman Macowan
Brigadier General Driver.....Walter Plinge
Egyptian waiter.....M. Al Boucari
Lat V. A. D.....Eleanor Franko
2d R. F. A.....Victor Garland
A French civil servant.....Adolphe Gryn
An Austrian lady.....Essex Dane
An Australian officer.....Michael Stark
An Italian officer.....James Arnoldoff
A French officer.....Joseph Romantini
1st Infantry officer.....Arthur Gilmore
2d Infantry officer.....Robert Donaldson
An English girl.....Betty Upgrovore
R. F. C. officer.....Philip Cary Jones
Captain Chesney.....Robert Harrigan
A. P. M.....George Anderson
Mrs. Smart.....Frances Ross Campbell

Taken from Carlyle's "Sartor Resartus." Carlyle speaks of the soul of the man. Generally he meant that man's mate, too. But here stand down, the author has a particular man and one particular woman. His soul and hers. He the plodder, the worker; wanting a home and babies, she the woman who would have a hundred odd

lovers. He wins. Gets his baby and his home, but only after she has given up everything necessary to keep her alive to meet his conditions and then, quite naturally, dies. If the Theatre Guild stamp were upon it the high brows would go in a rave, and justly so. It is an excellently drawn play, interestingly and magnificently played by Helen Menken and Leslie Banks, whose name is much in evidence from various angles of the production. But submitted commercially it is something else again. Average box office patron will find it tediously drawn out, a maze of dialog and practically no action.

A Story is simple enough. Here is a Scotchman living in the garret of a house of questionable repute, the only place he could afford to live in while going to college. He has infinite faith in himself, plenty of ideals which are more than just that—they are him. Into this comes a woman who has fainted on the doorstep of the house. She's been deserted, after a long illness, by her lover. The Scotchman carries her to his room and falls in love with her. He barters, for the money to send her to Spain, his diploma by signing another man's name to his examination papers.

Two years later the man and woman again meet in Cairo, Egypt, during the war. She now has \$20,000 a year left her by an aunt, and is gloriously happy with a beautiful home and all the men she wants. That meeting ends with her renouncing money, men, everything to be "a working man's wife." Two scenes in the final act are back in a dreary flat to prove it wouldn't work. She dies with a prayer that he won't think his spiritual chemistry experiment has failed.

Doesn't sound box office, but that same cry has been going up ever since there was a theatre, so that's that.

Three way combination of Macowan's gift of telling his story, of Miss Menken's and Banks' artistry carries it a long, long way. Even to the extent that it might go some few weeks beyond the usually allotted span of the "art for art's sake" classification. This, though, is a decided gamble.

Of the long cast listed, practically all are bits parts. Some mere atmosphere. The doctor is excellently done, as is the little old Scotch lady, of Frances Ross Campbell, and the Captain Chesney of Robert Harrigan. Three sets, given to black drapes, are excellent in atmosphere. Summed up, its appeal will be limited at best. *Meekin.*

EVELYN HOEY

Wishes to take this opportunity to thank the gentlemen of the press for their splendid reception of her work in

E. RAY GOETZ'S

"Fifty Million Frenchmen."

LYRIC THEATRE, NEW YORK

"A lass named Evelyn Hoey has such terrific charm and is so able an entertainer that you want to reach over the bulbs and put her in your pockets to take home. She is swell! . . . But Evelyn Hoey is grand and there wasn't enough of her."

WALTER WINCHELL,
"Mirror."

"The most distinctive individual triumph is that of a newcomer named Evelyn Hoey, who has a small part and but one song, yet registers as a definite personality of local musical comedy."

RICHARD WATTS,
"Herald Tribune."

"There's a likely young person by the name of Miss Evelyn Hoey you'd better keep your eyes on."

ROBERT GARLAND,
"Telegram."

"Evelyn Hoey sings 'Find Me a Primitive Man' with jaunty spirit."

BROOKS ATKINSON,
"The Times."

"Things I liked of recent days: 'Fifty Million Frenchmen.' The music and lyrics and the fine performance of Evelyn Hoey make this a very pleasant evening in the theatre."

MARK HELLINGER,
"Daily News."

"The peppy and beautiful Evelyn Hoey renders in her inimitable style 'Find Me a Primitive Man' and 'I'm Unlucky in Gambling.' This young lady should be given more to do."

KELCEY ALLEN,
"Women's Wear."

"There was a delightful song, 'Find Me a Primitive Man,' deliciously sung by Evelyn Hoey."

RICHARD LOCKRIDGE,
"Evening Sun."

"'Find Me a Primitive Man,' out of which Evelyn Hoey creates one of the most pleasant features of the evening."

JOHN MASON BROWN,
"Evening Post."

Personal Direction of George Buck

156 W. 44th St., N. Y. C.

The Air Line

By Mark Vance

Frozen Football

Cold playing havoc with outside broadcasts Saturday afternoon and static wrestling with some of the indoor programs, radio fans couldn't get hot over the returns as a whole. Static played hob with the WEAF and WJZ football broadcasts, former with Army-Notre Dame contest and the latter with Navy-Dartmouth in Philadelphia.

Where Records Help

WMSG seems able to get attention when it uses recorded music. Gives it a chance to compare with the major systems. WOY with Slim Volk and orchestra whammed away at topical numbers. Sopranos seemed to be hitting the air from

all stations where football wasn't everything.

So-So Saturday

Radio Jacks (WPEC) not bad, but not exceptional. No fresh numbers. WMCA had the Adrosol orchestra. Just an account and just a band. Eddie Wolfe orchestra from WOR. On some numbers music came over in his favor. Others, too bad. Three Aces of Song from WOR did fairly. Stanley Jewels, WMCA, another of those bands apparently recruited in the studio. No standouts. Al Mazon orchestra works hard.

Ensemble from WABC not bad. More ensemble music from WOR diversified the topical deluge. WJZ asking for telephone returns. Out of season now in the best stations. From WPEC Ruth Burns dragged "Singing in the Rain" until it was dry.

Commercial Bands

Some bands playing for commercial accounts during the day hours are about as poor as could be. Music comes over weakly and at times sounds like two instruments. Fail to show any appreciable improvement.

Thanksgiving Highlight

In the Thanksgiving programs, highlight was John McCormack. The famous tenor sang from Los Angeles, where he is making a talent. McCormack was off in voice during the numbers because of a cold, but still headlined all attractions.

Nathaniel Shillkret introduced a

new numl "The Victor," which is to become Victor's radio signature.

Recorded Commercial

Another feature Thanksgiving was electrical transcription broadcast of nine national commercial bands, a two-hour program via WMCA. Recorded announcements by Deems Taylor. Music good, but couldn't disguise the recording.

R-K-O's Weak Program

From the fans comes an SOS for RKO to put more pep into its WEAF broadcast Thursdays at 5 p. m. Sameness in numbers, with inattention to layout. Comparison with the previous Tuesday night broadcast lays it in the shade. RKO has the talent. It swings novelty and comedy into its Tuesdays. Why can't the same be done to the Thursday period?

Sunday's Trio

Decided standouts in Sunday's programs. Sir Harry Lauder on WJZ sang three numbers on the Enns Jettick period and four during Collier's hour, which followed the former's 15-minute period. Another was Everett Marshall, 24-year-old baritone from the New York Met, on Atwater Kent's WEAF hour. Babe Ruth was a third. He was with the Erector Buddies on WEAF. Supposed to be one of the unusual broadcasts was the bike race at Madison Square Garden, via WMCA, a dud for the radio. Sir Harry was on an L. A. hook-up with voice coming over in great shape. Sang several of his old fays. Everett Marshall has one of the strongest baritones in captivity. Ruth answered questions.

Reception Troubles

Doc Stetson's astronomical observation about the sun spot spoiling radio reception describes a solar storm over an area of 600,000,000 square miles. The professor says it has reached its peak.

Log Cabin Burned After Insurance Was Rejected

Louisville, Dec. 3.

Holding cancelled applications for insurance, Claude and R. D. Williams were in the Log Cabin, a pretentious roadhouse and resort four miles north of here in Indiana, burn to the ground Saturday.

Resort consisted of main building and 50 small cabins, the latter as individual dining rooms. Construction cost estimated at \$130,000. Claude Williams lost \$5,400 in cash, several diamonds hidden in the building and all other personal property.

Insurance companies became wary when six men recently were pinched in the place for gambling.

Flo MacFadden's Revue For Florida Race Track

Selling Dec. 7 on the "Mahawk," the Flo MacFadden revue, staged by Miss MacFadden, for the Casino in the Keeney's Park race track, Jacksonville, will open there Dec. 14.

Miss MacFadden accompanies the troupe but will not appear in it. The floor show may move at the end of its track engagement to Miami.

In the company are Eddie Chester, Catherine Allen, Ester Shaw, Joey Benton, Vera Coburn, Lee Byrne, Dorothy Morton, Dolly White, Betty Leighton, Helen Leslie, Thelma Rein, Helen Plunkett, Dorothy Lee.

3 Clubs' Padlocked

Chicago, Dec. 3. Three of this town's best known night joints were padlocked last week when Federal Judge Wilkerson issued temporary injunctions against the Club Royale, Beau Monde and Kelly's Stables.

Federal mob was especially sore at the Club Royale because Texas Guinan gave "her the merry berry when they anoooped that club.

Tiffany's English Deal

Hollywood, Dec. 3. Campbell & Connelly, English music publishers, have a deal on with Tiffany to publish the latter's film songs.

Jimmy Campbell is now in New York to meet his partner, Reg Connelly, and formulate plans for establishing an American office in Hollywood. They are expected here shortly to close with Grant Cook of Tiffany's.

Mellinger Coast Mgr.

Arty Mellinger left last week to take charge of George and Arthur Plantadosi's coast office. Mellinger had been professional manager for the firm since opening.

NO FURTHER PRICE CUTS EXPECTED AT PRESENT

Reduction in the wholesale price of pop sheet music by DeSylva, Brown and Henderson, Witmark's, Remick's and two smaller firms who cut from 18c to 16½c. Santly Brothers and Handman, Kent and Goodman, will not be followed by other publishers, an exception for the present, it is claimed. Exception is Spler & Coslow, subsidiary of Famous Music Corp., now selling all its pops for 22c. Famous sells for 20c, other than the songs of Far's "Love Parade." One theme song is sold by S-C for 14c.

Price of production songs, sold for 24c by all publishers with the exception of Harms 25c, is not considered for a cut by any of the publishers. They state it is a just and uniform price for that style of music.

Some of the publishers, though they have not cut, believe the wholesale price may eventually return to what it was before Robbins started raising the ante and was followed by the others. With the advent of "Broadway Melody" Robbins went from 20c to 22c, and 24c for the hit songs of that picture. The 24c price for hit songs was adhered to by Robbins until a few weeks ago when it was cut to the same price as all its themes. After the Robbins boost, publishers previously selling for 16½c to 18c went up to 18c, 20c and 22c.

30-Day Limit Before Song's Change of Title

Temporary decision on the suit of Gene Austin, Inc. against George and Arthur Plantadosi, permitting the latter firm to use the disputed title "I Gotta Have You" for the next 30 days, was handed down by Judge McGolderick of the New York Supreme Court. At the end of that period the Plantadosis must remove the title on the sheet music, mechanicals and advertising until final decision is rendered.

Meanwhile, the Plantadosis have altered the title to "I Gotta Have You, Nobody But You." Austin claims unfair competition inasmuch as it had previously published a song "I Gotta Have You" and that the Plantadosis afterward used the same title for a song in F. N.'s "Forward Pass."

Show Girls for Pool

In an attempt to popularize the Deauville pool in Miami Beach this winter, operators are after show girls or models with a following to dress up the water hole. In the forenoon the girls will idle around the pool in bathing suits just for a flash, while in the evening they'll double as shills in the Deauville casino.

Deauville pool last season was a flop, being located four miles north of the Roney Plaza beach, where the winter visitors congregated daily. As a result only waiters, bus boys and other attaches used the pool.

Broadcasters' Capital Office

Washington, Dec. 3. With plenty of Congressional business ahead, the National Association of Broadcasters is to shortly open an office here.

EDISON THRU ON RECORDING

Following discontinuance of the Edison phonograph recording division, company is now unloading existing contracts with artists by making cash settlements.

According to an Edison official, outstanding contracts amount to around \$200,000. While having no trouble settling with the bigger contracted artists such as Martinelli, B. A. Rolfe and Phil Spitalny company is having difficulties with others who contend they have knowledge of an Edison radio broadcasting hook-up soon to be put into operation, and are holding out for the radio thing in lieu of accepting cash for their contracts.



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PICK ORCHESTRA OF 30
STAGE BAND OF 20

CLIFF WINEHILL

Master of Ceremonies
"THE PEANUT MAN"
At Coffee Cuffs
47th St. and 7th Ave., New York

LEADING ORCHESTRAS DIRECTORY

IRVING AARONSON

and HIS COMMANDERS
New Feature with
IRENE BORDON in "PARIS"
Week Nov. 24
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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

FROM DETROIT

JEAN GOLDKETTE

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VICTOR RECORDS
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PELHAM HEATH INN
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GEORGE OLSEN

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ROOSEVELT HOTEL
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With SID GRAUMAN
VICTOR RECORDS

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Radio's Premier Conductor
Lucky Strike Dance Orchestra
Palais D'Or Restaurant Orchestra
Edison Ace Recording Orchestra

ARTHUR WARREN

AND HIS
Park Central Hotel Orchestra
Broadcasting WEAF-WJZ
PARK CENTRAL HOTEL
New York, N.Y. Florentine Grill
Met. Variety Music & Entertainment
1482 Broadway, New York, Suite 711

THE BRICK TOPS

(PARISIAN RED HEADS)
America's Greatest Girl Band
This Week, Riverside, New York
Permanent Address
28 West North St., Indianapolis, Ind.

PHIL FABELLO

and His
ORCHESTRA
The Different Ensemble
Presentation Feature
COLISEUM THEATRE
New York City

OWEN FALLON

And His CALIFORNIANS

Now Playing Second Room
WILSON'S BALLROOM
(Formerly Cinderella Roof)
LOS ANGELES

MAL HALLETT

AND HIS ORCHESTRA
America's Greatest Dance Band
Bigger and Better Than Ever
Personal Management
CHARLES SHRIBMAN
Salem, Mass.

THE MISSOURIANS

World's Greatest Colored Band
VICTOR ARTISTS

ALHAMBRA BALLROOM

7th Ave. at 125th St., New York

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
Now Making
"KING OF JAZZ"
for Universal
Personal Rep: JAS. F. GILLESPIE

EMERSON GILL

AND HIS

ORCHESTRA

NOW PLAYING

HOTEL HOLLENDEN

CLEVELAND

DINNER
CRYSTAL ROOM

BROADCASTING
NIGHTLY
WTAM

SUPPER
"THE SHOW BOAT"

Radio's Tough Outlook—Tangle of Squawkers and Comm. Expiring

Washington, Dec. 3.

Radio industry, of all amusements, actually faces the toughest outlook with convening of Congress here yesterday (Monday).

Federal commission created to iron out the squabbles as to wave lengths which legal lights and those of the industry have admitted was the only way out, passed out as a full time body Dec. 31. This gives Congress about 20 working days to get through, a continuance of the commission—if that is to be the idea. If Congress ever got a bill through and into a law in 20 days its members would probably declare a holiday.

Senator C. C. Dill, as has been previously reported, has some new ideas he wants enacted into law. The Senator is credited with the present legislation and looked upon as an authority by the law-making upper body. His ideas, which are known to be distasteful to the radio industry, will thus demand and receive plenty of attention and support.

In addition to the Senator's plans there are numerous proposals sponsored by party leaders. Each station throughout the country is making an issue of every little complaint it might have against the commission, with its individual member in Congress. It's a local proposition to the lawmaker, and presents a serious situation.

On top of this Congressional angle and its consequent uncertainty comes another from the United States Supreme Court. During the current month a decision is expected in General Electric's fight to have the commission's power to control station power and wave lengths declared null and void.

Meanwhile Representative White (R., Maine), is sponsoring a bill to continue the commission, as is Senator Coughlin (R., Mich.). All of which is plus the constant cries of monopoly gaining volume with the report that manufacturers were contemplating mergers and establishment of chain stores to sell radio equipment throughout the country.

STOKOWSKI'S PRICE

Negotiations are on for Leopold Stokowski and his Philadelphia symphony orchestra to broadcast another series of concerts for NBC during the Philco period on WJZ. Series of three were previously arranged, with Stokowski getting \$100,000 for them. Another three at \$100,000 are expected to be set this week.

Lombardo's Commercial Hour

Through special permission of the American Federation of Musicians, Guy Lombardo orchestra, in New York only two months, has been engaged for commercial broadcast by the Robert Burns Co. for weekly broadcast over C. B. S. chain. Lombardo's contract calls for 13 weeks, beginning Monday.

FOX COAST ORGANISTS OUT

Los Angeles, Dec. 3. Fox Coast theatres has given two weeks' notice to all organists employed in neighborhood theatres where sound pictures are shown. Notices apply to those employed in theatres where only overtures and exit marches are played.

HERE AND THERE

Ernie Holst and his orchestra, currently at the Book-Cadillac, Detroit, return to the Colony Club, Palm Beach, Jan. 10.

Meyer Davis unit under direction of Ben Glazer opens its third season at the Patio Lamaze, Palm Beach, Christmas Eve.

Gypsy Lee and his orchestra will be at the Miami-Biltmore, Coral Gables, Fla., for the winter.

Sammy Watkins and his band, at Claremont Tent, Cleveland, have been contracted by N. B. C. and will come east shortly.

Benny Rubin and Lawrence Gray, both in pictures on the coast, have signed exclusive recording contracts with Brunswick.

2 FOR 15

Victor is giving two new records for any 15 old ones of its own make. Figure the idea will be a sales stimulant.

FORTUNE FAKIR ON AIR SKIPS

Rochester, Dec. 3.

Getting a bit too confident in his predictions, Mel-Roy, "radio seer," who offered to answer intimate questions over the air from WHEC, spoiled a racket.

Mel-Roy was setting from 500 to 800 letters a day. Figuring a little hot stuff would boost his following, he told one woman: "Your husband is as true to you as you are to him." He suggested that another follow her husband the next time he "goes to lodge meeting."

Resulting family turmoil brought police investigation. Mel-Roy was pinched. Under examination he said he was Wilbert H. Holley, 42, of Los Angeles. Later he jumped \$100 bail in city court.

Letters containing money for "fortune charts" were turned over to federal authorities.

C'Est la Guerre

After conducting but two operas at the Metropolitan, Dr. G. G. Rosenstock resigned his baton and returned to Germany.

New York critics severely panned the visiting maestro, claiming he was out-of-tempo. No other orchestra conductor in recent years has taken such a drubbing from the papers.

Lute Revival

One of the sensations of the musical season among the Carnegie Hall crowd is Agula Lute Quartette from Spain.

Lute is practically an obsolete instrument. Revival by the Spanish foursome has started a vogue similar to that occasioned a couple of years ago by the Mexican Tipica Orchestra.

Geissler in Pit

Boston, Dec. 2.

Arthur Geissler, pit boss at Public-Metropolitan, has been shifted to orchestra mob pending stay of Gabriel Hines, recently slotted as guest conductor here.

Inside Stuff—Music

New Foreign Rights Disposal

Robbins Music Co. will depart from the traditional music trade method of selling world rights under four general groupings, England, France, Germany and Australia.

Henceforth, wherever possible, they will print their own foreign language versions. Failing this, they will dispose of rights country by country instead of giving with the French rights, for instance, Holland, Belgium and Spain.

Par's Buy Offer on Famous

Paramount, which holds a 50% interest with Warner Bros. in Famous Music Corp., made an offer to take over the company entirely but is unwilling to pay the \$500,000 asked by the Warners, according to inside reports.

Warners, who through Harms hold the half interest in Famous, are said to have hinted that the price may be \$1,000,000 later on, if Par is still interested.

Waiting for a Spot

"A Little Kiss Each Morning," song in Radio's "Vagabond King," is two years old. T. B. Harms accepted the song from Harry Woods two years ago but would not publish it as a pop and awaited an opportunity to spot it.

Man Out of Work

A Coast song writer threatens suit against a picture organization affiliated with a publishing house, charging it lifted 24 bars from one of his copyrighted songs and used them in a picture. Investigating, the studio found the chap had visited the plant at the time they were filming the picture, and in checking the copyright card of his song, discovered it to be registered four days previous to the one the film company had registered.

When the picture was released, the song writer stated the publishers must add him to the studio staff and let him work for \$5,000 in salary, or pay him \$5,000 for use of the 24 bars. A wire from headquarters advised the local representative here to disregard the matter entirely.

DANCE HALL SHAKEDOWN

Claim Former L. A. Inspector Took Toll from Taxi Drivers

Los Angeles, Dec. 3.

Charges that Merle Allen, until recently investigator for Mayor Porter, and John Schliepitz tried to organize taxi dancers in L. A. dance halls and extort toll from the hall proprietors have been laid before City Prosecutor Lloyd Nix for investigation.

Posing as a dance hall supervisor, allegedly under Allen's direction, Schliepitz is said to have represented himself as an aide of Mayor Porter's and also as head of the "Taxi Dancers Bureau."

Under alleged threats of either cleaning or closing, they are said to have put the shake on numerous dance halls, one operator testifying he paid Schliepitz \$45 a month. Schliepitz also it is claimed, accepted \$170 a month from various halls as his salary as "supervisor of girls." In this connection he is reported to have furnished the halls with girls as taxi dancers.

ANYTHING TO PLUG SONG ON COAST—FREAK IDEA

Hollywood, Dec. 3.

"My Kingdom for a Plug" is a short story compared to the book of ethics now governing the coast song pluggers. In pushing numbers into the hit class.

Casual survey of the most amusing stunts employed to get a number on the market shows several new tricks. One of the boys received a phone call from a friend incarcerated in the house for some minor offense. Friend needed \$25 to get out.

"Okay, pal," said the plugger; "you sing 'Am I Blue' so everyone in the jailhouse can hear you until I get there." Friend complied, but was too hoarse to thank the song plugger when he showed up next day.

A bright publishing rep figures he can get considerable publicity out of his tunes by having titles of these numbers printed on his bank checks. But that can't top the bird who figured on buying his wife a fur coat and made the furrier put window display numbers in the store, before making a purchase.

Capitalizing on Titles

Upon receipt of each new number, the wide-awake plugger analyzes exploitation value in title. For "Singing in the Bathroom," a plumbing house on Broadway devoted a special window display of bathroom scene, with song plugger furnishing the talent. Loud speakers carried song to street, and stunt jammed the avenue.

De Sylvis, Brown & Henderson made a tie-up with stores featuring pictures and frames by installing a small projection machine in the window, showing an animated portrait singing "If I Had a Talking Picture of You."

Along the Coast

By Bill Swigart

RECALL FOREIGN MUSIC RIGHTS FOR FILMS

A movement of vast importance to the music publishing business, also affecting the motion picture industry, is being directed by the Music Publishers' Protective Ass'n, through John G. Paine, chairman of its board of directors.

According to Paine, the Ass'n is engaged in its most important work in directing the reacquiring by American music publishers of the foreign rights which they had granted to foreign publishers. This so they will own their copyrights throughout the world, and can grant to motion picture companies, among others such world rights as may be desired or required.

It is the opinion of the MPPA that international music publishers must so conduct their business these days to cooperate with users of copyrighted material. To this end the MPPA is directing its efforts to bring about a copyright condition which will make readily available to pictures the copyrighted music of the world.

American publishers who have foreign connections are being urged to consummate new arrangements which will insure them unquestioned right to grant world synchronizing rights for all pictures made in the U. S. Also that the foreign representatives of American publishers shall have the same right in granting world synchronizing rights to picture companies located in the territory over which they have jurisdiction.

Publix M. C. Switches

Publix has scheduled a number of switches in masters of ceremonies, headed by Rudy Vallee's return to the Paramount on Broadway, effective this week.

Others are Al Mitchell, from the Paramount, New Haven, to the Met, Boston, also this week; Lew Breese, formerly in Paul Ash's band, for Saenger, New Orleans, opening tomorrow (Thursday), and Ray Teale, from New Orleans to New Haven, opening Dec. 12.

Dave Rubloff, formerly at the Paramount, New York, goes to the Minnesota, Minneapolis, as guest conductor, and after three weeks there, to the Saenger, New Orleans, for a similar engagement, then to a Publix house in Chicago.

Among minor engagements of the Publix music department is Alexander Keesee as pit conductor at the Capitol, Austin, Mass.

Sam Shayon, formerly of music department, is back to same division, capacity of executive assistant to Boris Morros.

Five-Year Date

San Francisco, Dec. 3.

Jo Mendel and his band have completed a five-year contract at the Lido Cafe, in the North Beach district here. Mendel will take a short vacation.

Reisman on Vaude Stages

Leo Reisman, whose orchestra has been exclusive at the Central Park Casino, and who is in charge of the music for the RKO broadcast Tuesday nights, is making his Keith debut Dec. 14 at the 86th Street. The last half Reisman will play at Keith's 81st Street.

Los Angeles, Dec. 3.

Music Buildings

Music phase of motion picture production is expanding in such proportions that many major studios are continually building and adding space to their present music quarters. M-G-M is the latest to recognize the growth of the music department, and within a few weeks will have, like Fox and Paramount, a complete building where all sub departments of the music division can operate under one roof. Fox is credited with pioneering this idea.

Before M-G-M discovered the importance and efficiency of concentrating activities of the music department, executive offices, libraries and composing rooms were quartered in a group of bungalows near the studio grounds. Universal recently doubled size of its quarters to make room for a modern library and additional composers.

Music "Dicks"

Latest title here is "Music Detective," applied to one well posted on copyrights and with ability to tell upon hearing a new tune whether any part of it has been lifted from a previous published number. Wolfe Gilbert and Abel Baer submitted a brand new tune for approval of Paramount studio executives. When the d. t. was called in and traced several bars lifted from "Faust," the songwriters came back at him with: "You can't go wrong with a Faust song."

Versatile Composers

Staff composers assigned to writing numbers for Vitaphone Varieties not only have to write lyrics and music, but a story to fit. Conrad, Götter and Mitchell are the latest assigned to writing Vitaphone shorts. George Wagner and J. R. Robinson are added to staff of composers at M-G-M. Sidney Clearie is doing a solo on "Radio Revels" until Oscar Levant returns from the east.

New Numbers

With exception of "There's Danger in Your Eyes Ocherie," written by Jack Meskill and Pete Wendling, Irving Berlin takes credit for balance of the score in Harry Richmond's picture, "Putting on the Ritz" (U. A.). Meskill also teamed with Abner Silver for two other numbers for "Blind Hasty," a forthcoming Lupe Velez starring picture for U. A. Titles are: "You Brought the Sunshine to Me" and "The Wandering Minstrels"... James Hanley and Joe McCarthy are writing score for "High Society Blues," to be produced by Fox from Dana Burnett's Satevepost story.

Sherman-Clay Deal

Ed Little of the Sherman-Clay office, San Francisco, stopped here long enough to close the publishing deal with Universal. This tie-up, which finally consummated, affords Universal the rare unique combination of any picture-music affiliation. Sherman-Clay conducts its own chain of 28 retail stores spotted throughout the country. This not only gives the picture company an "in" on wholesale business but a direct contact with sheet music buying public. New combine calling for a 50-50 split on profits works to advantage on both sides.

Radio

Complete radio broadcast studio will be installed as part of the M-G-M studio publicity department Jan. 1. Station will be hooked up by remote control with KHI, and used for weekly programs over the Columbia network in conjunction with Purity Bakeries and Toaster Grill. It will also be used by studio artists in local weekly broadcast hour over KHI. The National weekly hour over KFWB featured the entire staff of WB-FN songwriters, with each doing his latest songs.

'VARIETY' as Xmas Gift

A subscription to "Variety" is always an acceptable present, but especially at the holiday time.

Sent to any part of the world.

FOR YEAR, \$10
FOREIGN (Outside U. S. A.), \$11

GAMES 'GAFFED,' WUNDER SHOW STOPPED

Pensacola, Fla., Dec. 2.

World of Pleasure carnival here last week under auspices of the American Legion, was closed Saturday by the sheriff, charged with operating crooked concessions, gyding and feecing. The sheriff found all games "gaffed."

The legion up to this time had received no funds and made arrangements to attach all the paraphernalia unless paid Saturday night.

William Wunder is the owner of the show and George Marr, manager.

Glick's Own New Show

William Glick contemplates a new show under his name and management. No statement regarding the present Glick-Linderman-owned Bernardi Greater Shows, though it is rumored Linderman will also take out his own show.

There has been much contention around the Bernardi Show ever since its organization. Glick, Duke Golden and Ralph Smith bought the show after John Bruner's death. After a season Golden retired, following the demise of Boyd & Linderman, Linderman came into the company in 1927. This combination continued until last winter, when Ralph Smith withdrew.

It is said much wrangling occurred. This year the show went through the season with the partners at loggerheads, and it was general talk even last spring this would be the last season under that arrangement.

A short time ago the Eastern Canadian Exhibition, Ottawa, contract was awarded to the joint management of Glick and Linderman of the Bernardi Show. Whether the contract was made to either partner personally or the Bernardi Shows, no one knows. The partnership of Glick and Linderman still existed at the time the contract was made.

Linderman was in New York the past week-end, but was reticent when questioned.

Gentry's Live Stock Sold; Jamming Up Financing

Chicago, Dec. 3.

Peru capital backed way from the Cole Gentry outfit when Andrew Donaldson sold the live stock of the Gentry show at West Baden. The understanding between Floyd King and the Peru boys was Donaldson would winter the stock for at least two months. This was to be Donaldson's contribution.

After this expensive item the capitalists were to frame the show to 30 cars and send it out. Selling of the horses and some of the animals upset the plans so far as the Peru bank is concerned.

Donaldson so far has managed to avoid paying any of the advance of the Gentry money due. He is now writing letters to the boys telling them how heavy he is in, which he says is the reason he can't pay the summer wages due.

May Change So. Dates

Chicago, Dec. 3.

What looks like a sure bet out of the jam at the International Association of Fair and Expo meeting, now in session here, will be the change in dates of some southern fairs.

Likely that Shreveport will make a switch, as the last few seasons it has been badly clipped by the weather. If this goes through it will change the dates of many other southern events so that they will be able to pick up the Shreveport program.

Buck Jones' Salary Claims

Los Angeles, Dec. 3.

Robert Thatcher, former car manager for the Buck Jones Wild West Show, filed salary claims against Jones with the State Labor Comm., amounting to \$225.

This brings the total claims against Jones for unpaid salaries to \$4,500.

MILLER NONCOMMITTAL

Says Nothing of Report of Possible Sale of 101 to Buchanan

With rumors of the sale of 101 Ranch to Fred Buchanan, of Robbins Bros. Circus, Zack Miller stated Saturday Buchanan had been a visitor in New York, but would not say how far negotiations had gone or if a deal is under consideration. Miller said, he contemplated enlarging 101 to 40 cars next season.

Miller says he has a deal on for two small circuses which if consummated, would be rebuilt and put out by him.

Rumor was he would take over the Cole Bros. Show and frame a 10-car outfit to carry Jack Hoxie, at present under Miller contract, as the star, and play territory where Hoxie has proven a draw.

Another story is that William S. Hart, former western film star, will be with 101 next season.

101 Bad Indoors

St. Louis, Dec. 3.

The 101 Ranch show arrived today to all a 12-day engagement at the Arena, starting December 5, under auspices. Rumors were afloat that the date might still be cancelled on account of the terrible blizzards played at both Boston and New York.

Miller Bros. would have cancelled only for the pride in the name and the reputation of the show on the road. The date served to break the jump from New York to winter quarters in Oklahoma. This will probably be the last indoor venture of the 101.

\$25,000 for Dog

Chicago, Dec. 3.

Ruben Grubers spent \$25,000 here last week to be allowed to have the dog "Silver King" troupe with him next summer.

Inside Stuff—Outdoors

Indoor Nightmares

Miller Bros. 101 Ranch is the latest to feel the effects of the indoor circus nightmare. After closing a highly successful outdoor season three indoor engagements, Boston, New York and St. Louis were contracted under auspices. It is said the backers of the Boston venture blew \$10,000. The show played the date under a percentage-guarantee arrangement without profit.

The New York Coliseum 10-day stand was even worse. It can be placed in the colossal bloomer class. Seating arrangement was terrible, lighting worse, and the heat even worse. It is reported less than \$800 came in for one of the night performances. Matinees brutal. Jack Hoxie, picture star, appeared at each performance, but as a drawing card total blank. Losses on the New York engagement will be around \$15,000 for the auspices, with the 101 just breaking.

The complete downfall of the winter tour of the Ranch is not laid to the circus itself. The auspices seemed to put the push behind the proposition, promotions were nil, and advance ticket sales nothing, with those in charge of the auspices rank amateurs.

A Tough and Tougher Season

A survey of the carnival season just closing develops the remarkable fact that not a dozen of the large shows returned to winter quarters winner. This also goes for a hundred of the smaller ones.

During the year 200 carnivals (mostly one ride-10 winter affairs), paraded around the country grossed a lot of money—and still are broke.

A rough estimate would place the big show class at 50, with five or more rides, 10 or more shows, and the usual line of concessions. During a season these shows gross millions, to say nothing of the other 150 smaller outfits. Out of all these millions, year in and year out, the business as a whole is not profitable.

It is said there is not one man ever to leave the carnival business independent financially. If there is one, nobody seems to know about it.

Carnival paraphernalia is scattered all over the United States. With the closing of the present season several more shows may stay in the barn. But some new ones will open. Every man that gets a ride and a snake show starts a "Greater United." These little outfits usually are short-lived and not counted in the general carnival business. Nearly every street corner in metropolitan New Jersey and around Chicago last season had a so-called carnival consisting of 10 grift concessions and maybe one or two rides.

It is getting harder every year for the come-on. The "chump" and the "monkey" have gained about enough wisdom to lay on the strong joints or any other kind for that matter. Even the legit concessionaire can hardly make a living. If enough of these shows would go broke it might clean up the business. Enough of them will—but some yokel who thinks he is smart will start another.

It is expected 1930 will find possibly 75 less shows opening than in 1929. That is, there are about this number which will be unable to open on their own resources and will probably have to book on some other show or promote another "angel." Twenty-five of these will probably make the grade, leaving 50 less titles opening.

If present indications count for anything the boys in the metropolitan area will have to do some moving next year as ordinances are being introduced prohibiting them from operating. Several have already been passed, and in some localities the park man is taking a hand so far as the concessions are concerned.

An all-around trend to bar carnivals within municipal limits last summer is expected to continue. Towns by the hundreds are closed to the outfits.

Burned and Likes It

There is a tailor made chap who seems to have the carnival complex. It is rumored, after his many and expensive experiences, he will again go for a bankroll for a new venture due to take the road in 1930.

For the past six or eight years, he has dabbled. He is reported as having dumped 40 grand in one show. Still he wants more.

Circus Staffs Worry Over Jobs For Next Season

Chicago, Dec. 3.

George Melghan is going to double as general agent for the Sells-Floto and Ringling circuses. This will let out Jake Newman who had the post last year.

T. W. Ballenger, for many years general agent for the Sparks circus, will again be in charge, while J. C. Donohue will be general agent of the Hagenbeck Wallace Circus. Arthur Hopper is to remain at the head of the Robinson show, but the A. G. Barnes Circus has not been set yet, and likely will hang fire until the Ringling forces can acquaint themselves with the man they have in mind.

All press departments for these shows are up in the air. Appointments will have to be made through the Ringling office which will probably let down a number of the boys.

Press agents figured they would have a look-in if the general agent stayed.

Managers back on shows are also wondering and will probably do so for at least two more weeks. Same is true of the acts and minor personnel, which will include advertising car managers, bosses for various departments, and even workmen.

Narrow Margin

Quincy, Ill., Dec. 3.

Marion County Fair Ass'n broke even this year—because on the best day it rained.

Collected \$689 precipitation insurance.

Obituary

CHARLES M. MAIGNE

Charles M. Maigne, 50, picture actor, scenario writer and director, died Nov. 28 in the Army Hospital at the Presidio, San Francisco. After a breakdown and a year of failing health, Mr. Maigne went to a private hospital in Willets, Cal. He became quite ill of pneumonia and was removed to the hospital.

Mr. Maigne was born in Virginia. He enlisted in the U. S. Cavalry and was a captain in the Boxer uprising in the Spanish American war. Later, he was a reporter on the New York "Herald" from 1913. He joined the Famous Players scenario staff at Long Island, then became a director.

Capt. Maigne went to Hollywood in 1923 and until a year ago was with Famous Players, FN and M-G-M. Two of his latest pictures were "Lovey Mary" (Bessie Love) and "War Paint" (Tim McCoy).

Capt. Maigne was married twice. His second wife, who survives, is Ann Cornwall, picture actress. He was buried with military honors at the Presidio.

VONCEIL VIKING

Vonceil Viking, who obtained a picture engagement by riding horseback from New York to Los Angeles in 120 days on a wage of \$5,000, died in Banning, Cal., Dec. 2 of injuries received in an auto accident.

Miss Viking and her sister were motoring from Hollywood to Palm Springs, Cal., and in passing another machine sideswiped it.

Miss Viking was the daughter of Mr. and Mrs. Fred Gehring, Dexter, N. M., and was an expert horsewoman.

At the time Miss Viking reached the coast astride her horse she received considerable publicity. Efforts for a vaude tour failed but Ted Wells, playing western films, placed her in pictures.

BERT KENDRICK

Bert Kendrick, veteran New York theatrical manager, died near Luzerne, N. Y., last week, after a two years' illness. He had been identified with show business 20 years and one time connected with McBride's ticket agency. When Mr. Kendrick was taken ill he purchased a small house in the Scandaga Valley of the Adirondack Mountains and went there in hope of regaining his health.

Mr. Kendrick is survived by his

OUTDOOR SLANTS

Penny arcades in metropolitan area reporting good business.

Eddie Brenner, I. Sheriff, Isadore Merson, Mike Ziegler, Charlie Cohen and others will go to Miami for the winter.

World of Pleasure Shows, Wunder owned, Marr managed, is sitting on the sidetrack at Waycross, Ga., waiting for assistance to move into Pensacola, Fla.

Edward P. Rahn has been made general agent of the West Wonder Shows.

Jack V. Lyle will pilot the L. J. Heth Shows in 1930. Was last with the Jones Exposition for short stay.

Rubin & Castle Changes

Montgomery, Ala., Dec. 3.

Outside of J. C. McCaffrey, the executive staff of the Rubin & Castle outfits, will be changed in 1930. Placements have not been decided upon.

One of the McCaffrey innovations next year will be an advance car with a crew of men, run on the circus idea.

CARNIVALS

(For Current Week (Dec. 2) When Not Otherwise Indicated)

Brown's, Septa, La.
Greenberg, Elmont, Ariz.
Miami, Miami.
Miller, Eunice, La.
Page, Georgetown, S. C.
Rock City, Rome, Ga.

Baker-Lockwood are trying to collect \$1,200 from Floyd King or the Cole Bros' circus for bills due for canvas.

widow and sister, Mrs. J. L. Macbier, New York. Interment in Lakeview cemetery.

MOLLY ARNOLD

Molly Arnold, 66, said to be the oldest wardrobe woman in New York and for 30 years with New York productions, died Nov. 20 in Misericordia Hospital, N. Y., of a complication of diseases. A brother and sister survive.

Miss Arnold started downtown in the old days of the Weber & Fields Music Hall. She was with different attractions until she went with George Arliss and was with him for years. She was last with the William Harris production of "Abraham Lincoln." She had also worked for the Theatre Guild and a number of vaude acts.

MERCITA ESMOND

Mercita Esmond died Nov. 22 at her home, 140 Berkeley place, Brooklyn. Miss Esmond last appeared in "Saturday's Children." Also appeared in "The Butter and Egg Man," "Dear Brutus," and was with the original "The First Year." Miss Esmond is survived by her husband, Dr. Frank Farra, Lyna. She was a member of the Twelfth Night Club and founder of the Woman Who Pays Club. Interment in Woodlawn Cemetery.

In Loving Memory of a Wonderful Mother
MARY NIEMEYER
Who passed away Dec. 5, 1928
"One year without you, darling—
Oh, how strange, the world seems now,
There's such a change."
Joe Niemeyer

very prominent in legitimate, having appeared with Weber and Fields, George Arliss and in "Abraham Lincoln" when it was first produced by William Harris.

Her last stage appearance was with Lynn Fontanne in vaudeville.

MARAJAH

(W. R. Martin)

W. R. Martin, 63, died of diabetes and pneumonia at the Columbus hospital, Chicago, Nov. 27. Mr. Martin had a mind-reading act and was billed as "Marajah."

Widow, assistant in act, survives. Burial in Detroit.

ALICE WASHBURN

Alice Washburn, 68, died in Oshkosh, Wis., Nov. 29, after a illness of several years. Miss Washburn was a pioneer film comedienne, associated many years ago with the Edison company in New York and shared the popularity enjoyed by the late John Bunny.

Funeral services for Dr. Raymond T. Kenyon, dentist, and brother of Doris Kenyon, who died Nov. 30 at Ausable Forks, N. Y., were postponed from Monday until this Thursday (Dec. 5) to enable Miss Kenyon and her husband, Milton Sills, to reach here from the coast.

Gertrude Harris (50), sister of William E. Hart, Jr., theatrical producer, died in Richmond, Va., Nov. 29.

The mother (68) of the Haney Girls (vaude), died in Boone, N. J., Nov. 26 of heart trouble.

The mother of Harvey Watkins (Kelth's) died Nov. 29 in New York.

The mother, 42, of Betty Boyd died Nov. 28 from injuries received in an automobile accident.

The mother (80) of Homer Mason (Mason and Keeler) died Nov. 26 in Brooklyn, N. Y.

The father of John C. Flinn died Nov. 27 at his home in Ill.

DEATHS ABROAD

Paris, Nov. 21.

Anna Von Stranz-Fuhling, German actress, died near Berlin. She was the model for Germania, the offigy on German postage stamps during the Empire.

Marie Schumann, 88, daughter of the famous composer, Robert Schumann, died at Interlaken, Switzerland.

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING-CENTRAL 0644-4401

Englewood

Bill, with five showing turns added to regular five-act program, not up to standard of Englewood entertainment, though the usual big audience for preview night fancied every act except two.

Six of the 10 turns were of the singing variety, more or less. In one instance a man and girl team going dialog and songs with a phone as prop followed the same sort of act, even to the phone, hardly indicative of thoughtful booking.

Doran, West and Doran, three men rigged as Diamond Lills (New Acts), were the standout of the evening in the next-to-closing spot, lifting the show away up.

Of the no-prize, International Four, opening was best on roller skates, but failed to obtain full value because of hurried routine and cramped staging. Could cut some of the solo fancy stuff and spread the breath-taking swings more.

Ted and Billy King, two men with ukes and harmony, in the duce, speeded over with mediocre stuff. Art Kahn (New Acts) and his band, No. 3, got big returns with much hokum and little else. No. 4 was Charles Olcott, assisted by an unbilled girl at the piano, in songs and gags about dates and his date-book. Fifth, and over about the same with many stale gags, were Princeton and Yale, man and girl, and the second act in succession to use the phone prop.

Regular show was opened by Otto-Burdell and Otto, two men and a girl in juggling, comedy and comic sleight-of-hand, doing very well with their poor material.

Johnny and Freddy, broadcasters over KTW were next, Johnny at the piano with good duets, but poor single stuff, and clicked on local name strength. Capabilities, especially the pianist.

"Nite Club," three men and four girls in dance flash followed, and ordinary, yet with high moments of harmony by a sister team. Needs more comedy like, opening drunk two-man dance, and can eliminate musty jokes by the m. c.

Doran, West and Doran next, to keep the audience yawning for some 15 minutes, and the bill was closed

by "Polar Pastimes," two men and a woman, men in neat handstands and headstands, working in grotesque, but effective costumes of Polar bears.

"Last Performance" (U) on the screen.

Belmont
With thermometer around zero, the two warm spots on the 10-act Friday night bill were thoroughly appreciated by an underpopulated house.

Anderson and Graves and Co.,

Wilton W. Spencer, representing Famous Players Canadian Corp., has arranged for Grandeur films equipment in the chain's theatres.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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two men and a girl, clicked on the regular bill, with hokum comedy. Fishing scene and fish dialog. Bayard and Cook, man and girl among the no-prizes, with punnish gags on baseball, another hit.

Show shorter than usual, just skimming two hours. Madame Maree and Pale opened; pony and dog circus. Dancing Shetlands well received, with biting jacksass for strong finish. Played to good returns, but could have sliced. Ford and Van followed with their banjos, then Bayard and Cook, who sped the show along.

Dot Meyers and Co., fourth, a flash act with six girls, ran 12 dragging minutes. Fair dancing talent, but no continuity and too many singles. Could have closed after neat roller-skate tap number by a quartet. Lee Fester (New Acts) followed and went over big considering material and presentation, both poor. Last of the showing acts was Mahoney and Talbot, male harmony team. Standard act.

Anderson and Graves opened the regular bill and had the house in an uproar, making things easy for Roxa La Rocca, the harpist, who followed. California Popples (10 girls and man) closed with a nice family time flash act. Chorus of nine women neatly in three specialties, and finish went big.

"Unholy Night" (M-G-M), sound clips, R-K-O Thanksgiving trailers and a lengthy advance shot of what's coming on the screen.

Local offices of Villa Moret temporarily closed. Jack Lavin, manager, will probably leave shortly for New York. Villa Moret will continue to have a representative here.

Robbins music company moving to larger quarters in the Woods building.

Bill Danziger has resigned as p. a. for the Essaness theatres.

Eph Rosen has been added to local R-K-O booking staff as road man. Comes here from the east.

Bill Danziger, formerly p. a. for Essaness theatres here, now with press department of R-K-O in Milwaukee.

Sophie Tucker closed at the Green Mill after a four weeks' stay and left for St. Louis where she is booked for two weeks at the Mound City Country Club.

Auditorium has been leased to S. Hurok for the German Opera Co. for week of Feb. 2.

OTTAWA, CAN.

By W. M. GLADISH
The Ontario Board of Picture Censors cannot use its sound picture equipment in the board's

screening room because the government's theatre inspectors refused to pass the installation.

N. L. Nathanson, former managing director, Famous Players Canadian Corp., is now also out of United Amusement Corp., Ltd., with I. W. Killam, replacing him.

A British film company tried to get a foothold in Canada, but the offered Canadian franchisees have gone begging because 11 of the 12 pictures offered were silent.

The six film boards of trade in Canada are not disturbed by the recent decision of Judge Thatcher in the United States regarding the legality of arbitration as such judgments in the United States have no effect in the Dominion.

Wilton W. Spencer, representing Famous Players Canadian Corp., has arranged for Grandeur films equipment in the chain's theatres.

TOLEDO

By E. H. GOODING

Palace—"The Bad Man" (Kiwanis Players).

Paramount—"Battle of Paris"; stage show.

Valentine—"Taming of the Shrew."

Pantheon—"Painted Angel."

Princess—"Darkened Rooms."

Vila Temple—"Tanned Legs."

Rivoli—"Vaudeville."

Empire—"Burlesque (Mutual)."

Yvonne LeRoy (Yvonne LeRoy and Co.), aerial act, playing the Rivoli two weeks ago, is out of St. Vincent's hospital here, but will not be able to resume work for 10 weeks. She fractured an elbow in a 16-foot fall at the theatre.

Paramount is featuring "Amos 'n' Andy" (radio), booked independent. Same was done last week with "Little" Jack Little.

Postoria city council disregarded Mayor Gibson's veto and authorized sale of the Foster lots in the heart of the city to Play Theatres for a hotel and theatre.

M. J. Gettinger, picture photographer representing Universal News here, listed among bonus winners for October by Kinggrams. He submitted Clarence Kohn, 5, Toledo's strong boy, who smokes black cigars and was unhurt when run-over by a auto recently.

Indictment against L. R. Barbydt, State manager, Schrine theatres, charging Sunday operation of shows, nollied by common pleas court after acquittal of two Portsmouth theatre managers on like charges, namely Francis McDonald and Robert Risley.

SEATTLE

By DAVID TREPP

Orpheum—"Rio Rita" (Film) (2d week).

Metropolitan—"Rio Rita" (Legit).

Present—"Snicket" (stock).

Fifth Ave.—"The Kiss."

Seattle—"Taming of the Shrew."

Blue News—"Rio Rita" (2d week).

Music Box—"Diarrhi" (3d week).

Fox—"Marlene" (2d week).

Gaiety—"The Viking."

Vin Meyers and band open at Fox Dec. 6 when Sannipetro then terminates engagement that started at its opening last spring. Henry Le Bel stays at the organ. Meyers also plans a saxophone band for night club he opens Dec. 18.

Willis Ross, singing doorman at Fox, and Helen Kuntz, were married last week.

Katherine Chevaly now on publicity for Fox West Coast staff. Eddie Fitzgerald in charge.

Ted Champion, art director Fox West Coast in Northwest division, has designed four-color covers for scrip books that may be adopted at all divisions.

Lynn Peterson now city manager for Fox at Bremerton, across from Seattle.

Fox-Pacific Theatres, Inc., subsidiary of Fox-West Coast, will erect new theatre in Fort Angeles, Wash.

VARIETY BUREAU WASHINGTON, D. C.

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By HARDIE MEAKIN

Belasco—"Infinite Shoeblack" (Professional Players).

Poll—"Mile Mediate."

Columbia—"The Virginian."

Earle—"Evidence."

Fox—"Seven Faces."

Met—"Welcome Danger" (2d week).

Palace—"The Mighty."

Rialto—"The Private Affairs."

RKO (Kohn's)—"Rio Rita" (4th week).

Milton Davis, former solo organist for Crandall houses, back at the Earle.

Library of Congress is booking concert attractions into its private auditorium, with local concert bureaus handling tickets and bookings.

Nelson B. Bell, m. p. editor of the Post, was operated on Sunday for minor complaint.

George Richey now handling publicity for U's Rialto.

Eddie Peabody was a hurried P. & M. booking into the Fox with current unit. John Irving Fisher continuing as m. c., however.

Allen Rogers, former musical comedy player, new m. c. at Loew's Palace.

Much publicity being given to closing after current week of the legit Belasco. General belief is house is through. With Poll's going shortly, Shuberts will be without a house here.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—Park.

Kohn's—Vaudeville.

Paramount—Opens Dec. 5 with "Glorifying the American Girl."

Strand—"Diarrhi" (2d week).

Empire—"Song of Love."

"Glorifying the American Girl" was chosen last week to open the Paramount (former Temple) Dec. 5.

"Sunny Side Up" may remain for a third week at the Eckel.

Hal Brown, veteran stock player,

and Roy Fritzing, art director of the last Wieting and Empire stocks, are seeking support for the Syracuse Players. They are dickering for the Empire.

Francis V. P. Martin joins Fox as manager in Buffalo this week. He will direct two neighborhoods.

Viola Mae Norris, 24, got plenty of publicity on her offer to "marry any decent man who will give me \$10,000." is making a personal appearance at the Empire theatre this week.

Hallie Stiles, Syracuse prima donna, makes her debut with the Chicago Civic Opera in "Lohengrin" Dec. 19.

CLEVELAND

By GLENN C. PULLEN

Hanna—"Hold Everything."

Ohio—"R. U. R."

Playhouse—"Daughter of Jerio."

Palace—"Frozen Justice" unit.

State—"Battle of Paris" unit.

Hip—"Romance of the Rio Grande."

Alla—"Mighty."

Stuhman—"Welcome Danger" (3d wk).

103th—"Big News" vaude.

William James re-elected president of M. P. E. A. of Ohio for fifth time. Other officers elected: J. J. Harwood, Cleveland, vice-president-at-large; I. Lipson, Cincinnati, first vice-president; Henry Ebersson, Delaware, second vice-president; John L. Damm, Wadsworth, third vice-president; Caldwell Brown, Zanesville, treasurer; George Fenberg, Columbus, secretary.

Both Kenneth Mettle, secretary of operators' union in Columbus, and Arthur D. Standley sentenced to six months in work house and fined \$200 and costs for throwing stench bombs in J. Real Neth's Columbus theatres. Standley confessed he received \$50 from Mettle for each house he bombed. Case was outgrowth of wage scale war.

Going talks: National, Norwood, Corlett, local houses; Strand in Sebring, O.; Gordon in Middlefield, O.

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Attorneys for Alexander Pantages and Jack Dempsey and Jack Kearns appeared in Superior Judge Sproul's court and announced that the civil suit brought for \$2,865, week's pay, by Dempsey and Kearns against the former theatre magnate had been settled out of court.

Charles Jones and Charles Leasy bought the Florentia, L. A., from the Valuskis Film Corp.

Union Square theatre, L. A., sold by F. E. Daniels to Posner & Sandow, operators, Pico theatre.

Lola Adams Gentry, the local Film Board's secretary, convalescing at the California hospital from an operation.

Harris Anderson now manager of the Hollywood, L. A.

Fox West Coast reopened Brooklyn theatre, L. A., Nov. 28, David Friedlander managing.

Carl Burns has taken over the Virginia theatre, L. A., from Joe Gross.

David A. Miller has leased the Maryland theatre, L. A., from David A. Miller, who has been operating the house since Mrs. Gladys Howells walked out several months ago.

Warner Brothers paid \$106,000 for two lots with 114-foot frontage on Pacific Boulevard, Huntington Park, as probable theatre site.

Mrs. Bernice Van Dusen filed salary claims with the State Labor Board amounting to \$105 against Mrs. Margaret Beery, wife of Noah

Beery, for housekeeping services. Mrs. Van Dusen also filed a claim against Roberta Vance, fan mag chattering for \$25, claiming her son took care of the writer's dog for five weeks without pay.

The Long Beach Players, stock, at the Capitol theatre, Long Beach, have disbanded.

After Charles King quit as producer two weeks ago the company agreed to keep on, pro-rating proceeds. The rate was set, although West Coast Theatres made a rent concession to help the effort along. West Coast will put its own stock company in the house, split-week bills.

"Bad Babies," reopened at the Figueroa, is having a tough time getting rid of its cut-rate tickets through the department stores.

Wallace MacDonald has been engaged to play the heavy in the operetta "Oh Susanna," formerly "California," opening at the Manan Christmas night. George Rosner will direct the book.

Rhoda Cross opened as the slavey in "Bad Babies" in place of Mildred Van Dorn, who had a conflicting film engagement. Rhoda is the daughter of Leach Cross.

Walter Woolf, Carlotta King, George Harris and William V. Mong for the operetta, "Oh Susanna," at the Mayan. Bud Murray will stage dances.

Paramount, through its subsidiary, The Broadway Co., has filed suit against the Southern California Edison Co. for \$10,000. Paramount claims the electric firm is delinquent that amount for office rent in the Million Dollar theatre building.

Expansion of RCA-Photophone equipment in the Los Angeles district, formerly handled out of the San Francisco office, has been made a separate division, with Seth Perkins as representative. Theatre installation and maintenance in Los Angeles still handled through San Francisco.

Corinne Wahl, former costume designer for Fanchon and Marco, now in the same capacity for independent producers at Tec-Art studios.

Rudolph Schildkraut in Hollywood Hospital following severe attack of asthma.

Cecil B. DeMille is equipping his private theatre with RCA-Photophone although he mends his talkers with WE equipment.

"Hot Dominoes" new name for "Chanticleer" idea with Les Killeks, Foll Mall and Fools Novelle.

Sono-Art World Wide started with a desk with Educational. Now has half the exchange space Johnny Bannerman is Educational Exchange booker succeeding Jacqueline Ponodel.

Lydia Yeamans Titus is in the Sylvian Lodge Hospital from a paralytic stroke.

Production on "All Quiet on the Western Front" (Universal) temporarily delayed by a fire in the school house on one of the sets.

William McCaffery in Hollywood and scouting acts for Keith.

MONTREAL

His Majesty's Stock.
Palace "So This Is College."
Capitol "The Virginian."
Loew's "Return of Sherlock Holmes."
Imperial "The Virginian."
Princess "Her Private Affairs."
Orpheum "Broadway Scandals."
Empire "Double Bill."
Boxy "The Prince and the Dancer."
Gayety "Burlesque (Mutual)."

The main street is now sound

from end to end with the passing of the Orpheum from stock to talkers. Orpheum started with "Broadway Scandals." His Majesty's, last legit house playing stock, had Margaret Anglin in Lady Windermere's Fan last week, but got nothing out of the way in gross.

Amateur theatricals all the rage. Little Theatre making big progress. McGill University group playing to good returns.

Nathan L. Nathanson, former president Canadian Famous Players, nearing adjustment with his former company. The action, enjoining him from completing purchase of a big property for erection of theatre, may fall through. Meanwhile he tried to purchase a site on the main street for a theatre last April, but later took an option with the Royal Bank for another one.

SAN FRANCISCO

By WALTER RIVERS

Mel Hurling, for the past year branch manager for Warner Bros. here, left the organization suddenly last week. Hurling had been with Warners 10 years.

Joyce Cole has opened a small stock in the Hester Playhouse in San Jose.

The Orpheum, Oakland (RKO) this week became a straight picture house.

Maurv O'Hearn, manager, Homer Curran's Geary theatre, Ill of the flu.

Grace La Rue and Hale Hamilton open in "Dear Me" for a run in the Hollywood Playhouse starting Dec. 22 for Henry Duff.

Ray Leeds has quit the Green Street theatre company.

DETROIT

Case—"Animal Crackers."
Capitol—"The Virginian."
Shubert—"Broadway Nights."
Wilson—"Hallelujah" (M-G-M road show).
Orpheum—"Sun Up" (1st half), "Joneston" (last half).

Picture
Fox—"Romance of Rio Grande."
United Artists—"The Virginian."
Michigan—"Mighty."
Paramount—"The Virginian."
Fisher—"Forward, Pass."
State—"Rio Rita."
Madison—"Oh, Yeah."
Adams—"Mysterious Island."
Oriental—"Skinner Steps Out."

The Hollywood resumes a combination policy Dec. 29. The house discontinued vaude six weeks ago.

S. J. Stebbins has resigned as manager of the Fox Detroit theatre and will locate in Hollywood.

George Trendle, who announced his resignation as Detroit manager for Kunsky-Public, effective Jan. 1, will enter the radio broadcasting business in association with Howard Pierce and John H. Kunsky.

During the showing here of the Marx Brothers' show, "Animal Crackers," Paramount cancelled all suburban run dates on the Marx Brothers' picture, "Cocoanuts."

An experiment in rendering a referee's light decision was tried here last week at the Lomski-Belanger fight at Olympia. By means of an electric score board the points gained by each fighter were posted at the close of each round so the audience knew at all times the number of points credited to each fighter and could tabulate the points before the last round.

MINNEAPOLIS

Metropolitan—"A Connecticut Yankee."
Shubert—"Sally" (Bainbridge stock).
Fausgas—"The Charlatan" (vaude).
Palace—"Burlesque (stock)."
Minnesota—"Unlabeled" Public stage show, David Rubinstein, guest conductor, Century—"Welcome Danger" (2d week).
State—"Footlights and Fools."
RKO-Orpheum—"Farrlane."
Lyric—"Skin Deep."
Aster—"Darkened Rooms."
Grand—"Why Bring That Up?" (2d loop run).

The Astor this week starts a first-run policy at 35c. scale, featuring Grand only loop second-run week-end house.

Because of a previous contract the RKO Orpheum, despite its straight sound movie policy, is compelled to retain its nine-piece orchestra used for vaudeville. Union requirements also compel use of four stage hands compared to eight formerly.

"Broadway" last week was the

first Universal ever to play the 4,300-seat Minnesota, Ace Public house.

Metropolitan with four consecutive weeks of road shows, establishes a record for recent years. "After Dark" follows "A Connecticut Yankee."

"Porgy" (Theatre Guild) comes to the Lyceum New Year's for a return engagement booked here by Mrs. Carlyle Scott, local impresario.

With "Radio Romance" as the stage attraction at the Minnesota, Public put over a tie-up with Victor radios. In return for newspaper ad space by Victor radio dealers, plugging the Minnesota and its show as well as the radio, the theatre put on an exhibit of Victor radios.

Inasmuch as Victor and Radio are associated in the manufacture and distribution of the Victor radio, and inasmuch as Radio has the R-K-O Orpheum theatre here in opposition to Public's local radio is wondering how come the tie-up.

DES MOINES

Berchel—"Dark."
Cashe—"Coca-Cola Parli" (bur. stock).
Des Moines—"The Virginian."
Golden—"The Virginian."
Orpheum—"Song of Kentucky" (vaude).
Palace—"Mammoth Cocktail."
Paramount—"Unlabeled."
President—"Joneston" (stock).
Strand—"Hollywood Revue."

The Mahavir Sisters, en route from Hollywood to New York, were a special attraction at the Casino Civic Theatre. Promoted by Arthur Oberfelder. If accepted, plan is to put up for sale \$10,000 worth of callable preferred stock, each share preferred to carry one share of common.

Clement-Walsh Players moving to Brandeis, Omaha.

Harold Twining, formerly of the orchestra at the Des Moines theatre, died in Chicago from influenza.

Greater Des Moines Committee investigating formation of a company of resident actors as Des Moines Civic Theatre. Promoted by Arthur Oberfelder. If accepted, plan is to put up for sale \$10,000 worth of callable preferred stock, each share preferred to carry one share of common.

ST. PAUL

Metropolitan—"Blossom Time."
Auditorium—"Footlights and Fools."
RKO-Orpheum—"Tanned Legs" (vaude).
Palace—"Broadway."
Strand—"Cockeyed World."
Tower—"Forward, Pass."

Isham Jones and orchestra accept booking for Boulevard of Paris night club, which plans two "name" orchestras a month.

St. Paul Players, offering only legit hope with Casey stock folded up, did a good business with six performances of "Lillom" at \$1.50 top.

Hotel Lowry doing a turnaway business with its Saturday Nite club. Eddie Dunstetter, former Public organizer, is musical director and m. c.

Managers not afraid of Holy week this year as they are agreed business can't be much worse. Only one good week chalked up anywhere and Public "Paramount" did it with "Gold Diggers of Broadway."

ROCHESTER, N. Y.

Lyceum-Thurston.
RKO Palace—"Jazz Heaven" (vaude).
RKO Temple—"Rio Rita" (4th week).
Loew's Rochester—"Dynamite" (vaude).
Eastman—"Taming of the Shrew."
Pleasant—"Is Everybody Happy?"
Regent—"Gold Diggers" (2d week).
Fay's—"Mississippi Gambler" Bradna's Circuit.
Little Theatre—"Village of Sin."
Victoria-Vaudin.
Strand—Change.
Family—Change.

Dumb acts are at premium at Loew's Rochester, due to the fact audience in many parts of house cannot hear stage voices. In effort to get in large number of seats,

builders brought balcony too far down over orchestra.

Seneca hotel is trying out night club idea during holidays, offering stage entertainment and Blum's Commanders orchestra.

RKO Palace now playing seven acts instead of eight. Loew's vaude competition. Going in for heavy local exploitation.

Burlesque of "Faust" by Mask and Wig Club of University of Pennsylvania plays Lyceum theatre April 9.

PORTLAND, ORE.

Broadway—"Dynamite."
United Artists—"Taming of the Shrew" (2d week).
Palace—"Mysterious Island."
Portland—"The Mighty."
Mallory—"Woman Trap."
Mallory—"Blind Window" (2d week).
Blue Mouse—"Skin Deep."
Seaboard—"Rio Rita" (2d week).
Oriental—"The Hotentot."
Duffin—"Rio Rita" (2d week).
Auditorium—"Rio Rita" (Legit)

About 100 northwest theatres, mostly indie, attended annual meeting of Northwest Allied Exhibitors here, Frank Blight, Salem, is president.

Jack Gault, p.a. for Public Portland, put all house's 24-sheet billboards upside down. House got calls, but doubtful if stunt sold tickets.

Portland Civic Theatre presented "Dear Brutus" at Studio theatre.

George McMurphy, now manager of the (Parker-Fox) Adler. He was a band leader, and this is his first managerial trick.

BALTIMORE

By BRAWBROOK

Maryland—"Pleasure Bound."
Ford—"Blind Window" (2d week).
Play Arts—"Ommer 666."
Vagabond—"Poor, Dear Mother."

The Vagabonds (Little Theatre) are staging a full length play, "Poor Dear Mother," a comedy by Stuart Gibson (Sunday Sun), this week. Evelyn Vaughan (Mrs. William J. Quinn, Jr.) is in title role.

T. M. Cushing, director Play Arts Theatre here, who discovered Virginia Fox, now the prima donna in "Rose Marie," has a new find, Adeleine Barber, who will play Josephine in the Play Arts revival of "Pinafore."

"Courage," with extra matinee, got \$10,000 on its holiday week at the Maryland.

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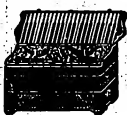
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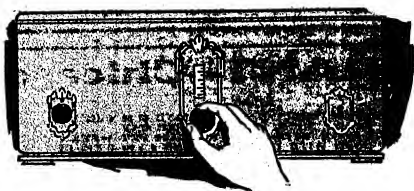
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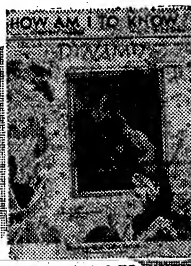
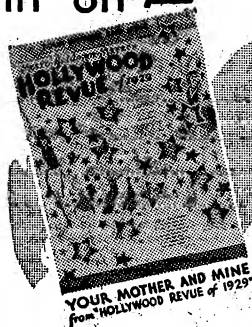
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Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription, \$10. Single copies, 25 cents. Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.

VOL. XCVII. No. 9

NEW YORK, WEDNESDAY, DECEMBER 11, 1929

80 PAGES

AT & T'S SHOW BUSINESS?

Sing Sing Inmates Play 'Good News' With 2 'Lifers' and 2 Pros in Cast

"Good News," Schwab and Mandel's musical comedy hit of two seasons ago, presented at Sing Sing prison last week by an all-inmate cast, two of whom are serving life sentences, probably grossed \$10,000 in five performances for the Mutual Welfare League of the Institution. Average nightly attendance at \$2.50 top was about 900. The audiences, mainly relatives and friends of the prisoners with a scattering of prison alumni and Broadwayites, all found the league's 11th annual show a highly creditable amateur production.

The boys in stir put the show on under the direction of Vic Tierney, who played a comedy role. They rehearsed three hours a night four nights a week for a month, though they had to be up at 6 each morning to begin the daily prison routine.

Playing the leads were Al Monahan, juvenile; Bob Carman, femme lead; Jack Katz, soubrette; Jack Hanley, straight; Vic Tierney and Bert Spalding, comics, and George Blisbain, ingenue. Other male prisoners in the cast, including "ponies" and "show girls," were listed in the program under initials. Names of principals unlikely their own.

Pros in Cast

Only two of the cast, Carman and Tierney, have had professional show experience. It is said, the former having played in stock some time prior to starting a 12-year stretch for burglary seven years ago. Both turned in first rate performances, from accounts, Tierney, handling

(Continued on page 60)

RACKET 'SHAKE' ON LOOP LEGITS

Chicago, Dec. 10.

Shaking down actors has sprung up again here among racketeers, with Charles Winninger and practically all other principals of "Show Boat" among the victims.

Three cops are on guard during performances at the Illinois, on the lookout for the shake boys.

Allan Campbell was one of the "Show Boat" players who balked at the shake. Result was Campbell received notice he would be taken for a ride. He packed his trunks, got his release, and is now back in New York.

"Average shake was \$25, and top \$500." It started with a telephone call.

"This," said the gruff voice on the other end, "is the office of State Senator Van Lunt. The senator is giving a Christmas benefit party and you are invited. It will cost you about \$100."

"But," the actor would protest, "I don't want to go."

"Oh, yes you do. Think how many

(Continued on page 75)

Future Stars?

The only secondary school in the City of New York that boasts of a moving picture club is the New Utrecht High school of Brooklyn, N. Y. The school officials have recognized the members and the kids have gone ahead and appointed all sorts of directors, including a "chief technician," "head cinematographer" and a couple of yes-men and ladies.

The youngsters have on tap a melodramatic scenario which they intend to work on this term and complete for the senior class night. They have also started a scenario contest among the other students.

Each member of the cinema club gets a free screen test.

The camera, in addition to mugging the kids at social affairs, is used for football shots, and other school activities.

Marilyn Miller's \$500,000; With F N for Four Years

Hollywood, Dec. 10.

Marilyn Miller will spend the next four years of her picture career with First National. Musical comedy star made "Sally" for FN last summer, this picture now being due at the Winter Garden, New York, Dec. 23, following "Show of Shows." Contract arrangements were recently completed and the studio is figuring on making a picture and half a year with Miss Miller, according to the time off her show engagements permit. This means she will make about six films in all.

Story for her second release has not been selected as yet, but the understanding is that all of Miss Miller's features will be in color with a strong possibility of DeSylva, Brown and Henderson doing at least one of them.

Salary is not mentioned, but it is believed she will get slightly in excess of her "Sally" remuneration, which was \$10,000 weekly on a five weeks' guarantee. Probably meaning around \$500,000 for Miss Miller.

Jack Johnson's Jazz Band

Norwalk, Conn., Dec. 10.

Jack Johnson, the former colored heavyweight champion of the world, who barnstormed around here a year ago giving boxing lessons to business men is back, now leading a jazz band. He played his orchestra in McCormack and Barry's Ritz ballroom in Bridgeport Saturday night and has engagements throughout this section.

Johnson plays a bass fiddle.

EVENTUALLY IF NOT NOW, BELIEF

Good-Sized Share of Film Industry Already Under Arm of American Telegraph & Telephone Co.—More Shortly, Rumors Agree—Outward Move With Fox Accepted as Indicator

BOARD OF DIRECTION

Show business' insiders, that taking in some of the film industry's biggest men, have reached the conviction that the American Telegraph and Telephone Company has decided to take over the picture theatre and everything with it.

Reasons advanced are: That the picture business is now operated on sound.

That A. T. & T.'s subsidiaries have too much money represented by the theatre to overlook it.

That the Western Electric's wire and device leases and licenses, will run off in about eight more years.

That Radio has discovered there is money in the show business.

That A. T. & T. sent out its indicator last week when John E. O'terson went on the William Fox board of trustees.

That there is a lot of money now in show business and there is profit in it.

It is said that the downtown bankers who see the picture trade

(Continued on page 8)

TALKERS CAN'T THROTTLE THE SCREEN BUGS

Hollywood, Dec. 10.

Contrary to the general belief, and hope that talkers would curtail the number of screen aspirants, there has been actually an increase in ambitious screen crashers. Casting offices are not only having thousands of new applicants call, but are also receiving letters from all parts of the country as formerly.

If looking over some of the letters asking for recognition, you would find the following extracts: "Twice while walking along Broadway, New York, I have been mistaken for Ramon Novarro, and on both occasions it has caused the aid of police to break away the crowd."

Just A Dizzy Gal

Some dizzy dame in a midwestern town boasts of possessing a soprano voice cultivated in a church

(Continued on page 53)

Baton Wavers Burn at Late Hi-Brows; Factions Razzing Each Other in Feud

Training the Girl

A Bronx merchant has an interest in a local house, formerly playing subway circuit attractions but now intermittently lighted up with various attractions. Possessed of a stage-struck daughter, he makes the condition that house can only be rented if the girl is placed in the show.

During the past three months the daughter, without previous stage experience, has been in Italian grand opera, stock burlesque, and now is in dramatic stock.

She longs for a talker in her pop's opry house.

BETTER DIALOG DEMAND FOR BROADCASTING

Broadcasting companies and stations, notably NBC, are gradually becoming less lenient with radio sketch and material writers. Either execs are rejecting the type of script formerly accepted, increasing the money for good writers, and forcing amateurs to improve or quit. Demands of advertising air space buyers and radio audiences for class in the material, as well as in talent, is raising the quality of dialog.

Up to now anything in the air writing line invariably got by. Average pay for short sketches was \$25 to \$50, and the writers were hacking them out by the ton. Orders to improve the quality in return for more money have ended the fast writing racket for radio and caused the dialog creators to spend more time on their stuff.

One of the best known of the wholesale order authors had two volleys rejected by NBC material readers last week. He claims that until a short time ago the same sketches would have been accepted without question.

Xmas and Cops

Los Angeles, Dec. 10.

Street corners in downtown L. A. are fitted up with radio loud speakers which from 10 until midnight broadcast a medley of Christmas carols.

Idea was all right on paper, but traffic bells, street cars and general traffic noises make the music inaudible 15 feet from the horns. Cops are kept busy moving the knots of listeners.

Wedding Gross

Schenectady, N. Y., Dec. 10.

Admission was charged at the wedding of Helen Howe, former show girl, to Anthony Gianelli, musician, in Howe's Caverns, near here.

Caves were discovered by an ancestor of the bride. Wedding drew quite a crowd.

A feud is on between the concert-going public and the conductors of symphony orchestras. This is notably prevalent in big eastern cities in which the maestros stubbornly insist that the public shall observe proper etiquette and the public, quite as stubbornly, holds to its right to be rude.

Chief complaint is that patrons will not arrive on time. Conductors now have the doors closed promptly at the designated minute with late comers compelled to wait outside as long as 45 minutes, or until the opening symphony is finished.

Leopold Stowkowski, conductor of the Philadelphia Symphony, and among the most bitter in attacking the bad manners of the high brows, used a unique method of expressing his feelings. He started his opening symphony with only a few musicians. As it progressed other musicians came in, a few at a time. Nearly 20 minutes elapsed before the full orchestra was seated and playing.

It was Stowkowski's way of giving the public a sample of its own conduct with reverse English. The "lesson" was hotly denounced by some and endorsed by others.

In the field of opera the society mob have always figured themselves too fashionable to arrive at the start, or to stay for the finale. Nothing can be done about this as the opera is wholly and financially dependent upon the people who are most gully.

Symphony orchestras, however, derive their support more directly from the public and are generally over-subscribed. Conductors are able to express independence.

Hissing As the feud over manners has intensified in the last couple of seasons, the public has adopted the European habit of expressing itself volubly and pointedly by hissing. Coming from supposed intellectuals and culture hounds, this hissing is a new and vexatious problem. Conductors feel that their positions carry an obligation on their part to give hearings to new composers, whereas the symphony-going public wants nothing but the established composers.

They claim the modern composers write "boller factory" noise, so they hiss without stint by way of disapproval. This only makes the conductors more determined to present new symphonies.

And so the battle rages. Each side claiming rights and criticizing the other. This season it's worse than ever.

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3 OPENING NIGHTS FOR PARIS-AMER. TROUPE

Paris, Dec. 2.
Carol M. Sax's introduction of his Paris-American Players, at the Theatre Femina, was attended by some skillful social-publicity work. Sax made effective tie-ups with the American colony here, got the American Embassy interested, likewise local society, including the influential American Women's Club, and made the opening of "Road to Rome" a two-day gala.

The "ouverture gala," Nov. 22, was strictly a society affair, with the elite holding down boxes. The "repetition generale" (dress rehearsal) was the second night, to which the press was invited along with the lesser important dead-headers. The "premiere" was staged the third night, this being the regular paid admission opening.

Sax is working on a six-play subscription basis, selling tickets in blocks for the entire series, and doing a miniature Theatre Guild idea. He has the society women peddling the stubs and making 'em like it.

"Road to Rome" opening auspiciously and the future five plays are U. S. box office successes.

House is gambling with Sax, the theatre getting its share on percentage and contributing everything.

Okay in France to Ballyhoo President's Visit

Paris, Dec. 2.
If Doumergue, President of the French Republic, is to attend the theatre it's seemingly okay for the attraction to ballyhoo the coming distinction in paid advertising.

Doumergue was at the Casino de Paris for Mistinguett's "Paris-Miss" (revue) Nov. 23, and the President of France found himself billed over the attraction.

Matinee performance was for the benefit of the widows and orphans of French newspapermen.

"Abie" in Serbia

Belgrade, Dec. 10.
"Abie's Irish Rose" opens at the State here Dec. 12 under the title of "Thrice the Days are Yours," the advent of Paramount's talker screen production of the Anne Nichols piece.

Stage play was adapted and is being produced by Josip Kulundjitch, young Serbian dramatist.

Dufrenne-Varna Intent On Bringing Back Casino

Paris, Dec. 2.
Oscar Dufrenne and Henri Varna are intent on reestablishing the Casino de Paris with its old time glory, although they're been known to grudgingly admit that Mistinguett's "Paris-Miss" is nothing like the Casino days of yore.

Policy for an international clearing house will be carried through by Dufrenne-Varna with imported names for the talent.

"Paris-Miss" cost between three and 4,000,000 francs.

Possible \$750 Nightly

Berlin, Dec. 2.
Due to a law suit the figure which Elizabeth Bergner is receiving for playing in "Strange Intrude" became public. She receives a guarantee of \$200 a night against a percentage of the gross which could reach \$750 if receipts topped \$2,800.

Miss Bergner is not starred, but is featured equally with several other players.

'Student Prince' Near End

London, Dec. 10.
"The Student Prince" is definitely set to close in January at the Piccadilly with no successor now in sight.

The Tiller Dancing Schools of America, Inc.

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New Classes Now Forming

For Novelty

Paris, Dec. 2.
At a professional matinee of Sacha Guitry's "Histoires de France," scene shifting was done in public view, and the novelty clicked.

Guitry is now doing the same thing at all regular performances.

New York Hippodrome used to let the audience watch the stage sink into the tank between acts when it was housing spectacles.

PARIS' EXTRA SHOWS

Spasmodic Occurrences—Choristers Squawk, But Have No Out

Paris, Dec. 2.
For no apparent reason legit musicals run extra matinees some weeks. Normally they pass up what might be considered a good mat day, playing extra midday performances only on Thursdays and Sundays, but not on Saturdays. Recently, however, with Armistice and other religious fetes, there were extra shows. Max Rivers' choristers (English) in "Hallelujah" ("Hit the Deck") squawked, sending a round robin to Rivers protesting the extra shows.

Rivers wrote back to "behave," as the girls had standard V. A. F. contracts calling for 12 shows a week on the Continent, whereas they normally play only nine—seven nights and the two mat's, as they have Sunday shows here.

Zickel's 3d House

Berlin, Dec. 10.
Dr. Martin Zickel is opening the newly renovated Komische Oper on Christmas Jay. Show will be the Arnold and Bach farce "Hullaballa" with Guido Thielscher, currently Berlin's favorite comedian, in the lead.

As Bach died a short time ago this will be the last farce from the pens of the most successful team of German comedy writers.

Zickel already controls the Lustspielhaus and the Theater in der Behrenstrasse, so this house adds a third unit to his chain. Both his other houses hold successes, "Grand Hotel" and "The Bachelor Father."

Weeks Girls' Class Date

Paris, Dec. 10.
Marion and Ruth Weeks, sisters of Ada May, and now playing at the London Coliseum, will make their Paris debut under highly favorable circumstances.

They have been booked for the initial show at the new class cabaret called "L'Infant Terrible" in the basement of Baron de Rothschild's new Pignale theatre.

Bill Tilden's Monolog

London, Dec. 10.
"Big Bill" Tilden, American and English tennis champ, opened last night (Monday) at the Trocadero theatre, with a monolog made up of reminiscences of the net courts.

He did splendidly at the start and will continue in the spot for a fortnight.

McK. Morris' Parisian

Paris, Dec. 10.
McKay Morris is returning to New York in January for a visit until spring when he returns to make Paris his permanent home.

Until he sails he will help A. H. Woods and Jane Marnac produce "Shanghai Gesture" at the Apollo.

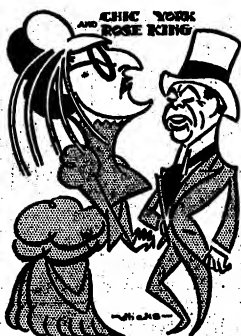
New 'Bachelor' Quarters

London, Dec. 10.
"The Bachelor Father" reopens in its third London theatre since premiere, this time at the Garrick on Dec. 12 (Thurs). Leads are Aubrey Smith and Peggy O'Neill, probably on commonwealth plan. Theatre is supplied by Violet Melnotte.

Quits Guards for Girl

London, Dec. 10.
Announcement of the engagement of Sunny Jarmann to marry Francis Francis, young millionaire, was followed promptly by the bridegroom's resignation from the Guards.

The regiment has an ancient tradition that an officer may not hold commissions if he marries an actress.



(CHIC) (ROSE)
YORK and KING

Originators of "Tin-Type" Comedy. New Star Attraction on Armandale Castle. (That's the name of a boat.)

Represented by JENIE JACOBS.

Australia

By Eric H. Gorrick

Sydney, Nov. 9.
Slight trade depression at the moment, with money rather on the tight side. Governmental changes and unemployment reasons given by the managers.

Talkers are still getting the best at the b. o., although Williamson-Tait hope to get a break with "Show Boat" on stage, which opened last week. "Lombard, Ltd." still pulling big business at the Criterion and likely to stay well into 1930.

Reported that the Fullers will bring "The Blue Mazurka" into their revue house as Christmas attraction, with Gladys Moncrieff. Their regular left house, St. James, has been leased to Union Theatres for talkers.

Williamson-Tait playing mixed vaude and revue at the Palace mainly with American acts. The idea is to play the present acts until the expiration of their contracts, this forced on W. T. with the closing of the Tivoli. "Madame X" played as a talker at the Royal by Hoyt's in conjunction with W. T., failed dismally to draw. Off after three weeks. Hoyt's and W. T. had agreement with Metro to run the picture three weeks, and played to heavy loss.

Chatter
Jerry and Baby Grands may tour Africa following Australian season. (Continued on page 66)

GUITRY-WOODS' EFFORT

Paris, Dec. 10.
Because Sacha Guitry says he never has his name associated with an adaptation or translation, only with originals of his own writing, A. Willemetz will ostensibly be the sole author of "The Bachelor Father." Al Woods and Guitry will jointly present this piece at the Madeleine after Jan. 10.

Woods, here on his usual trip and anxious to get away from (the market), closed with Guitry for the Paris production of the Belasco play.

SAILINGS

Jan. 4 (London to New York), Gus Arnheim and orchestra (Bremen).
Dec. 17 (London to New York), Jack Buchanan (Mauretania).
Dec. 16 (Paris to New York), Roberta Arnold (Leviathan).
Dec. 16 (Pa- to New York) Edna Thomas (Leviathan).
Dec. 14 (New York to Berlin), Josephine Harmon (Bremen).
Dec. 14 (New York to London), Mr. and Mrs. Sidney Kent (Bremen).
Dec. 14 (New York to London), Samuel Goldwyn, Joseph M. Schenck (Bremen).
Dec. 14 (New York to San Francisco), Bramwell Fletcher (California).
Dec. 14 (New York to London), Terry Turner (Berengaria).
Dec. 14 (New York to London), Bill Halligan (Bremen).
Dec. 13 (New York to London), Reginald Connolly (Berengaria).
Dec. 13 (Capetown to London), Leslie and Cohan, Joy Gordon, Fisher and Ariani (Windsor Castle).
Dec. 12 (New York to London), J. G. Giltner (France).
Dec. 6 (New York to London), Chilton and Thomas (de France).
Dec. 6 (Capetown to London), "Funny Face" Co., Joe Blank and Co., Hind Sisters and Revel (Kenilworth Castle).

Successful Revival and Experiment in Berlin

Berlin, Dec. 2.

"Don Carlos" is an interesting and successful revival of Germany's ever popular classical dramatist, Schiller, at the State Playhouse. Jassner, general manager, has revived it for the second time within seven years. He is staging it as simply as possible with an attempt to lop off as much of the rhetoric as possible. Excellent playing by Fritz Kortner, Paul Bildt and Eleonora Mendelsohn.

"A Hero of Today" ("Ein Held unserer Tage"), comedy by F. J. Votow, was given at a special Sunday morning performance at 50 cents top, also at the State Playhouse. Idea is an experiment to give young authors a chance before the public.

Present piece has many amusing scenes but does not hang together and would have been an unsatisfactory full evening's entertainment. It's about a swindler and profiteer whose business is the manufacture of overcoats for sausages. He finds a rich widow with whom he leaves for America and his wife hangs herself. Play is brilliantly directed with the leading role played by Paul Bildt.

Controversial Play Has Part of Cast as Audience

Berlin, Dec. 10.

Erwin Piscator is taking a company on the road to present a controversial play, "Tortured Human Beings," dealing with the subject of existing native laws on abortion.

During the first act a group of actors will sit in the first row, impersonating citizens and interrupting the play to comment on opinions expressed from the stage. This audience group will then exchange places with the stage cast in the next act.

Frankfurt, Germany

Frankfurt, Nov. 28.

In Frankfurt's biggest theatre, Schumann, formerly housing circus, has Berlin's operatic success, "Casanova," with a road company of modern talent.

Sarasana's circus, whooping it up much the way Buffalo Bill used to, hit Frankfurt with a heated tent seating some 5,000. Show better than the usual Continental circus. A good deal of American circus racket in it.

Frankfurt has a Roky theatre, but nothing in common with the original except the name.

George Antheil, American composer, will have his opera, "Transatlantic," produced here during the operatic festival in April.

Foscanini will direct a series of operas at Bayreuth.

Paris Chatter

Paris, Dec. 1.

Eddie Vitch, at the Pile ou Face (Heads or Tails) cabaret in the Montmartre, deemed by Clifford as a "find," is getting \$120 a night here (30 francs), although successfully holding out for 40 francs (\$1.60) a night. Fischer placed him under a five-year contract and he opens at the Kit-Cat, London, Jan. 6, at \$150 a week.

Low-down on whether or not the famous Moulou Rouge music hall reverts to its original revue policy next spring depends on whether or not 4,000,000 more francs are forthcoming Dec. 15 to Rene Foucort, managing director of the theatre. From interest consortium by Calman, Parisian financier. Already Foucort has 1,000,000 francs (\$40,000) on deposit for a month's option to sell out his 65% controlling interest in the Moulou Rouge.

The second picture house here to run regular midnight programs from 11:45 until 1:30 will be the Moulou Rouge when it opens with Fox "Movietone Follies." The Paramount, on the Boulevard des Italiens, in addition to its five-stage frolics a day, already is running a midnight flicker and packing 'em in. Telling time here is funny to the New Yorkers. They have a 24-hour clock system. Matinees do not start at 2:30 but at 14:30 o'clock; ditto, a 9 o'clock theatre curtain is scheduled as at 21 o'clock. That's because of the no a. m. and p. m. Americans residing here for a length of time have their watches (Continued on page 50)

BELGRADE

By Alexander Bilitch

Belgrade, Nov. 26.

A strong Russian influence will count heavily against American talkers, according to the local dope, judging from the local reaction to M-G-M's "White Shadows," the premier soundtrack to hit Jugoslavia. From its debut in Zagreb, Nov. 12, "White Shadows" came into the Jugo-Slovakian capital a fortnight later.

The Balkan people are strong for anything Russe. That accounts for the success of Soviet picture productions which and their chief market hereabouts. The natives also prefer German pictures, silent or otherwise, understanding the language and the customs better, and preferring them to American or British flickers.

Improvisation of presentation gives the Balkan population almost a better production on everything, even before the popularity of the talkers, since they are usually shown with a Russian accompaniment of balalaika orchestra and Russian folk chorus. "The Cosacks" (Metro-Gilbert) was a thrilling spectacle with the appropriate wild music and Cossack songs.

It is these elements which may nullify the Balkan foreign market for American producers unless the pictures are peculiarly adapted for local taste. Metro-Gilbert's Universal seem to have the majority of the forthcoming big pictures booked. "Wild Orchids," "Flying Fleet," "Broadway Melody," "Mama's Boy," "Snowboat," "Woman of Affairs"—the latter already once released as a silent—are some of the forthcoming features.

The reactionary comment on "White Shadows," in Zagreb and Belgrade, portends that the English dialog, once the novelty has worn off will boomering, although singing, dancing, Technicolor, sound effects and similar business will be fancied.

For the moment, "White Shadows" opened sensationally in both of the aforementioned Jugo-Slovakian centres, with advance bookings heavy.

The strong Russian influence here also makes itself felt much in other forms of amusement.

Opera in Russia

Lydia Lipkova, prima donna of the former Imperial Petrograd Opera, arrived here with a singing She has tales about theatre life in Soviet Russia. Opera is given on a tiny stage constructed so as to give the effect of framed picture and the results are beautiful; even such gorgeous pageant scenes as the coronation in "Boris Godunov" look extremely effective in these settings. "Evgenie Onegin" is given in a modern setting with a series of colonades and a flight of steps.

No new operas have been composed in Soviet Russia, says Madame Lipkova, and they are not much in favor now. Drama is much more preferred. Bellet's big success, especially "The Red Poppy," by Gijler, director of the Kiev Conservatorium.

Madame Lipkova goes from Belgrade to Warsaw, Berlin and Monte Carlo.

London Chatter

London, Dec. 2.

Green finger nails.
Housing shortage at Elstree.
Mayfair's got a communal gymnasium.

There have been 4,500 divorces this year. Highest ever.
London's also chucking the 18-day diet business.

Road-rowing is the craze in the floods. At least, it's the craze. P. La Negri may go all-color.
The Prince is going to film his lions this year.

London's learning ski-ing in a Piccadilly store.

Good going for some shows in these slump days is \$400 a night. Geoffrey Gwither came out of (Continued on page 50)

Diero's London Start

London, Dec. 10.
After three postponements Diero's at the Palladium Dec. 15 with six weeks' booking set.

The best way to wipe out a friendship is to sponge on it.

MR. AND MRS. JACK NORWORTH
150 West 44th Street
New York

Peeved Actors Sock in German 'Glory'; House Pays Doctor Bills—Biz Great

Berlin, Dec. 10.
"What Price Glory" is called "Rivals" here, and apparently is living up to its cognomen.

Locally, Kortner and Albers, the leads, have had several rumpuses on the stage, Kortner leaving the cast after the first four weeks.

At the Neues theatre, Frankfurt, Lingen and Basil, as "Flagg" and "Girt" also seem to have been taking the show literally. One night Lingen hit Basil such a crack that the latter countered by striking Lingen across the face with a whip. This was returned with interest in the form of a large box lying handy on stage.

Curtain tell a trifle previously, a cast member coming before the curtain to ask if a doctor were in the house.

Business excellent, and management has agreed to pay all hospital bills.

'GRAND HOTEL' VIENNA HIT

Molnar's New Comedy, "One, Two, Three," Another Success—

Vienna, Dec. 10.

"Grand Hotel," by Paul Frank is Vienna's biggest success at the Theatre Commedia. A. H. Woods has bought the American production rights.

Ferenc Molnar's new comedy, called "One, Two, Three," is also a success, with Max Pallenberg, leading German comedian, featured. Gilbert Miller has taken the American rights.

Among the new attractions here is Silvana's German adaptation of "The Bachelor Father," doing capacity at the Akademie. The character of Tony has been changed to a Viennese girl. Alma Seidler is in the role.

NO MORE LEGIT BIZ, SAYS AL H. IN PARIS

Paris, Dec. 10.
A. H. Woods said Dec. 6 on the "Bremen" and will remain in New York only a fortnight, returning to Paris in time for the Christmas premiere of "The Shanghai Gesture" at the Apollo. Piece is produced by Jane Marnac, who is also starring in it.

Woods is accompanied by Irvin Marks, Paris representative of Woods, the Selwyns, Belasco and the Shuberts. Marks is making his first return to New York in nine years.

Woods complains there is no more legit business, and he's becoming interested in pictures.

Woods' real purpose in an extended Paris stay was the acquisition of a new device, a "take-your-own-movies" machine working at a quarter like the similar automaton, except that the photo is animated.

Paris-N. Y. Round Trip

Paris, Dec. 10.
Edna Thomas, singer of spirituals, sails for New York on the Leviathan next Monday, but will be back here in February, and goes there after to tour South Africa.

T. Elder Hearn

Hotel Elysee

General
Manager
for

Maurice Chevalier

Paramount
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Times
Square
N. Y. C.

Gyp and Take

Paris, Dec. 10.
Almost everybody and everything's on the gyp and take. Whether with picture company or a non-theatrical commercial house, anybody who has authority to spend a nickel does so with an eye to a kick-back.

It is notorious that one revenue star gets a kick-back on everything from costumes to scenery, and even unto a "commission" from some of the talent approved for the show.

BUSHELL, ENGLISH, MUST GO BACK HOME

Hollywood, Dec. 10.

Anthony Bushell, English actor and husband of Zelma O'Neal, must return to England immediately. Immigration officials have decided the time of his permit to labor as an alien in the studios has expired.

Bushell expects to get a quota number and be back in two months. Unless his wife goes into pictures she will accompany him abroad.

Minevitch Quits "Deck"

Paris, Dec. 10.
Borrah Minevitch and his harmonica band, are withdrawing from "Hallelujah" at the Mogador, forcing the rechristened "Hit the Deck" to end its run Jan. 2.

Minevitch's outfit was the high spot of the show and sustained an indifferent production.

Minevitch goes to Milan for a fortnight after which he will play six weeks through the resorts, on the Riviera.

Volterra Ill With Flu; Production in Abeyance

Paris, Dec. 10.
Leon Volterra, veteran producer, is seriously ill here, having contracted influenza crossing the channel on return from London.

He sent the British capital to witness a performance of "The Student Prince" as a preliminary to doing the piece here. Now that venture is in abeyance, owing to the impresario's illness. Even Albert Willemetz, the librettist, is unable to confer with Volterra about the adaptation.

Yeah!

Cairo, Dec. 10.
Champollion, Jenny Rose and Rene Dore, dancers, are due in Eilatopolis Dec. 14 for an engagement at the Palace, dancing to music supplied by the Curtiss jazz band.

"Dreyfus Case" Staged

Berlin, Dec. 10.
"The Dreyfus Case" was staged a few nights ago at the Volkshaus. It is by Rene Kestner, pseudonym for Wilhelm Herzog, and Hans Renfisch, and is an interesting treatment of a historical subject, successful as a propaganda play.

It has certain defects of crudity in its writing and is sexless in theme, both of which probably cancel its chances in New York.

HALLER'S PLANS

Berlin, Dec. 10.
Hermann Haller, local manager, has rented the Karl Schulze theatre, Hamburg, to Hans Edmund, who will produce Walter F. Goetze's operetta, "Henriette Sonntag."

Haller is just recovering from a long illness, and his local house, Admirals Palast, is still untenanted. He plans a new revue for around Jan. 1. Berlin is at present revenueless.

BUTT MAKES SURE

London, Dec. 10.
Although Frederick Lonsdale has agreed to write the next Drury Lane piece, Sir Alfred Butt is taking no chances. He has asked Edgar Wallace to try his hand at a play.



WILL MAHONEY

in Earl Carroll's "Sketch Book," 44th Street Theatre, New York City. The "New Yorker" said of him: "Will Mahoney alone is worth the price of admission for Earl Carroll's 'Sketch Book,' now playing at the 44th Street Theatre."

Direction
RALPH G. FARNUM
1550 BROADWAY

BACKSTAGE AND DOPE MORBID PARIS MOTIF

Paris, Dec. 10.
"Music Hall," new at the Renaissance, is a bust even if it is the work of Marcel Merle, president of the Authors' Society. It is a strange medley of things, among them being a poor imitation of "Bourlesque," done in a tragic style. Merle, by the way, once thought of adapting "Bourlesque."

This is a cheap melodrama, done in ten nicely mounted tableaux reflecting back stage locale. House has a revolving stage, but the action of the piece needs quickening beyond the aid of such a device. Plot:

A frivolous wife, upon winning a (Continued on page 69)

Sunny Jarmann's Act Provokes Law Threat

London, Dec. 10.
Sunny Jarmann, whose engagement to marry a millionaire officer in the Guards created a stir, opened yesterday at the Coliseum and was a rave.

Girl is assisted by Gilbert and French and Eight Grafton Girls, and offers a series of excerpts from "Hold Everything." Clayton and Waller at first threatened to sue out a writ restraining her from using material from the show to which they hold English rights and she orchestra rehearsals.

Coliseum management phoned her later that the matter had been adjusted and so far no injunction has been served.

Will Poluski Dies

London, Dec. 10.
Will Poluski, husband of Rosie Lloyd, sister of Alice and the late Marie Lloyd, died in Johannesburg, Dec. 5. He was 42.

The Lloyds went to South Africa late in October in the hope Poluski's health would be benefited.

"Tunnel" Quits

London, Dec. 10.
"The Tunnel Trench," war play produced at the Duchess theatre, closed after a run of a fortnight and is succeeded by a revival of "The Typhoon," starring Nelson Terry.

Mme. Glyn's Musical

London, Dec. 10.
Elinor Glyn has written a musical comedy book and it will be presented shortly with Carl Brisson starred.

Brisson has been in pictures for two years, and this venture marks his return to the stage.

"AMORISTS" UNLIKELY

London, Dec. 10.
"The Amorists," produced at the Royalty late last week, after being done at the "Q" theatre under the title of "The Sybarites," turned out to be a weak, talky comedy with scant action.

It is well played but success regarded as unlikely.

Tourist Worm Turns

Paris, Dec. 10.
Tourist worm has turned, and the French hotel interests are beginning to feel the back-biting. Glowing reports from Anglo-Americans of the Teutonic cities, such as Berlin, Hamburg, Vienna and Budapest, has long since caused Paris visitors to check in and out pretty fast.

Result is that the French hotel association, in recent convocation, is taking steps to repeal the 17% luxury tax surcharged on all hotel bills.

222 ALIEN ACTORS ENTERED U. S. LAST YEAR

Washington, Dec. 10.
Actors totaling 222 in number entered United States to make their permanent abode here during the last fiscal year. These were divided by race, according to the Commissioner of Immigration's annual report, as follows: 1 African (black), 1 Czech, 1 Bulgarian, 3 Cuban, 2 Dutch, 34 English, 3 Finnish, 9 French, 27 German, 9 Hebrew, 14 Irish, 4 Italian, 12 Mexican, 2 Polish, 1 Portuguese, 6 Russian, 18 Scotch, 4 Spanish, 11 Spanish-American and 2 Welsh.

This total of 222 compares with 196 the previous year.

Musicians this year entering the country ran to 575, as against 627 year before. In both years greater majority came from England.

In both phases, actors and musicians, figures are on those coming in for permanent residence.

This year those actors in on temporary stays that departed totaled 348. Last year those going out totaled 280.

These statistics further disclose that this year three actors who had acquired American citizenship left the country permanently. Two were English, other a West Indian. In this same connection 16 native-born American actors, 73 white and 2 Chinese, left the country to reside permanently abroad.

Once U. S. Actor, Achew Is Accused of Murder

American vaudevillians thought they recognized in James Achew, mentioned as an American actor facing a murder charge in England, as a former specialty player in the States.

They said he started with a club-juggling act under his own name and later worked under the team name of Starr and Leslie. He was known as an American, but the people he worked with believed he was part oriental. This was between 1896 and 1900.

He had been in England many years and when last heard from had separated from his wife, who ran a tea shop on Oxford street, London. He was a film salesman at that time.

Cables related that Achew was charged with the murder of Sybil Deacosta. The woman was attacked in a rooming house and killed and Achew was found in the basement with his head in a gas stove oven. He had slashed his wrists.

Moissi's "Journey's End"

Vienna, Dec. 10.
Public and newspapers have nothing but praise for the production of "Journey's End," British war play, done here at the Volks theatre with Alexander Moissi starred.

A new comedy, "Sachertorte" ("Vienna Pastry"), is a success at the new Schauspielhaus. Piece shows pre-war characters in a romantic story, having to do with the courting of a make-believe chorus girl and a real prince.

MISS ARNOLD'S PLAY

Paris, Dec. 10.
Roberta Arnold is sailing on the Leviathan tomorrow (Wednesday), under engagement to appear in "Man," a new play written by her husband, John Willard, now in Hollywood for Fox.

She is scheduled for Broadway shortly.

DORA MAUGHAN IN PARIS

Paris, Dec. 10.
Exploited elaborately as the highest paid cabaret artist, Dora Maughan opened last night at the swank Chez Victor night spot. Engagement is for a fortnight.

ENGLISH STORM HURTS THEATRE

London, Dec. 10.
The worst hurricane and storm in memory went through its fifth day yesterday (Mon.). Storm brought continuous rain and floods and it put the finishing touch to the already severe pre-holiday dullness at the theatre, both in London and in the provinces.

Travel to and from the Continent both by air and by boat, is entirely suspended, and telephone lines are down everywhere.

Five theatres closed Saturday night and three of them will remain dark for the present. Anything resembling a legit production can obtain tenancy of a West End theatre on percentage without any kind of guarantee, and this situation will prevail until Christmas week.

So severe is the storm that a number of acts due from the Continent for English halls this week were unable to move across the Channel and there was a wild scramble Monday to get substitutes.

Washington, Dec. 10.
The Weather Bureau has furnished "Variety" with the following outlook on the weather for the week beginning tomorrow:

Cloudy with occasional light rain or snow Wednesday.

Thursday, Friday and Saturday, snow or rain; Sunday (15) is uncertain.

Much colder toward end of week and over the week-end.

TERPIS OUT

State O. H. Ballet Master May Be Succeeded by Mary Wigman

Berlin, Dec. 10.
Max Terpis, for seven years ballet master of the State Opera House, is leaving that position at the end of the season.

Mary Wigman, Germany's representative modern dancer, is named as a possible successor. She would probably mean a general shake-up among the dancers due to the difference in style between Terpis and Miss Wigman.

Later has been engaged for a short tour of America this fall.

Europe Makes American All-Girl Bands Welcome

Paris, Dec. 10.
There are two American all-girl bands working on the Continent and doing so well they propose to return to this field after going home for a visit. Helen Johns, whose all-girl organization has played the American circuits, is now in Leipzig with dates well ahead.

Babe Egan's "Red Heads," who have been on the Continent for five months, are now in Brussels and open at the Excelsior, Milan, Dec. 30. They sail for New York Jan. 9, but already have contracts for Europe, starting in September.

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PARIS PRESS PEEVED OVER PAR'S STUNT

Paris, Dec. 2. Considerable agitation here as the result of Paramount's stunt with the seven French newspapersmen whom it took to America on the same boat (Ile de France) with Maurice Chevalier. A grand publicity stunt, Par hooked up with the French line on the transportation end, while enlisting the good will of what were deemed the seven representative French cinematic critics, but it develops that the majority of this reviewing septet are nothing more than glorified advertising solicitors. Practically only one of them, Gaston Thierry, of the "Paris-Midi," and also a director of "Cine-monde," being a picture critic. Beside which there is a suspicion over here that Par is behind "Cine-monde."

However, the main squawk is on so many French newspapersmen holding down manifold jobs. It's a conceded fact that the newspaper boys are notoriously underpaid here, unless it is some important critic, and are expected by their employers to double or triple in brass for economic reasons. Richard Pierre-Bodin, director and film critic of "Figaro," attacked Paramount and the allied American picture interests for fostering and propagating the myth that the visiting Parisian ad solicitors were representatives of the important French press, and that most of them are on the payroll of important picture interests. This, too, is no secret in Paris, where even the by-line people on the Paris editions of the New York "Herald" and Chicago "Tribune" pick up some easy money from the hotels, picture distributors, etc.

As far as Paramount's purpose is concerned, the writers who have any influence on the Paris dailies are blasting away at the interest of the industry, ballyhooing Hollywood and American picture standards, decrying the heavy French taxation, damning the native antiquated standards, etc.

Report Schenck After Pavilion in London

London, Dec. 10. C. B. Cochran is continuing feature pictures at the Pavilion, running "Taming of the Shrew" (Fairbanks-Pickford) until Jan. 7 and then replacing that attraction with United Artists' "Condemned" starting Jan. 9.

A rumor is about that Joseph Schenck is trying to buy the Pavilion and seeks other houses in London in behalf of United Artists. Murray Silverstone, British head of United Artists, however, denies there is any foundation for the story.

STAYS WITH UFA

Berlin, Dec. 2. Despite rumors to the contrary, Brigitte Helm is returning to Ufa. She had sued that organization, claiming an illegal contract.

It was reported she had joined an Italian company.

M-G NAMES DAVIS

Hollywood, Dec. 10. Frank Davis, assistant to Bernie Hyman, M-G producer, has been named to head the newly created foreign production department.

Grossmith 1st Film Job

Hollywood, Dec. 10. George Grossmith, English stage actor and producer, has been assigned by Fox to write the dialog for "The Dollar Princess." It's his first studio job.

Melville Baker, recently with United Artists, will work out the treatment of the same story.

Myerson in China

Ralph Myerson, has left for Shanghai to become assistant general manager of the Peacock Motion Picture Corp. Company.

For Spanish Films

Hollywood, Dec. 10. Lola Vendrel, Spanish-American stage actress, engaged for term by Sono-Art.

3 PARIS TALKERS DIE; 2 SOUND FILMS SCORE

Paris, Dec. 10. New developments make it more certain the French won't take to American dialog pictures, but are good customers for synchronized product. One synchronized picture, Paramount's "Redskin" (Richard Dix), is doing big business here, while three class American talkers have flopped badly during the past week.

Another synchronized American picture that is scoring is "Dancing Daughters" (M-G-M), re-christened "New Virgins," which is doing terrific business at the Gaumont Palace. The title has boxoffice value here and the excellent synchronization, minus dialog, helps.

Fox's "Moulinette Folies" caused riots at the Moulin Rouge. "Broadway" is slipping at the Madeleine Cinema.

Razzed Legion. A third American talker, Tiffany's "Two Men and a Maid," at the Capucines is likewise flopping. This picture has all dialog in first half and synchronization only in the second. Its late noon showing is devoted to the Foreign Legion and was razzed here, because the Legion is unpopular at home for political reasons.

ERP'S 671 ABROAD; 424 INSTALLATIONS IN

Paris, Dec. 2. On Nov. 1, Western Electric's statistics for foreign installations in 21 European, African, and east Oriental nations, totaled 424 complete installations and 247 contracts not yet fulfilled. This makes a total of 671 picture theatres in this territory using or preparing to use ERP equipment.

Great Britain leads with 341 completed installations and 144 to go; France is next with 13 finished and 33 unfilled; Italy, 11 finished and 4 to go; Sweden, 11 completed and 6 to finish.

Following countries are denoted as the first figure indicating completed installations and the second figure showing contracts pending:

Austria, 4-12; Belgium, 6-3; Czechoslovakia, 4-4; Denmark, 8-1 to go; Egypt, 2 wired, 4 to go; Finland, 1 wired, 3 contracts pending; Germany, 7-7; Greece (Athens), 1 wired, none to go; Hungary, 2 wired, 1 to go; Jugoslavia, none wired, 1 pending; Netherlands, 2-2; Norway, 2-2; Poland, 2-4; Roumania, 1 wired, no other contract; Spain, 4 wired, 4 to go; Switzerland, 4 wired, 10 to go; Turkey, 1 wired house, no other W. E. contract.

"Poor Tax" Reduction In France by Jan. 1

Paris, Dec. 2. A moderate increase of theatre building, and other economic benefits to the native picture industry, is seen in the proposed reduction of the current 10% "poor tax" to 3%. This tax, for the assistance publique (charity), represents a 7% saving to theatre operators if the French Parliament approves it by Jan. 1, as seems likely.

Parliament theatre, grossing around 30,000 francs annually will find only 300,000 francs thereof (3%) sidetracked, as against the current 3,000,000, which goes to the assistance publique. That margin of over 3,000,000 francs is gravy. It will mean an increase in revenue to French producers, playing percentages or not, in distributing in their own houses, although there will be no material saving to the public.

All-French Talker May Go Into Par Houses

Paris, Dec. 2. Advance reports on the French all-talker, "La Nuit est a Nous" ("The Night is Ours") has interested Paramount officials, who are screaming it with a view to booking it in their own houses. Andre Ullman, local Par theatre manager, is giving it special attention, along with Mel Shauger, Par representative here in charge of the foreign field.

It's a two-lingo'd production, produced in Germany, with a supplementary German dialog sequence, the latter directed by Karl Froehlich. Henri Russell directed the French.

Prefer Silent News

Ottawa, Can., Dec. 10. A silent news weekly has replaced the sound news at Keith's here, one of the biggest theatres in Canada. Reason given is that the sound news had too many "screen interviews" and uninteresting shots.

MORE SPANISH DIALOG BRODIES

Buenos Aires, Dec. 10. "Broadway" (U) re-dialogued in poor Spanish, flopped badly in its second week at the Astra theatre, which—whether by necessity or not—is making it a double feature bill, adding "White Shadows in the South Seas" (M-G) with no advance in sale.

An explanatory note is flashed in advance of "Broadway," setting forth that in making the dialog for Centro-Americans, certain of the idiomatic phrasing was found to be unintelligible to the Argentines, and begged the indulgence of the audience.

"Broadway" is the picture which was razzed on its initial showing at the same house three weeks ago, the audience taking exception to the ragged Spanish and the sloppy job of superimposing new Spanish dialog on print originally made with the actors talking English.

It is the view of distributors here that it should be broadcast to the American trade that Spanish dialog injected in this way is full of pitfalls, certainly for the rest of South and Central America.

Hollywood, Dec. 10. Recent adverse demonstration by Argentine theatre patrons toward Universal's Spanish version of "Broadway" has changed this company's policy of making Spanish versions. Hereafter, instead of trying to add Spanish dialog to English versions, pictures selected for the Latin-American market will be made directly for this trade with all Spanish speaking. The new plan is "Skinner's Dress Suit," just completed for the American market with Glenn Tryon starring.

HURELS PARTED AGAIN; LESS ACTIVE IN AUBERT

Paris, Dec. 10. Robert Hurel, general manager of Franco-Aubert interests, has separated from his wife all over again. Mrs. Hurel is Alice Roberts, French screen actress.

As a detail of the separation it is understood Hurel is settling a cash sum upon the former wife and giving her their apartment. They were divorced but became reconciled and resumed their married relations. Now the reconciliation is all off, apparently for good.

Hurel is convalescing at Cannes and apparently is not as active as formerly, although nothing to this effect can be confirmed at company headquarters. The Hurel company is on the eve of a stock flotation.

Egyptians Embark on First Sound Picture

Cairo, Dec. 10. Yussef Wahby, Egyptian, will shortly start work on the first native screen production involving sound. Initial picture will be called "The Desert" for which a native cast has been picked.

Promoter says he will use all the modern appliances, including sets from Milan, Italy, lighting effects from the United States and sound apparatus from Europe.

Prague Hails "Fool"

Prague, Dec. 10. The Alfa Bio theatre here, wired with Western Electric, opened last week with "The Singing Fool" in the presence of the American Diplomatic Corps. Native newspapers hail the subject as the best sound and song picture so far.

WARNERS DISTRIBUTE TALKERS IN GERMANY

Berlin, Dec. 10. Warners is continuing the distribution of talking pictures to houses equipped with the Klangfilm system. This is in spite of the story circulated here that the Hays office has advised American distributors to decline such business in the hope of persuading exhibitors to break through the native patent barrier.

Warner product available is entirely material already released. All other distributors are abiding by the Hays reported ruling, seeking to get by with silent versions of talking pictures, and making tough going for them.

It has been pretty well demonstrated that the silents are through here, particularly silent versions of foreign films made for dialog.

INDIA'S OWN FILM TO EXPLOIT COUNTRY ONLY

Washington, Dec. 10. Indian government and army council are co-operating in making of a talker by an Indian producer with American recording equipment.

Report to Department of Commerce states picture will not play for the propaganda angle, but will be answer to some of the recent foreign mades, showing India in a bad light.

British cast is to be in the film which is to be a special.

WB OK's Chronophone

Berlin, Dec. 2. Warners has decided to allow its talkers and synchronized silents to be shown on Chronophone equipment manufactured by the Gaumont Company here.

Decision was greeted with satisfaction by many German theatre owners, as this equipment is considerably cheaper than Tobis or Klangfilm.

Violinist Sues Tobis Over Double's Use in Short

Berlin, Dec. 2. Andreas Weissgerber, violinist, is suing Tobis, German talker producing firm. He was engaged by the sound company to impersonate Paganini, whom he is said to resemble. Picture, a short, was to be completed within four days for 3,000 marks.

Later, Tobis found it needed a few more shots of the player, but only silent cut-ins. Weissgerber demanded the same figure, 700 marks, as the firm took a double, photographed only from behind, who received 35 marks a day.

In his suit, Weissgerber demands that Tobis make clear by titles and advertising matter just where he leaves off and the double begins. He also demands damages for the harm done to his circumspect reputation by use of the double.

Film has not been rented for over six months, but that won't stop the suit from taking its course.

Sweden's Sound

Stockholm, Nov. 25. After clashes of opinion, lots of enthusiasm and criticism, sound pictures are gaining ground in the Scandinavian countries.

In Sweden, Western Electric, Klangfilm and Nordisk Tonfilm are installing equipments, with Pagent just entering the market. In Denmark a couple of theatres have installed Cinephone, in addition to W. E. wire already functioning.

Norway has three Western Electric houses and Sweden has 12 W. E., 13 Klang, 15 Nordisk, and three Pagent.

Sound is still a novelty here. Big problem is the question of what the public wants. One American producer was rather successful with his many pictures with synchro sound, but now the public seems to want something more—songs and a little dialog.

When the dialog is easily understood, though the action is enjoyed. However, when the scene depends upon the spoken word, it is better to delete the dialog for subtitles under present conditions. Audiences are dubious as to their (Continued on page 28)

Low Rate German Quota More Vital Than Wire Future

Seriousness of the contingent, and the influence which its success in Germany would have upon other foreign countries, is likely to cause the American industry to withhold product from Germany. This despite the Warners' refusal, at the Hays' meeting last week, to be used as part of a club by Western Electric.

While Major Herron, Hays' foreign head, has called no further meetings, it is gleaned from executives who attended that the angle of the contingent exceeds in importance that of adding the electric company in forcing entrance into Germany.

Warners, execs declare, is in a peculiar spot. Its battle with W. E., far from conclusion in star chamber proceedings which have dragged over a year, prevents the film firm from making a move which would have a double edge. W. E. is also the defendant in litigation through houses having Pagent installations. Until this inter-relationship is cleared, other producers appreciate that Warners can't participate in any movement to the advantage of W. E.

Contingent situation did not seem to manifest itself to any great extent in the Herron meetings until W. E. was hurt by the recent permanent injunction the rival firm, Tobis Klangfilm, obtained against it.

SOUND "JAZZ SINGER" BIG, WAS SILENT FLOP

Berlin, Dec. 10. "Jazz Singer," with Al Jolson singing, enjoyed a splendid reception at the Gloria Palast here. It now promises to become a rival of "Singing Fool," locally the biggest moneymaker since the introduction of dialog.

What makes the circumstance noteworthy is that "Jazz Singer" was an outright flop here several months ago as a silent.

Silent and Sound Facts Revealed by German Exhibs

Berlin, Dec. 2. At the recent meeting of the official organization of German exhibitors, as previously reported by Variety, the following facts came to light in various speeches:

In Munich the American synchronized version of "Submarine" had to be taken off after three days, owing to audience dissatisfaction. Patrons compared it unfavorably with the former 35-piece orchestra at the Emshof.

In Halle the Tobis-synchronized 10% talker, "The Favorite of Schonbrunn," was shown in two houses, one silent print and the other in sound. The silent version was a success, the sound version flopped.

In Leipzig the silent Ufa, "Woman in the Moon," topped "Singing Fool" by 2,500 marks nightly.

In Chemnitz Tobis sounded "Land Without Women," did no business; and in Breslau had to be taken off after two days. But "Singing Fool" had played seven weeks in the former city to tremendous receipts.

GAUMONT-U RACE

Paris, Dec. 10. Gaumont here, and Universal, in America, are evidently racing to get out a scenario based on the "Le Marseilles."

Gaumont will naturally make it as a French talker. U. may also do a duplex dialog version, according to local report.

Postal Discs Paris Hit

Paris, Dec. 10. Phonograph discs set into picture postcards are taking on a boom here. Special holiday greetings have been recorded on the records, which reproduce on any talking machine.

BRITISH CENSORS ON TEAR

UNEMPLOYMENT HITS THEATRES IN AUSTRALIA

Sydney, Dec. 10. The new Labor Government of Australia is expected to make a drastic move to force theatre managers to employ orchestras, perhaps using a prohibitive tax on synchronized pictures to gain its point. There are said to be 2,000 musicians unemployed at this time with probably 100 theatres in Sydney alone using canned music.

The Labor minister has already said that "We cannot allow America to take away our employment," presumably giving the cue to some legislative method of correcting the situation.

The Labor government is grandstanding its attitude that it will not let foreign influences affect domestic employment. This attitude is emphasized because the country just now is in the midst of a trade slump, with unemployment in many lines outside the theatre.

The labor situation is reflected in theatre grosses. Many houses showing expensive dialog pictures are doing less business than they did a year ago with cheaper silents. Faced with this condition many theatre chains are cutting down on payrolls, adding their bit to the jobless.

So well is the condition recognized in the trade that United Theatres may soon replace long-run talkers at the St. James, Sydney, with musical comedy.

Situation plays into the hands of indispensable workers. Operators on talking apparatus have delivered an ultimatum demanding a wage increase from \$35 to \$50 a week with the alternative of a strike.

RCA Gets Own Title in S. A.—26 Houses Wired

Buenos Aires, Dec. 10. RCA Phonophone appears to have surmounted the difficulties marking its first ventures in this territory when apparatus went wrong and screen reproduction generally was jammed.

RCA's field man here, Milton Kallman, has installed nine equipments in Argentina and 17 in Brazil. These general figures came out at a banquet given by a group of exhibitors, and others in the trade, to Kallman previous to his departure on the steamship Western Prince.

In Argentina RCA has finally obtained title to the name "Phonophone" for the territory. The word had been registered by a native corporation, which now has ceded it to RCA on payment of a nominal sum although the home company first demanded large considerations for rights.

Films in World League

Paris, Dec. 10. George Canty, United States film commissioner for Europe, arrived yesterday (Monday) on the "Roosevelt" en route to Geneva.

He will attend the international conference on educational films which opens tomorrow (Wednesday) under the auspices of the League of Nations.

Enterprise

Havana, Dec. 10. A Paramount sound news unit shooting here got rush orders from New York headquarters to hop by plane to get sound record of the troubles in Haiti.

Unit took off immediately. Lou Hutt and George Westbrook are in charge.

Capetown Likes "Fool"

Capetown, Dec. 10. Alhambra opened Dec. 2 with "The Singing Fool." It is drawing capacity nightly. Kinemas, Ltd., is building a new deluxe house in Capetown.

Diplomacy

Prague, Dec. 10. First Czech language talker, short news subject in which Paramount interviews Jarmomir Novak, Czechoslovakian Consul-General in New York, has reached here.

The envoy makes a brief address on the friendly relations between the two nations, and the subject has been presented by Paramount to the Technical Museum here with formal ceremonies.

GAUMONT DENIES DEAL WITH FOX IN ENGLAND

London, Dec. 10. An official statement came from British Gaumont this week, furnishing the trade with the laugh of the week, to the effect that the Gaumont British Corporation is not associated with William Fox in any deals or in any enterprises involving Fox and any other concern.

Statement further, Fox has not contracted to buy any Gaumont stock.

Trade journals and the newspapers publish the statement without any comment, ignoring or not knowing that any deal by Fox for Gaumont stock would be carried on through nominees. Final payment for the stock is due Dec. 15.

Fox's option on the site of the Haymarket stores expired Dec. 7 and it is believed here was allowed to lapse.

Reason for the denial by Gaumont is that the Board of Trade on receipt from New York of cable news about the Fox trusteeship, in which it is stated that one of the uncompleted deals the new trustees will handle will be that involving British Gaumont.

Thereupon the Board searched the registers at Somerset House for recent transfers of any large blocks of Gaumont stock. Belief here is that any Fox deal was made through nominees with Gaumont Trust and Provincial Cinema Theatres constructional company in order to avoid a clash with Gaumont articles of association which forbid stock being held by foreign interests or their nominees.

Fox men in New York seem to understand that Fox has purchased an interest in British Gaumont amounting to \$17,000,000 or more. The amount named is said to be among the Fox liabilities placed with the recently appointed board of trustees to handle the Fox finances.

Whether William Fox made the B.-G. purchase through a dummy is not known here, but since the Famous Players-Canadian people could not secure positive knowledge whether Fox held the English interest, it is presumed Fox made the British Gaumont buy through a third party.

It was under the conviction that the power behind the B.-G. offer of \$75 a share for F.-P.-Can. was William Fox that Adolph Zukor of Paramount by virtue of the voting trust he had formed for F.-P.-Can. and himself blocked the B.-G. buy of the Canadian chain but recently.

Bucher's Survey

Paris, Dec. 10. Elmer Bucher, vice-president of Radio Corp. of America, is making a general European survey extending for three months and covering all the old world capitals.

Inquiry is in behalf of all divisions of RCA activity, Phonophone, Victor, Radio and that concern's communication division. Bucher's interest is particularly in the Phonophone and-phonograph direction, it is said.

Mrs. Bucher will arrive in January.

Films for Piccadilly

London, Dec. 10. The Piccadilly returns to pictures Dec. 30 opening with "Evangeline." Revival of "The Student Prince" closes Dec. 23.

150 FILMS CAST OUT IN 60 DAYS

U. S. Producers Start Investigation—Many Reasons for Cutting Puzzle—Dialog Responsible for Dropping Features in Entirety

CANADA—AUSTRALIA

Hollywood, Dec. 10. With more than 150 Hollywood-made pictures thrown out in their entirety by Canadian and Australian censor boards within the last 60 days, the Motion Picture Producers' Association has dispatched Jason Joy, its censorship representative here, to Canada to meet representatives of the Canadian boards to get the whys and wherefores and endeavor to stem the tide.

With 40% of American grosses coming from foreign countries, (Continued on page 21)

U. S. FILMS VS. FRENCH WINES

Paris, Dec. 10. "If Americans refuse our wines, let's refuse to buy their talking pictures."

This declaration by a deputy of the French Chamber which represents the American House, was greeted with applause during a speech in which the legislator deplored American talking pictures and attacked American intellectual colonization as a menace to French art and thought.

Incident came up yesterday (Mon.) in connection with a budget debate the item under discussion being the appropriation for the Ministry of Beaux Arts. Supervision of government's film regulations are under the Ministry's administration.

No crime to buy American pictures.

Crime in U. S. to drink wine. Won't someone please tell the French there's a Prohibition law over here, even if there's no Prohibition.

Alhambra, London, Goes From Vaude To Talkers—British Int. Leases It

London, Dec. 10. John Maxwell, shut out on West End pre-releases for British International product, has taken the Alhambra from Stoll beginning Dec. 23.

Lease is for 12 months with option for four years. Price is understood to be a clear 25% on existing capital stock of the Alhambra on which up to now 12 1/2% a year has been paid.

Change of management will involve the dismissal of the orchestra and most of stage crew. Executive staff may remain, if they do not, other job will be found for them.

General Manager George Reynolds is now in the States scouting for vaudeville material for the circuit, and will probably be assigned to a booking berth in the Stoll office on his return.

It is understood Reynolds' report on his inability to obtain American acts at suitable prices was a factor in the decision to dispose of the Alhambra.

Maxwell will start his regime on Dec. 23 with "Atlantic" if the Alhambra vaudeville bookings can be switched. If that is not practicable

BERLIN'S AUDIENCE FADER

Sudfilm, Cameraman Regulating House Volume at Premieres

Berlin, Dec. 10. Schwertfuehrer, cameraman for Sudfilm, is now regulating theatre tone volume of talkers from the audience. "Atlantic," first all-German talker, is distributed by this firm and Schwertfuehrer is attending all premieres in leading provincial cities.

Results have been so far superior to those achieved even in Berlin, where the director, A. E. Dupont, was in the booth at the opening, that Sudfilm is considering training a group of men to go out with all dialog specials.

U.S. PRODUCT PLUGS W.E. EQUIPMENT IN EUROPE

Belgrade, Dec. 10. Five cinemas in the capital of Serbia are going talker and contracting for the Western Electric equipment. Among them are the Casino, Colosseum and Keralac.

Last named establishment starts with "The Singing Fool," and the other two later on, with product not yet specified.

The three houses named have made release arrangements for First National-Warner program and negotiated blanket booking of Fox program. It was in the latter negotiation that Fox insisted that houses use the Western Electric equipment.

That position had its effect, but what really sold the American equipment was the fact that two other Belgrade picture houses, Corso and Luxor, were installing cheaper German apparatus and the new trio sought a competing device.

Zagreb, Jugo-Slavia, Dec. 10. Experiments with cheap reproducing devices here and elsewhere in the state had ludicrous results. The Biophone was used at one house for 17 days, although it broke down on the third day, forcing refunds to the audience.

Apparatus was mended, but continued to give unsatisfactory service, being kept on because of the general interest and curiosity in the audible screen.

This town's music hall used Gaumont's equipment for "Lady of the Pavements," but defective synchronization spoiled the effect and aroused the natives to laughter.

Word of these experiments has spread through this territory and considerable damage has been done to the low priced devices.

BLAME MOULIN ROUGE ROW ON PLOTTERS

Paris, Dec. 10. After three nights of disorder at the showing of Fox's "Moulin Rouge" in the Moulin Rouge, Pierre Foucrot, manager, has partly solved the difficulty by billing the picture as a talker in English, instead of exploiting the dialog without mention of its language.

Third demonstration Sunday night was the worst of the series, with the mob tearing up carpets and seats and demolishing everything breakable about the place.

Musicians, left jobless by the advent of talkers, were first blamed for inspiring the disorder, but now a hint is put out that a rival cinema circuit may have lurked in the background as well. The violence of the last demonstration is taken as conclusive evidence that the hostility was inspired by the same interests.

Foucrot acknowledges it was a mistake not to pre-advertise the picture as in English, and has posted a placard to that effect. Fox exchange avers the trouble was pumped up by enemies of talkers, declaring that 1,000 feet of dialog were eliminated for the Moulin Rouge date.

Fox office adds that at the premiere of "Follies" last week in Neims, provincial town that is much more intensely French than cosmopolitan Paris, there was not a trace of antagonism and the booking topped "Jazz Singer" and "White Shadows."

Lack of Fact. Foucrot, after the first trouble, issued statements that he would have preferred to exhibit French-made talkers, but there are none, instead of tactfully pointing out that French talking subjects were not yet available. His statement created further ill feeling in the trade.

The Moulin Rouge is situated in the Montmartre section and not on the grand boulevards. It draws rather a hard-boiled clientele, the same element that hissed Tiffany's "New Orleans" off the screen at the nearby Clichy Palace.

After mild disorders at the opening of "Follies," the second night brought a disturbance that necessitated a riot call at the first show. The police couldn't quiet the audience, which called for refunds and made a show of anti-American feeling against the English dialog of the picture.

Police thereupon cleared the theatre of an audience of 1,500.

ALL ORCHESTRAS BACK; ENGLISH BAN RELAXED

London, Dec. 10.

All new cinemas which install talking apparatus have engaged full orchestras, while 12 other orchestras let out from picture houses in the capital have been reinstated.

This new move has had the effect of musicians' union relaxing its activities against the "foreign invasion."

Confirmation of the changed policy comes in the fact that Gus Arnheim, who finishes three months at the Savoy hotel on Jan. 1 would have been retained and could have obtained an extension of his labor permit, but instead must return to the states. He sails Jan. 4 on the "Bremen."

DORIS NILES LIKED

London, Dec. 10. Doris Niles opened nicely at the Plaza here as part of the stage presentation. She will remain two weeks.

After that she goes to Paris to take part in the special Christmas presentation at the Paramount.

PAR'S FOREIGN VERSIONS

Schulberg Orders French-Spanish Troupe Assembled for Jan. Work

Hollywood, Dec. 10.

B. P. Schulberg, since returning from Europe, has authorized Geoffrey Shurlock, head of Paramount's foreign department, to lay plans for foreign language versions.

Shurlock will assemble a Spanish-French organization, Schulberg desiring to get started on Spanish versions of Par product in January.

In Stormy Session, Zukor Tells F. P.-Can. Stockholders Control Is None of Their Business Now

Toronto, Dec. 10.

Demands for information of why the British Gaumont offer of \$75 a share for control of Famous Players Canadian Corp. was refused caused a flare against Adolph Zukor last week and prodded him into telling shareholders that control of the company was none of their business.

Occasion was the stormiest annual meeting on record. There was suggestion afterwards that the law suit be started to see what right the three man voting trust had to reject an offer which meant millions in profits to shareholders.

At the same time an unknown group put \$25,000,000 on the line for a competitive chain to F.P. to be started at once.

Zukor, president, and I. W. Kilm, director, were quizzed as to why the "offer" was rejected, and at first replied that no definite offer had been made. This brought a cross examination by lawyers, at the meeting for that special purpose, and eventually drew the angry retort from Zukor, "This is none of your business. This is a shareholder's meeting and the shareholders cannot sell the company. That is in the hands of a voting trust."

When the questions continued Zukor admitted he would sell out to a British group, but would certainly see that no American competitor got a leg up in Canada. That, of course, is the reason the offer got air.

Zukor knew Fox was trying to get into the Canadian field, and when he found Fox controlled British Gaumont negotiations simply shrivelled.

Unknown Company

While this meeting was on someone laid \$600,000 cash on the line for main stem land, and notice filed in the city architect's department that the property would be used for a picture theatre. A block away Famous is about to erect the largest theatre in Canada. New company is known as the Dundas Holding Co. Dailies interpreted this as meaning Regal Films, a distributing company recently headed over by N. L. Nathanson, who, until recently, was managing director of Famous Players up here. Nathanson promptly denied any association with the deal, but one of the vendors publicly announced Fox was purchasing Nathanson's share.

On the same day the "Financial Post," leading money sheet, announced the probable formation of a new Fox-Metro-Loew group in Canada to be financed in Montreal, but centered in Toronto.

The deal, they say, will line up behind N. L. Nathanson, Hon. W. D. Ross, governor of Ontario, and Sir Herbert Holt. All three have resigned from the Famous Players board within the past three months. Holt is the wealthiest man in Canada, and certain theatres, partly owned or controlled by Nathanson, are likely to go into the group.

This explains why Nathanson was, and is, so anxious to hang on to property located on Montreal's main stem. Famous Players insist this land was bought by Nathanson on the company's behalf. Nathanson insists it was bought by himself and for himself. The case comes up for trial shortly.

Routine announcements at the F.P. shareholders' meeting stated the company now controlled 156 houses, and 1929 earnings were 12½% higher than last year. Thomas Bragg was named successor to Arthur Cohen as secretary-treasurer, and Cohen was placed in Nathanson's place as managing directors. No directors were named to take the places of Ross and Sir Herbert Holt.

Bull Montana Tossed

Toledo, Dec. 10.

Bull Montana, wrestling to pay expenses on his honeymoon trip, was tossed at the armory here by Hughie Clark, former middleweight champ. Clark took last two falls from the screen Adonis.

Resting between falls, Montana sang the song he crooned in "Show of Shows."

Customers went for the wrestling and accepted the singing.

Time to Quit

A New York legit entering the Hollywood studios for his first picture taking, took the director aside and explained he had a sort of carbuncle on the back of his neck.

"Just as soon as you find they are taking pictures, kid, of the back of your neck, it will be time to quit," the director replied.

FOX SENDS OUT FIVE GRANDEUR UNITS ON NEWS

During the past few days Fox has formed the first permanent Grandeur detail of Fox Movietone News. Composed of five units, this detail, within a month, will commence work on 70 m.m. film.

It is also reported that the silent version of the Fox newswear will be discontinued within another six months. Staff has already been cut to the bone.

Court Rules Actor Can Hold Trade-Marked Name

Los Angeles, Dec. 10.

A film player who officially adopts another name for trade-mark purposes has a legal right to that name and cannot be deprived of it by a producer at whose instance he originally accepted it. This was brought out by Judge Vicini in Superior Court, who enjoined Denver Dixon and Dwaan Esper, producers, and Art Mix Productions, from giving the name of "Art Mix" to any other player.

George Kesterson, cowboy player who adopted the name seven years ago, can use it no matter who his employers are, the court ruled.

Suit was brought by J. Charles Davis, Kesterson's present employer, against Dixon and Esper by whom Kesterson was formerly employed and who made pictures with another player to whom they had passed on the "Mix" cognomen.

Hearn, Chevalier's Rep And Gen. Mgr., Here

Following a friendship of many years, T. Elder (Tom) Hearn, English, has become the personal representative of Maurice Chevalier, French comedian, now a Paramount talker star. The representation by Hearn takes on more of a managerial capacity for Chevalier in his engagements outside of pictures and in the Frenchman's business matters.

At present Chevalier is engaged in his third starring talker for Par at the Long Island studios. A proposition by the Club Montmartre, New York, for Chevalier to appear on the floor nightly at \$5,000 weekly, an abnormally high rate club salary, has been declined by Hearn. Vaudeville and concert proposals also have been received by Chevalier, between his picture making periods.

So far the only stage engagement accepted by the star is the Auto Show at San Francisco, for eight days in January. Chevalier will receive \$25,000 for the date, appearing twice daily for 20-minute turns. Last February Paul White-man's band played the same Auto Show engagement for the same money.

Tom Hearn appeared over here in vaudeville several years ago as "The Lazy Juggler," scoring instantaneously. He repeated also. Later the juggler quit his novelty act to become a revue producer in England. He sent several touring combinations through the English provinces and still has a few traveling in Britain.



"Here 'Tis"

Yours very truly

LITTLE JACK LITTLE

It won't be long now. W.L.W., the nation's radio station, will again present yours very truly in 15 programs weekly. Be smart, mister manager, and plan to capitalize on this immediate publicity.

Ask the man who has played this natural attraction.

TOO HARD TO FIND

Bond Co. Turns Over Barnett — U. M. Dailey Disappears

Los Angeles, Dec. 10.

V. M. Barnett, recently sentenced to six months in jail and fined \$500 following his conviction on petty theft, in connection with operating a so-called film school, was surrendered to police by the H. S. Haller Co., his bond holders when he developed that U. M. Dailey, head of the school, and under like sentence, had not been seen around Hollywood for the past three weeks.

Inquiries failed to reveal Dailey's whereabouts when the bonding company tried to get in touch with him. His house has been subtle and his wife claims she has not seen him in two weeks. Reason given by Haller for having the appeal bond rescinded was that Barnett was too hard to find when he wanted him.

Syracuse, N. Y., Dec. 10.

Harry B. Farrell, 59, self-styled picture director, who operated what he called a school of cinema acting here, will face trial on a charge of using the mails to defraud at the December Utica term of Federal Court.

Farrell was indicted a year ago, and since has been at liberty under bail.

Charges Against Explorer Help Jungle Film Upstate

Syracuse, N. Y., Dec. 10.

Charges made in New York against the personal integrity of Dr. Daniel Davenport, English explorer-scientist, touring with "Jango," African jungle picture, brought sharp denials, explanation and proof of the validity of his claim in this city, where "Jango" and the explorer are appearing at the Empire theatre. Engagement opened last Thursday and continues this week to okay business.

Plans to later show the Davenport denials in the schools of New York for a "light fee" led to the attack upon the explorer, with the New York Academy Government authorities disclaiming any official connection with the Davenport expedition to the Congo. Charge was made that the two styled "cavaliers" appearing with Dr. Davenport, were in reality Harlem negroes.

"Jango" is being presented on tour by Davenport-Quigley Expedition, Inc., of New York. Edward Quigley is the financial backer of the corporation.

Penn. Censors Ease Up, But Then Bear Down

Pittsburgh, Dec. 10.

Something's happened to the Pennsylvania movie censors. "The Sacred Flame" (WB), which had most of its important dialog at the close chopped in New York state, went through without a cut here. All of which should be a cause for rejoicing of some sort.

Boys and girls who dictate the screen morals were on the job, however, in "The Lady Lies" (Par). They saw to it that a sub-title had Charles Ruggles and his blonde mamma married before they went into their love nest.

Pathe N. Y. Studio Catastrophe Kills 10—Injures 20 or More; Film Explosion Started It

\$5 a Pose

A new side line, confined to Central Park, but liable to develop and take in all zones, concerns Mae Murray, Posing the star with a New York City peacock cost Tiffany \$5 a pose. Providing they do not embroil the bird, anybody can be pictured with the symbol of vanity.

Tiffany had arranged to have two of the birds meet Miss Murray at the train. But the weather became cold and the park officials wanted a guarantee that if either of the birds succumbed the film firm would pay \$1,000.

Ten persons were reported killed and a score injured in a fire breaking suddenly 9:30 Tuesday morning at the Pathe Manhattan Studio, 1988 Park avenue, southwest corner of 134th street, Harlem.

Of dead four are girls, reported extras, who were to take part in talking shorts to be made that morning.

The studio was completely ruined. Identified dead are:

Al Kramer, married, 1631 Grand ave., Bronx, electrician.

Bob Musdman, married, 617 Fordham road, Bronx, a grip.

Jack Quinn, 56 Dean street, Brooklyn, property man.

Harold Bischoff, address unknown.

Most prominent among the injured reported is Eddie Elkins, band leader, 470 West End avenue, who escaped when the fire started.

Kramer, Musdman and Quinn lost their lives in attempting to save those trapped.

Among those who narrowly escaped were John Flinn, vice-president of Pathe, and Phil Resman, sales manager. Both were in the building when the conflagration started. Resman escaped through a door but Flinn had to use a scale ladder from the second floor window. Unidentified dead were removed to the city morgue.

Origin of fire unknown, but believed to have started from the spontaneous combustion of film the day previously and preparing for cutting.

Building is owned by the Blumenthal Realty Company, on 42d street and leased on yearly option by Pathe.

Flinn and Resman stopped at the studio to see about arrangements for the shooting of a shot by Harry Delmar, titled "Delmar's Miniature Review."

Fire gained big headway and, according to eye-witnesses, the studio was a mass of flames in two minutes, giving occupants no time to escape. All available apparatus, ambulances and police from nearby precincts were immediately rushed to scene.

This is the second big fire of the industry in less than two months. Other was a coast blaze that destroyed the Consolidated laboratories, ruining negatives, but no lives were lost.

FARNOL ON BOARD OF BIRTH CONTROL LEAGUE

Lynn Farnol, publicity director for Samuel Goldwyn, has been appointed to the board of trustees of the Birth Control League of which Mrs. Margaret Sanger is the head.

Farnol, the only theatrical press agent connected with the National Democratic Committee in the Al Smith campaign, will undertake a large scaled publicity presentation of the Birth Control League's side of this controversial matter. Connection is an honorary one, Farnol serving without compensation. He remains with Goldwyn in his regular capacity.

AGENT WANTS HIS 10%

Los Angeles, Dec. 10.

Walter Heas has filed suit in Superior Court against Jesse Weir, Julian Ellinge, Tec-Art Studios and the Bennett Film Lab. for \$2,500 claimed as commission due him for money he secured to produce "Maid to Order," starring Ellinge. Heas alleges he got Harold V. Smith to invest \$25,000 in the production and claims he was to receive 10 percent, which he says, has not been paid. Ellinge, the studio and lab are named as co-defendants and part owners of the picture with Weir.

SID KENT'S VACATION

Mr. and Mrs. Sid Kent are sailing Saturday (14) on the "Bremen." It's a vacation for Mr. Kent and his first recreation trip in Europe for some years. The last time Kent went over he raced across to keep Ufa from going wrong. Everyone else in the race also lived to regret it.

FOX'S OPERATING TRIO

5 AND 10c STORE'S BALLYHOOD FOR TRADE

Norwalk, Conn., Dec. 10. This town is so full of 5-10-cent stores their local managers are resorting to the methods of show-men to attract business.

Catherine Sherwood, 18, local girl, dived into the ice-filled Norwalk river on a daring bet. The manager of Woolworth's where she was employed fired her, declaring her conduct was unbecoming an employee.

Manager of McLellan's 5-10, next door to Woolworth's, hired her. She had received widespread publicity for her feat. G. A. Caraher, the girl's new manager, stood her on a platform in the middle of the tin-ware and ornaments department and placed large signs on the front of the store heralding the public appearance of the "Pluckiest Girl in Norwalk."

The crowds were great in the store.

Later the girl was engaged to appear in Warners Palace theatre here for a week, three performances daily. A skit was written for her and she is appearing "by special arrangement with McLellan's Five and Ten Cent Store."

MORE 1-REELERS THAN 2 FOR NEW SEASON

Likelihood that more than 100 two-reel comedy talkers will be made for the coming season (39-40) is strong.

Result of the prevailing high production costs of this production, particularly with the increase in rentals over silent two-reel stuff which, it is claimed has been proportionately small.

Advance indications, however, point to an increase in the production of one-reelers to the number of \$75,000.

With two-reelers in dialog lifted out of the former cheap slapstick class by necessity, production overhead has risen to the point where many are costing as high as \$50,000, and some higher. One two-reeler nipped its production at \$75,000, a figure for which several silent two-reelers could have been made.

One of Christies featured players, formerly in full length pictures, demanded \$10,000 for two two-reelers, but, of course, was turned down.

In the two-reel group each is turning out more product this year than any, this program calling for 44, and 32 of these have already been completed. Christies has 24 scheduled for current season release and Sennett has 30 of which 13 remain to be made. Radio has 23 two-reel comedies on its current program and six two-reel dramatic playlets.

Trade Comm. Asks for More Power in Par Case

Washington, Dec. 10. Federal Trade Commission, with proceedings against Paramount still hanging fire after more than six years, asks Congress for additional powers in its annual report to that body.

One request is to permit the commission to subpoena witness and compel the production of books and papers. Increased appropriation to cover court proceedings is also included.

This gives color to the previous report that the massive record of the Paramount case could not be printed for the forthcoming court trial due to the lack of funds to have that record set in type.

SHEEHAN LEAVING XMAS

Winnie Sheehan will stay in New York until around Christmas. He will then return to Hollywood.

Mayer in Washington

Washington, Dec. 10. Louis B. Mayer reached the capital yesterday, remaining over until tomorrow (Wednesday) morning.

Earlier Drop Than Usual

Annual pre-Christmas slap appears to have descended upon the theatres earlier than usual this year.

Executives of different chains estimate that the total gross for last week was 15 to 20% off. Many houses noted the slump immediately after Thanksgiving.

PUBLIX FED UP ON PASS ABUSE

Under cover survey of all Publix houses throughout the country is now being made with a view to slicing the pass privilege, said to have become too abusive. Approximately 500,000 free customers are estimated to be sitting in by and on this chain.

Publix chiefs aver this number is at least 40% more than it should be. Survey has been going on for three months by order of Sam Katz, and is being conducted personally by Sam Dembow and Dave Chatkin.

Particular concentration is being made on New York.

Managers are being asked to make up a new pass list for approval, and it is likely that a 10-cent tax will be assessed on each pass with the money to be placed into a newly created fund.

Los Angeles, Dec. 10.

Fox theatre cashiers on the Coast are going to be armed with ticket punches after Jan. 1. New policy will prevent passes being used more than once a week.

Special passes will be personally countersigned by both H. B. Franklin and Howard Sheehan.

WB AFTER 30 SITES; PUBLIX ALSO SCOUTING

Los Angeles, Dec. 10.

Following the announcement by Fox that it will further expand along the coast, Warners has had men in the field disposing of WB franchises throughout western territory. Warner purpose is to increase all territory in which Fox Coast operates. If it cannot dispose of franchises, WB will build.

Joseph Topitzky has been commissioned by Warners to secure sites for 30 theatres in key cities throughout the country. Due to stock market conditions he has not been active of late, but contemplates having these spots picked out by Feb. 1.

Topitzky has two men out seeking sites for houses to run from 1,800 to 4,000 capacity.

Herman Wobber, western rep for Publix, accompanied by Ralph Crabill, of the home office, and Charles Kurtzman, San Francisco district manager, is also making a survey of the Coast looking for building sites.

Publix plans to expand its holdings presently confined in California to Los Angeles and San Francisco.

Pathe Bankers Put Okay On Kennedy and Derr

Hollywood, Dec. 10.

Bankers behind Pathe have given Joseph P. Kennedy full authority over production and have also okayed E. B. Derr, vice-president, as functioning head of production.

It is understood that Laura Hope Crews, veteran legit actress, will be retained by Pathe as a production advisor. Edmund Goulding is expected to transfer to Radio, from which firm he has an offer to write and direct.

E. B. Derr arrived here yesterday (Monday) and, after looking things over, will take charge of production Jan. 1.

SHEEHAN, SMITH AND GRAINGER

Open Entrance of American Telegraph and Telephone Company Into Show Business—Three Trustees, Including William Fox, Acting as Financiers—No Changes in Personnel

DIVIDED DIRECTION

Winfield R. Sheehan, Courtlandt Smith and James R. Grainger are the official committee of operators for the Fox show properties, production and theatre. They are acting in operation only. The other Fox committee of three, as announced, are in the capacity of trustees under a five-year agreement entered into with them by William Fox, who is one of the committee. His associates are John E. Otterson, president of E. R. P. I., the theatre subsidiary of Western Electric, and Harry L. Stuart of Halsey, Stuart and Company, downtown bankers.

Each of the respective committees is said to hold one vote apiece on matters of policy pertaining to the operating or financing of the combined William Fox business.

Reports of the immediate disposition of Fox's control of Loew's, Inc., to W. R. Hearst and Louis B. Mayer or other interests are reported to be without foundation.

Up to yesterday, from the same source, no decision had been reached by the operating committee as to the advisability of a general theatre operator for all of the Fox houses. An estimate of current theatres now under Fox control all over the U. S. without foreign possessions, is 1,000. Nor are any changes contemplated at present in the Fox entire organization.

The reorganization of Fox brings American Telephone and Telegraph Company openly into the picture industry as a direct money investor for the first time. Its interest is not alone expressed by the ERPI president being a Fox trustee, it is "friend" and "foe"—that the suits cannot be laughed at; that the government has started something it is going to finish, and though many reports are to the contrary, the suit is a serious proposition holding up the stock in question possibly and leaving the final disposition of the situation in the hands of the courts. There will be no "outs" except that which a court approves.

Favorable Reaction

Reaction on Broadway last week when it was announced William Fox had trusted and reorganized his mammoth business was that the move had been sensibly done, regardless of the financing. Jam Mr. Fox found himself unavoidably in through current and stock market conditions. With the Fox growth reaching a magnitude unexcelled by any other company in the show trade, William Fox was still continuing his sole one-man direction, as he had been doing ever since starting his first small theatre 25 years ago.

That Mr. Fox realized the day had come when divided responsibility was necessary is believed to have arrived with his very serious accident last summer, one of a series of "breaks" against what had been a carefully laid out plan of merging and financing his various interests. Another was the refusal of the Department of Justice to sanction the merger of Loew's with his own concern, a serious impediment to the Fox general plan. These acted against the consummation of Mr. Fox's aims and the stock market bust later affected him several ways principally in killing off his projected idea of selling Fox Theatre stock to the public through explanatory short talks in the Fox houses all over the country.

On top of all of the other bad breaks Mr. Fox had to endure, a long list of short term notes coming (Continued on page 12)

Combine of Two Indie Bodies Near; Joint Meeting in N. Y. Yesterday

3-WAY W. C. THEATRE BUILDING WAR NOW?

Los Angeles, Dec. 10. It commences to look as if a three-way theatre building battle is due to break upon this coast within the near future, if all of the chains live up to reports.

Latest is that Publix execs will shortly come westward to look over a number of sites said to have been assembled in different coast cities. Publix expects to build upon them.

Warner Brothers has virtually announced its theatre expansion for this city. Harold B. Franklin, for Fox, entrenched here, has started he will combat any eastern invasion by opposition building in the invader's territory.

IS GOV'T MAKING FILM INDUSTRY THE GOAT?

Washington, Dec. 10.

Picture industry's reaction to the suits against Fox and Warners by the Department of Justice was the principal concern of that department and official Washington in general the past week.

Justice officials would say nothing. Administration leaders refused to answer questions as to why the picture industry was picked on at this time, particularly with the Wall Street bust making it tough enough. Minority leaders in Congress, however, were not so reticent. They see politics and plenty. But that isn't helping Fox or the Warners.

One thing is generally conceded by "friend" and "foe"—that the suits cannot be laughed at; that the government has started something it is going to finish, and though many reports are to the contrary, the suit is a serious proposition holding up the stock in question possibly and leaving the final disposition of the situation in the hands of the courts. There will be no "outs" except that which a court approves.

Front page prominence of the Fox financial dealings, and appointment of trustees to run the Fox enterprises with him, found even those legislators openly out to bring about an investigation, expressing criticism of governmental action at this time.

As to Fox shareholders demanding representation in the trusteeship, Department of Justice officials expressed no interest. Nor were these officials interested in who actually held the control of Fox enterprises. Only answer was that the suit was there and that it went with the stock and the control until finally disposed of.

"The Example"

Messrs. O'Brien, Hardy and Amen, of the department, are getting the case in readiness and preparing to make the picture industry an "example" of the administration's declared policy of making it tough for mergers, following the President's declaration that "existing laws would be enforced."

That the picture industry is to be the referred to "example" is now unquestioned here as no other move has been made against any other industry and no word is forthcoming of any such contemplated action at this time.

However, the question still sticking here is—why? Guesses are for the publicity and the evident temper of Congress. These two reasons

Prior to the get together of representatives of the two surviving national indie exhib organizations at the Union League Club yesterday (Tuesday) afternoon, there were many predictions from interested parties as to the outcome.

Dissolution of the Allied States (Abram Myers group) and the Motion Picture Theatre Owners of America, and the combining of their members under one organization roof was seen in the Hays office, as realizing its first concrete move in a well planned and long beseeched campaign by the producer body.

Allied was reported not so interested in the combo, which would divide indies into 32 units, or as many as there are Film Boards of Trade, as it was to learn of Paramount's intentions through Sidney Kent. In fact it was Kent who was host to the indie representatives with the Hays office, via Charlie Pettibohn, sitting on the side lines and admitting no active participation in the affair.

Just prior to the gathering it was reported Myers would not be present; that his chat with Kent in New York last week had provided him with a complete knowledge of the program. As for any combination, Myers' attitude it was gleaned, was that the overtures would have to be made by the MPTOA.

Producer interests scoffed at any possibility of Paramount making a side agreement with Allied, along the lines originally considered by Radio Pictures. The latter started out with a glare but the second party, Tiffany, was the only company which went after indie signatures on product franchises on a wholesale scale.

Obligations

The franchises originally entered into, Haystack admitted, was one of the biggest problems facing the formation of a single national fraternity for the indies. It was conceded all prior obligations must be met, these including the five-year film buys.

The Hays office has already threatened the withdrawal of affiliated theatres' support by the first of the year should the indie outfits fail to reach an understanding. The threat made was a terrific setback, particularly to the MPTOA, which has been reported dependent upon producer dues since it opened the membership gates two years ago.

One of the benefits to the producer interests by an indie amalgamation would be the automatic offsetting of any serious reaction from the Federal Court's ruling against filmdom's arbitration system.

Producers are ready to retain Myers in a legal capacity as general counsel with the new combo, it is said.

M. A. Lightman, MPTOA head, is quoted as desirous of having more time to concentrate on his own theatre chain; also, that the lessening of his present duties would be welcomed.

At the Union League gathering the Myers delegation was headed by Col. Cole, H. M. Richey, Al Steffen, M. Hone and Nathan Yamins. The MPTOA representatives: Jack Miller, R. R. Biechele, Frank Walker, J. J. Harwood, Dennis Hart and Lightman.

Hollywood, Dec. 10.

Motion Picture Theatre Owners of southern California, not affiliated with MPTOA, have voted to join forces with Allied States.

They await official notification of Abram Myers' acceptance of their terms.

are potent but that doesn't satisfy some of the questioners.

Many see some development, during the meeting, that was being made to head off the suits, that brought an angle into the proceedings which is the governing factor.

"Publix Opinion" on Exploitation

In "Publix Opinion" of Dec. 6, the confidential house organ of the Publix chain printed the following, headed:

"Variety" Was Right, Again!

A back-page advertiser in "Variety" recently screamed in pain that "Variety is wrong again, and most of us begled." But on the front page, "Variety" was taking its third-consecutive week whack at its job of reporting pre-Christmas merchandising efforts being executed by the big stores and mercantile interests. The sheet told about window displays that looked like theatres, of departments operated stage-fashion, of mannequins that out-"looked," the hottest of stage-mamas. They told of exploitation stunts grabbed hot off the rim of the Press Agents Old Hukum Bucket.

Probably most of "Variety's" show-business readers glanced painlessly at it, and passed on. But to imaginative theatrical press agents, it was a stinging stimulation of warning to "get hot" before theatrical exploitation goes the way of the billboards. Billboards, you may remember, were invented by the theatre, but became so successful that mercantile interests eagerly ran up their cost until they became prohibitive to show business. So show business turned to press agents instead. Now the press-agents' meetings should call it merchandising, because we personally swiped that word ten years ago from the department stores' and are being seized by the department stores.

Macy's Thanksgiving Day "Toyland Is Open" parade, viewed by three million on Broadway, is an example. Five miles long, and \$15,000 to produce, with helium-inflated rubber animals and toys floating in the air, it was a sensation that got Macy's a million dollars worth of remembered free advertising. Which, of course, will make every other New York merchant hasten to get some of the same. The practice will doubtless spread in these days of fast communication.

All of this means several things to the alert showman. If you've been apologetic and timid about permitting your merchants to benefit themselves by basking in the reflected attention-getting qualities of a film-tieup that carries matinee prices—or if you've been passing out passes for window tieups—turn about and steam up your bass voice. With present available knowledge, you ought to charge money for a tieup, same to be returned on the "incalculable" amount of your box office report. It is legitimate theatre by-product income. If you give passes for tieups, you ought to get fired.

If you haven't been taking PUBLIX OPINION's advice during the last two years and failed to let the merchants pay the cost of advertising your shows thus permitting you to spend the ad-budget saving for additional entertainment, you've been missing a big bet. If you haven't been "hot" on the REAL tieup idea up to now, get hot quick, or you'll be so antiquated in another month that your head will look like an inverted Christmas tree. If you're already a hot-shot expert at tieups which sell your tickets and make the other fellow do the work and bear the expense, then step on the gas some more. It's the only way you'll be likely to keep your job next year, because these slow starting mercantile babies work fast when once they start. Don't let their slow start fool you. The press-agents racket will be such tough going for theatres, next year, in competition with the big stores that even calling yourself a "merchandise" won't have you. Remember, these big stores buy page-ads daily in all papers, and employ hundreds of influential "letter writers" and voters and money spenders.

Mark this tip in your hat, and don't thank PUBLIX OPINION, just thank "VARIETY," and renew your subscription and change its mailing address to your home, where you'll have time to read it all, in retentive mood.

STUDIOS—CAMERAMEN STILL APART ON TERMS

Hollywood, Dec. 10.

Photographers' union and film producers are still unable to get together on details of a standard contract. Producers object to classification No. 2 setting \$150 for a 60-hour week and of 16 hours any one day and no Sunday work.

Most studio cameramen now work under classification No. 2, \$200 for a 64-hour week, with Sunday work permitted.

Issue is whether cameramen who want Sunday as a day of rest can do so by accepting \$50 less a week. Producers prefer to pay the higher scale to have the lens men on call Sunday.

H. E. Hurd, business manager for the International Photographers' local, submitted a modification whereby Class 3 men could work beyond the 16 hours maximum, with extra time either given as time off, between pictures, or paid for as overtime if the cameraman's services are desired at once on another production. Producers made a counter proposition to eliminate Class 3 and apply these terms to Class 2. This was rejected by the local's directors.

Radio's Westerns

Radio is to include westerns in its current program, the first being "Strictly Business," on which production starts this week.

Lambert Miller, chief director, will do 25 with Bill Hart, who did Radio's initial western talker, and which will possibly be in color. Rod La Rocque will star.

If You Don't Advertise in
VARIETY
You Don't Advertise

Floating Sound

Washington, Dec. 10.

Navy officials believe a sound equipment has been found which will function satisfactorily on its war vessels. Experiments have been going on with the various manufacturers. Although nothing has been announced as to results, it is known that the desired equipment is now being made.

During last fiscal year \$298,157 was spent with the picture makers for films, says the annual report of the Bureau of Navigation under which the picture service operates. In order to supply the Asiatic fleet and the special service squadron, enlisted personnel is now being assessed 35 cents per man per month to maintain the picture programs.

Ahead On Shorts

Hollywood, Dec. 10.

Warner shorts, being made at the rate of four to five a week, will be cut to one and two weekly. Most of the '29-30 schedule has been completed.

SOCIETY GIRL STARRING

Hollywood, Dec. 10.

Tiffany will do "Cheek the Boys," original by A. F. Younger, as the first starring picture for Janet Montagu.

Miss Montagu is a Chicago society girl who has had no previous experience on stage or screen.

Franklin in New York

Harold B. Franklin arrived in New York Monday. He is on his way to the opening of the new Fox theatre, Atlanta, Xmas Day.

Franklin will likely remain on Broadway for the remainder of the week.

LOVELLA WEDS JAN. 4

Hollywood, Dec. 10.

Louella Parsons has set the date. She will marry Dr. Harry W. Martin Jan. 4. Her daughter, Harriet, staff member of "Photoplay," will be here for the ceremony.



ARISTOCRATIC AMERICA

The atmosphere of Continental Europe—just as though one had stepped into the social whirl of the Riviera—a noticeable feature of a visit to the PARK LANE HOTEL, New York, the home of Aristocratic America.

Here, too, a MEYER DAVIS ORCHESTRA nightly entertains a most exacting patronage.

Shallenberger Bankrupt; Owes Much—Assets Light

Hollywood, Dec. 10.

Dr. W. E. Shallenberger, former head of Arrow Pictures Corp., filed a petition of voluntary bankruptcy in the U. S. District Court, giving liabilities as \$622,489, and assets as \$22,780.

Main creditor is Motion Picture Capital Corp., of New York, which has claims of \$128,293. Shallenberger is also indebted to the Cinema Commercial Corp., New York, for \$65,289; to Sol Hill, Manufacturers' Trust Company, \$57,879; E. C. McCullough, New York, \$56,000; International Resource Co., New York, \$53,000; Empire Laboratories, New York, \$47,402.

Other creditors include Dallas Fitzgerald, picture producer, Hollywood, \$22,500; Bay State Film Co., New York, \$15,000; Euricane Film Co., New York, \$12,700; Tannenbaum Co., New York, \$34,500; Bank of Hollywood, \$12,500; Claremont Laboratories, New York, \$12,685; Simmons Picture Corp., New York, \$11,200; Citizens National Bank, Los Angeles, \$12,500; National Evans Laboratories, New York, \$5,400; Baird Beck, Hollywood, \$5,381; Chelsea Bank, New York, \$5,381; Cromelton Laboratories, New York, \$3,049; Ritchie Lithographing Co., \$3,049; Bennett Laboratories, Hollywood, \$3,500; Lyman Howe, of Wilkesbarre, Pa., \$1,514; Beamer Laboratories, Jersey City, \$4,396; Galvantey Engraving Co., New York, \$1,050; Tec-Art studios, Hollywood, \$900; Pacific Fire Insurance Co., New York, \$1,100; Arthur Stebbins Co., New York, \$800; National Press Clipping Bureau, \$100; Lloyd Storage Co., New York, \$147; Krause Manufacturing Co., New York, \$652; B. Delgado, New York, \$690; Auferherde, New York, \$208; Apollo Stationery Co., New York, \$271; Whitehair Co., New York, \$245.

Assets are listed as home furnishings, \$250, and outstanding open accounts of \$32,530.

Almost Complete Remake; "Kelly" Cast Called Back

Hollywood, Dec. 10.

Original cast of "Queen Kelly," Gloria Swanson's film for United Artists, has been called back for a re-make. First attempt was halted after about \$80,000 had been poured in. All that will be retained of the original Von Stroheim version are a few long shots.

Members re-engaged are: Walter Byron, David Torrence, Seena Owen, George Backstern, Sarah Padden and Fred Rut.

ST. PATRICK'S DAY RELEASE

John McCormack's first talker (Fox), as yet unnamed, has been set for release next, St. Patrick's day, March 17.

The tenor has five songs in the special.

HARRY COHN EAST

Hollywood, Dec. 10.

Harry Cohn, of Columbia, leaves for the east end of this week. He is expected back here for the holidays.

Purpose of the trip not known.

A. T. & T. and the Show Biz

Reviews for Reviewers

"For your information" is the salutation to film reviewers of the Manhattan dailies. Then follows favorable trade paper previews on pictures yet to open on Broadway.

Psychology is that the advance reading will establish something of a pre-opinion before the big night arrives. Radio Pictures is the first to try it.

(Continued from page 1)

from the A. T. & T. viewpoint have already concluded a board of direction operating behind. Wall Street doors, can set and steer the necessary movements to finally capture the film industry, admittedly over 95% of all American show business at present.

In boldly stepping into the Fox situation through its subsidiaries, the picture men say it's A. T. & T., "eventually if not now."

After Others

Rumors claim A. T. & T. interests are after another large picture concern. The sought picture firm is not in any difficulty and is not dealing directly with any of the A. T. & T. bankers, but the story goes that the wire group is set on buying the company. The matter of money is the least, say, the film crowd, for didn't A. T. & T. at one time not so long ago offer William Fox \$20 million for his business? There is no confirmation of the Fox offer, but last week when A. T. & T. did step into the Fox situation, Fox owed 160 millions, half of which were liabilities and the other half commitments.

The only important picture concern reported as not at present owing any banker a dollar or an obligation is said to be Paramount. How A. T. & T. can handle the Paramount condition no one connects. Present negotiations buy Paramount through Radio Corporation of America on behalf of its sub, R-K-O, came to naught. Nor did the long reported merge of Paramount and Warner Brothers eventuate. That might have been a fore-runner of an R. C. A.-Paramount buy.

Right now AT&T has under either arm, R-K-O and Fox. With R-K-O is a picture producer, Radio Pictures, and the Keith-Orpheum chain of theatres. On the Fox side are the Fox studios and theatres and Loew's producer, Metro, besides the Loew theatre chain. The sum-up is three first line picture studio plants and nearly 1,200 theatres. Over 1,000 of these theatres are Fox controlled.

Other film companies are United Artists, Universal, Pathe, Tiffany and Columbia among the major independents.

With Warners are linked the First National studios and the Stanley theatre chain, besides Warners' own studios and houses, giving Warners four studios (Warners and Vitaphone on coast and one east, with First National) and over 300 theatres.

Universal has around 175 theatres left, the only one of the other independent producers with exhibition attached.

Leases and Licenses

Theatre men who signed Western Electric sound equipment leases within the past two years, either for theatre or studio, agreed that the devices shall revert to W. E. unless an arrangement is reached for an extension of the lease or license. This has become more prominent with the direct entrance of AT&T into the show business.

General Electric also has its own subsidiary for the theatre, RCA Photophone, whilst in other subsidiaries like the National Broadcasting Company and Victor Phonograph of the Radio Corporation (R. C. A.), AT&T may now be said to have a string on every branch of the show business, excepting the legit and vaudeville. Neither of those types is material, or necessary to AT&T's holdings.

There doesn't appear to be any alarm expressed in the trade over the open debut of AT&T as a showman. Those with hopes believe they may profitably sell when the time arrives. Others think that AT&T or its representatives will have to buy at a satisfactory price, in order that AT&T may achieve its full objective of owning the show business because the show business is now living on sound, if that is the objective. The AT&T claim is said to be that it's the boss of sound, wherever it comes from.

One or two picture company heads state there is no reason for them to sell: that it would take their business life away, but they haven't met AT&T in person as yet.

MAYNARD'S THEATRE

Hollywood, Dec. 10.

Ken Maynard will build a sound theatre in Palm Springs, Cal. It's a winter resort on the desert.

KENT FAVORS % SELLING; WARNS ON WIDE FILM

In the opinion of Sidney R. Kent, general manager of Paramount and its distribution chief, the entire picture industry will generally adopt the selling of pictures on a percentage plan within a year. Talkers and conditions resultant from sound indicate that this is the best method of booking product, according to Kent.

Kent declares that the increase in percentage booking of Paramount product alone, until it now approximates 85 percent of the business done, indicates that the trend is strongly in favor of this system. He believes that both the distributor and exhibitor are benefited and that the percentage plan is the surest way for both to discover whether they can continue doing business.

"Percentage playing is the best system because it encourages better pictures," says Par's general manager. "Good pictures will continue to get good rentals and make money for both the distributor and exhibitor, and poor pictures will do less than ever before."

Kent sees rentals remaining about the same as at present, neither getting higher nor lower, and going higher only if much added production expenses is essential. He also feels that the industry should be careful about entrance into the wide-film field, but maintains that the percentage booking plan will settle everything if wide-film and color enter the industry 100 percent.

"Everything then will depend on the box office, and if exhibitors can't make money with what's given them, their best way of finding it out will be on percentage," said Kent. "Also, the distributor will have this as a good gauge."

Paramount, with special instructions to the entire selling force, is taking under individual consideration the problems and cases of all the smaller exhibitors, with a view to selling them product on terms which will insure as far as is practical their continuance in the industry.

Paramount, it was revealed by Kent, has held almost all of the small accounts it had before sound arrived.

N. Y. to L. A.

Leo Robbins.
L. A. Young.
Mr. and Mrs. Bert Wheeler.
Moe Silvers.
Bobby Crawford.
Mr. and Mrs. Jack Warner.
Mr. and Mrs. Darryl Zanuck.
Lotti Lodi.
Wm. Bleeker.
Harold Rodmer.
Jusette Macdonald.
Arthur Hornblow, Jr.
Harry D'Arrast.
Sidney Howard.

L. A. to N. Y.

Paul Weber.
Sig. Bosley.
Lowell Sherman.
Jack Cohen.
Walter Donaldson.
Warren Nolan.
Walter Donaldson.
Robert Vignola.
Sidney Olcott.

PAR. UP, HELPS FILM STOCKS

Short of Story Material On Coast; Freelance Boys Shed 'Poison' Title

Hollywood, Dec. 10. Scarcity of talker material has the producers scratching their heads. Many admit they are up against it, and the army of free lance writers, who took the slap when sound bowed in, are snickering up their frayed sleeves. It looks as if the author of originals is going to get a strong chance to come back. This especially bears on musicals.

Lounge room of the Writers' Club has been as merry as a doctor's waiting room. But things are looking up. The Hollywood author can once more now get past the office boy, and he's welcome in the scenario editor's office. Three months ago he was poison.

Shows opening in New York are just a weekly reminder what the studios can expect from the stage for material. And when a play looks favorable there's a rush.

Story deficiency has been filled lately by digging up old silent pictures and re-shooting in dialog. But the producers admit there's a limit and that it has almost been reached.

Lab Boys After Film. Editors to Join Local

Hollywood, Dec. 10. Film laboratory technicians have organized as Local No. 683 of the I. A. T. S. E. (stage employees), with Carl Kountz, business manager.

Movement to bring film editors into the union is being conducted with much secrecy. Meeting to discuss further organization is called for next week.

Members of the defunct Film Editors' Club are interested.

RADIO LOADING UP

New Projection Room for Wide Angle Film

Hollywood, Dec. 10. Radio will build a new theatre on its lot to be used exclusively for the showing of its wide film. Studio expects to have the building completed by Feb. 1.

First over-sized feature is "Dixiana" with equipment on the way from the Spor-Bergers plant.

Expansion program calls for the quadrupling of the electrical apparatus. Three 22-ton generators, the biggest to day in the picture business, are en route from General Electric.

Two more power houses are to be built on the lot and two power lines, each carrying 33,000 volts, are being laid to connect with local power.

Cambria's Shorts

Frank Cambria, Public stage producer, has started an experimental series of short shorts at Paramount's L. I. studios. Atmospheric and scenic ideas, with talent employed as in the orchestral productions, originally inaugurated on Public stages.

First of these shorts, carrying a Chinese motive, was shot by Cambria last week. He will make two others before the first of the year. It okay, they will be continued.

U'S JAN. HALF-DOZEN

Hollywood, Dec. 10. Universal will put six pictures into work during January. Group planned include "Cohens and Kellys in Scotland," "The Storm," one each for Hot Gibson and Ken Maynard, "What Men Want" and "Land of Song."

Evelyn Brent Freelancing

Hollywood, Dec. 10. Evelyn Brent, who leaves Paramount Dec. 31 after a long association, will freelance. Miss Brent has already arranged with Columbia to be starred in three pictures.

NO SPLIT NOW, \$4 LIKELY SOON

Fox Backward—Shubert
New Low, 11 1/2%—Par in
Run-up Before News Came
Out, Holds Most of Gain
Radio Sensational Per-
former—New Top at 46
as Young Asks for Com-
munications Monopoly,
With Gov't Supervision

WARNER DOES WELL

Amusements were mixed yesterday, but generally steady in a confused market of alternating dips and bulges, apparently representing the operations of the market's sponsors, content to hold current levels for the time being, after the chilling setback of late Monday.

High lights among the amusements were:

Paramount jumped above 56 just before the announcement that there would be no split up of stock, but instead Pres. Zukor would recommend a \$4 rate instead of current \$3 at the Feb. dividend meeting.

Radio was a sensational performer, running up to a top of close to 48, up 5, based probably on J. H. Meehan's operations while Owen D. Young, chairman of the Radio Corp. board, was telling a Congress committee the necessity for an American communications monopoly, under government sponsorship.

Yesterday's Prices

Leading Amusements			
Sales.	High	Low	Last.
2000 East. Kod. 1895	1835	1875	1875
4100 Fox	54 1/2	51 1/2	52 1/2
2200 Loew	49 1/2	48 1/2	49 1/2
7000 Par.	53 1/2	52 1/2	54 1/2
1000 Pathe A.	8 1/2	7 1/2	7 1/2
224000 RCA	47 1/2	41 1/2	47 1/2
600 Shub.	12 1/2	11 1/2	11 1/2
4400 Warn.	45 1/2	42 1/2	44 1/2
25300 RKO	21 1/2	20 1/2	21 1/2
Bonds			
5000 Pathe	62 1/2	60	60
10000 Shub.	63 1/2	60	60
3000 Fox	97 1/2	97	97 1/2
900 Gen. Bq.	33	32	33

ship if possible—under government ownership if necessary.

Shubert went to a new low for all time of 11 1/2 on the sale of a block during the afternoon.

Warner Bros. showed more pep than in a long time, probably taking on a more cheerful attitude in sympathy with the activity in Paramount.

Fox continued under pressure, easing around 2 o'clock to 52 flat on considerable volume, new low on the movement.

RKO prospered with the better fortunes marketwise of Radio, holding around 21 with narrow moves up and down.

Pathe New York studio fire, reported promptly on the news ticker, brought selling there. "A" stock dropped to around 7 from above 8. Opening was slightly off, but excellent in the face of the previous close: day wore through with minor ups and downs and finished with a moderate upturn representing covering of the earlier experimental shorts.

Review to Monday Close

Something of yesterday's uncertain tendency was rather broadly forecast in the closing half hour of Monday, when Steel, backbone of the run-up, broke under heavy offerings from 189 to 179 and everything in the list, which earlier in the day had broken through old tops easily, followed suit.

During the advance that started early last week and ran right up to the last hour Monday, the amusements took only moderate part. In consequence they were not seriously affected when the over-

You Can't Show That

Hollywood, Dec. 10. (Cuts by various censors from comedy shorts)
Horse falling in steeplechase, unless it gets up.
Cow on roller skates.
Tacks thrown in path of pursuing lion.

Man using magnet to extract necklace from woman's neck.

Man setting fire to a saloon. Roulette wheel in action. Cutting electric light and telephone wires.

Man letting gas out of auto tank. View of cards in boot in poker game.

Can't call anyone in dialog or by title—a big sap, spare tire, punk, loafer, bum, old fool, she's a boneless herring, this is a Scotch kidnapping, tough egg, son-of-a-gun. Dice shooting where money is shown.

Strip poker games. Labels on bottles such as chloroform, castor oil, dynamite, turpentine, sleeping tablets, beer, goat gland, itch powder, milk of magnesia. Nose thumbing by any person or animal.

N. Y. STUDIOS ACTIVE AGAIN

New York studios are presently more active than at any time since spring. Among those getting a break are the extras. Paramount is using many of them, Pathe quite a few, Warners ditto, Weiss Art-class employed 50 for several days last week, and a scattered few find chores in the occasional shorts made in the indie plants.

Launching its ambitious schedule on shorts, Paramount has made one featuring Herman Timberg, another with a flock of Chinese talent, and a two reeler with Gilda Gray, Walter Fenner, Alexander Lovejoy, Ida Burt and Rosamond Johnson, Dudley Murphy, recently at the RCA Gramercy studio, directed the latter.

At Pathe

Walter Brooks, Harry Delmar and George LeMaire are producing at Pathe, with Arch Heath directing for Delmar and Brooks, LeMaire doing his own directing. C. B. Maddock and Gordon Bostock, also affiliated with Pathe as short producers, will not be active again until Jan. 1. Al Shean (Gallagher and Shean) made a short there last week.

Two features are currently shooting, "The Big Pond," with Maurice Chevalier, Claudette Colbert, George Barbier, Marion Ballou, Andree Corday, Frank Lyon, Nat Pendleton and Elaine Koch at Paramount; and at Weiss Artclass, "Our Pleasant Sin" is under way.

Weiss Bros. is making the most pretentious production effort of its career. Irvin Willat, director, and June Collyer, featured, were brought from the coast for this picture, which includes, from legit, Charles Townbridge, Betty Gard, Sam Ash, Elouise Taylor, Charles Starrett and the Diplomats, quartet. E. B. Marks Music Co. is providing four songs for the Weiss picture, "In Each Other's Arms," "There's Goin' In," "Love's Lullaby" and "Hello, Margaret."

Frank Melford is assisting on "Our Pleasant Sin" and at Paramount Hobart Henley has Bertram Harrison, legit stage director, for the dialog.

Two features are on the future list at Paramount, "Young Ma of Manhattan," next, with Charles Eugster, Richard Arlen, and Claudette Colbert. This is to be both director, and "supervised" by Manta Bell. After that, B. F. Fineman will supervise and Victor Schertzinger will direct a Helen Kane starring picture titled "Dangerous Nan McGrew."

Robert Fressnell is doing the script on "Young Man of Manhattan."

Seek Coast Studio

After experimenting with picture production in their 48th street studio, New York, for the past year, the Schlessingers are reported having decided it inadequate for anything but shorts and commercials.

M. A. Schlessinger is supposedly now en route to the Coast to locate a studio in which to turn but full length features with the DeForest recording system.

BEHIND SCHEDULE

Hollywood, Dec. 10. Five weeks of scheduled shooting time for "One Mad Kiss," Jose Mojica's operetta for Fox, is up, with approximately two-thirds of the film yet to be shot. Technical difficulties on sound blamed.

Picture must be completed by Jan. 1, as the singer has concert dates in the east. Cast is officially through, but pay for remaining scenes will be charged to "retakes." Marcel Silver directing.

Whystock Goes Tiffany

Hollywood, Dec. 10. Grant Whytock, assistant to Hunt Stromberg at M-G, jumps to Tiffany as assistant production manager under Phil Goldstone.

If You Don't Advertise in

VARIETY

You Don't Advertise

'Kiss' \$29,000 in L. A.—Town's Slump Lloyd Ends 'Danger's' Stay for 2d Runs

(Drawing Population, 1,500,000)
Weather: Rain
Town slumped generally last week but there were individual box office performances of note. "The Kiss" made enough buzz to gather \$28,000 at Loew's State, a Garbo strong spot. Harold Lloyd refused to allow "Welcome Danger" to hold a fourth spot after an unexpectedly good third stanza at the Paramount because of a desire to protect subsequent runs against downtown milking.

Estimates for Last Week
Boulevard (Fox) "Shanghai Lady" (U) (2,184; 25-50). Okay for neighborhood; \$7,800.
Carthay Circle (Fox) "Rio Rita" (Radio) (1,500; 50-\$1.50) (3d week). Average good for house and length of engagement; \$15,000.
Chinese (Fox) "Condemned" (UA) (2,028; 50-\$1.50) (1st week). Opened Thursday night to \$5 top with around \$3,500 in house; radio broadcast evidently scared away some of the studio mob as at attendance light in view of concentrated publicity; four day total, \$14,300.

Criterion (Fox) "It's a Great Life" (M-G) (1,600; 25-75) (2d week). Three days enough for Duncan picture; last week \$13,000; "Hallelujah" (M-G) in Saturday for second downtown run; previously at Palace for \$150.
Egyptian (UA) "The Virginian" (Par) (1,800; 25-75). Big here at \$13,200 following smash downtown run at Paramount in November.
Palace (Fox) "They Had to See Paris" (Fox) (1,150; 50-\$1.50) (2d week). Popularity of this one has been commensurate with price; got \$2,200 last week and another to go on second reserved seat engagement.

State (Loew-Fox) "The Kiss" (M-G) silent, (2,042; 25-51). Did \$29,000.

Paramount (Publix) "Welcome Danger" (Par) (3,595; 25-75) (3d and final week). Collected \$27,000 on third week for about \$100,000 on engagement; star vetoed fourth week on behalf of second and third runs.

R-K-O—(Par) "Her Private Affair" (Pathe) (2,950; 30-65). Vaude back and no sensation; \$17,000.

United Artists (Pub-UA) "The Teaspoon" (UA) (2,125; 25-35) (5th and final week). Extremely good showing; quit to \$12,200.

Warners (Downtown) (WB) "Evidence" (WB) (1,600; 50-75). Solid first week, \$16,000; about equalling Warners' expectations when giving it short booking.

Warners Hollywood (WB) "Great Divide" (FN) (2,715; 25-75) (1st and final week). Another stop-gap; average \$10,000. "Show of Shows" (WB) Dec. 22 at Downtown Warners instead of here.

"RITA" TACOMA RECORD

\$13,800 at RKO—"Mighty" Good at \$4,300—"Footlights" Fair

Tacoma, Dec. 10.
(Drawing Population, 125,000)
Weather: Rain

"Rio Rita" at \$13,800 broke the RKO record last week.

Estimates for Last Week
Pantages (RKO) (1,500; 50-60)—"Rio Rita" (Radio). Mat price up two bits; no vaude; \$13,800, record.
Blue Moose (Hamrick) (650; 25-50)—"Footlights and Fools" (FN). Fair at \$5,000.

Rialto (Fox) (1,250; 25-50)—"The Mighty" (Par), \$4,300.
Colonial (Fox) (850; 25-35-50)—"Imagine My Embarrassment" (Fox). Did \$2,800.

Cut Premiere Top

Hollywood, Dec. 10.
After "The Rogue Song" at the Chinese, which follows "Condemned," \$5 openings will be a step of the past at this house. The \$5 premieres have not gone big of late, receipts on the last two openings here not exceeding \$3,500 in a house which seats 2,100.

Fox Coast figured \$2.50 in future, with this scale also applying to the Carthay Circle.

MONTREAL 'WAY OFF'; 'COLLEGE' BEST, \$17,500

(Drawing Population, 600,000)

Weather: Very cold

Montreal, Dec. 10.

Everything flopped, and likely because of Christmas shopping. People now skiing and skating instead of theatering, too. About three weeks before the winter usually starts in this burg. Isn't confined to pictures, as the drive for Jewish charities is \$100,000 short, and even hockey crowds aren't so good.

Palace led the main stem with \$17,500 on "So This Is College." Too many college stories recently, though this one above average. "The Virginian" provided something comparatively new and looked at first like taking all the coin in town. But it collapsed, totalling just a fair \$15,000.

Considerably mauled by the censors, "Her Private Affair" went over fairly well at the Princess for around \$10,000. Vaude took nearly all the gross of \$10,000 at the Imperial. "The Wagon Master" not counting for much. Orpheum, on first week in sound, scored fairly well with "Broadway Scandals," collecting close to \$5,000 with 50-cent top. Neighborhoods all below normal.

Estimates for Last Week
Palace (FP) (2,700; 40-75)—"So This Is College" (M-G). Better than usual college picture, but fans fed up; just about \$17,500.

Capital (FP) (2,000; 40-65)—"The Virginian" (Par). Best in town, but nothing could bring the fans in; \$16,000 much below what it would have grossed in normal week.

Loew's (FP) (3,200; 35-60)—"Reckless" (Sherlock Holmes) (Par). Popular house only just held up against general slump; low at \$14,000.

Princess (CT) (2,300; 30-55)—"Princess" (Pathe). Censors mauled this one, but went over fairly; \$10,000.

Imperial (FP) (1,900; 35-60)—"Wagon Master" (FN). Vaude good enough to make around \$10,000.

Orpheum (CT) (1,200; 40-50)—"Broadway Scandals" (Col). Had bad luck to open sound in poor week, but fans supported to about \$5,000.

Roxy (Ind) (600; 50)—"Princess and Dancer" silent (World-Wide). Fair; around \$3,500.

M-G's 'College' at \$4,900; 2 WB's \$7,000—Denver

Denver, Dec. 10.

(Drawing Population, 400,000)

Weather: Snow and Cold

Three-day storm and severe cold didn't help grosses.

"Rio Rita" pulled exceptionally well for a second week at the Tabor in spite of the weather.

"Gold Diggers" sent to the America after three weeks at the Aladdin, continued to draw and the Rialto pulled well with "So This Is College" (M-G). Kids flocked to this one and ran gross to \$4,900.

Tabor (Indie) (2,200; 25-40-60-75)—"Rio Rita" (Radio) (2d week). With fair weather might have beaten house record of \$18,000 of first week; second week strong at \$12,000.

Estimates for Last Week
Aladdin (Indie) (1,500; 35-50-75)—"So Long Letty" (WB). Better than last week; \$7,000.

America (Indie) (1,500; 20-35-50)—"Gold Diggers of Broadway" (WB). Good enough to hold over; \$7,000.

Denham (Indie stock) (1,800; 25-50-75-1)—"A Free Soul". Not so good; \$3,900.

Estimate (Publix) (2,300; 25-40-65)—"Half Way to Heaven" (Par). Just an average week; \$18,500.

Rialto (Publix) (1,040; 25-40-50)—"So This Is College" (M-G). Kids flocked to this one and ran gross to \$4,900.

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JOE BROWNING

Presenting

"A Timely Sermon"
Assisted by Joe Browning, Jr.
This week, Dec. 6, State Theatre, Cleveland, in Charles Nigge-Meyer's "Matrimon Follies."
Directed by Lastfogel, Harry Lonetsky, William Morris Agency, R.-K.-O. direction, Morris & Feil.

'Flight' at \$31,000, 'Glorifying' \$29,000 In Dismal Philie

Philadelphia, Dec. 10.

Expected and traditional pre-holiday slump hit last week and result was that grosses eased down from \$3,000 to \$15,000, depending on capacities. Only one or two exceptions.

Mauburn typified the situation with a drop from \$5,000 to \$4,000 on "Marianne," despite good notices.

But the crash of the week, and one of the surprises of the season, was "Paris" at the Stanley. This one opened strongly, Thanksgiving held satisfactorily Friday, but after that it slid sharply, and was taken out in the middle of last week after \$15,000. Shortest run of any picture at the Stanley since it changed policy a year and a half ago.

"Rio Rita," completing a six weeks at the Erlanger, slid off alarmingly to less than \$16,000. "Disraeli," in its sixth and final week at the Aldine, dropped to \$13,500 and was taken out Saturday night. House will be dark two weeks. "General Crack" following Christmas day.

Exceptions to the slump were the Fox and the Boyd. Former had "Flight," which got nice notices and looked so strong at the start that it was figured a possible holdover. However, that idea was dropped later, although week was better than \$1,000, exceptionally good for an off week. "Glorifying the American Girl," although panned by most of the reviewers, got off to a good start at the Boyd for just under \$29,000.

The Little Arcadia, indie house, reported fine trade with its first picture, "Cockeyed World." For a 600-seater, looking pretty good.

Estimates for Last Week
Mauburn (4,800; 35-50-75)—"Marianne" (M-G). Big disappointment and reflected general slump; off \$16,000 to \$4,000. Lowest in almost two months here.

Fox (2,000; 60)—"Flight" (Col). Good trade and almost strong enough to warrant a second week; decided against at last minute; \$31,000.

Aldine (1,500; 50-75-150)—"Disraeli" (WB) (3d week). Engagement ended Saturday night, and satisfactory; way off to \$13,500.

Fox-Locust (1,800; 150)—"Sunny Side Up" (Fox) (6th week). Another long stayer which slid; but still looked strong enough to ride through to holidays, and perhaps longer; \$14,000.

Erlanger (1,900; 35-50-75)—"Rio Rita" (Radio) (6th week). Another that dipped strong enough to ride \$16,000 and engagement ended Friday night, "Jazz Heaven" (Radio) following.

Earle (2,000; 60-75)—"So Long Letty" (WB). Around \$20,000, \$5,000 under recent average.

Boyd (2,400; 35-50-75)—"Glorifying the American Girl" (Par) (1st week). Although panned by dailies, business good at \$29,000.

Stanley (3,700; 35-50-75)—"Paris" (FN). Big disappointment.

Stanton (1,700; 35-50-75)—"Four Feathers" (Par) (2d week). Off to \$8,000 in second and last week of second run.

Karlton (1,400; 50)—"A Most Im-

Hunt Film Capacity in Chi, \$10,000; 'Sweetie' Out 2d Wk.—Chicago \$54,450

'LOVE PARADE'S' FRISCO HOUSE RECORD, \$23,300

San Francisco, Dec. 10.

In the small St. Francis "Love Parade" was the b. o. winner of the week, capping all previous intake records for this theatre. Starting time showed ahead to nine a. m. and sattness as heavy as night. Practically all femme trade, but plenty of it.

Other two Public houses didn't fare so well. "Footlights and Fools" at Granada, very light, and "Taming of Shrew," California, for a second week, slipped to average. Fox, with "The Kiss," drew heavy opening trade, but slumped.

Easy got a surprise when "Gold Diggers" was announced to hold over again. Sudden spurt caused management to hold for all six weeks.

"Rio Rita," in six weeks at the Orpheum, has grossed \$100,022.

Estimates for Last Week
Fox (Fox) (5,000; 60-65-75-11)—"The Kiss" (M-G). Opened surprisingly big, but slumped as week progressed; \$32,000; not enough here.

Warfield (Fox) (2,672; 50-65-90)—"Cockeyed World" (Fox). Still showed pulling power in fifth week; off, but \$15,000.

Granada (Publix) (2,698; 35-60-65-11)—"Footlights and Fools" (FN). A dud; opened light and rest of week poor; closed to \$14,000.

California (Publix) (2,200; 35-60-65-90)—"Taming of the Shrew" (M-G). Second week a disappointment; attendance about that of ordinary subject, \$18,900.

St. Francis (Publix) (1,375; 35-50-65-90)—"Love Parade" (Par). Sensation of the town night business; missing business of femme unpromoted; copied record of house, \$23,300.

Orpheum (RKO) (2,270; 50-65)—"Rio Rita" (Radio). Bowled out after six weeks, first six days, \$10,000; originally booked for three weeks.

Embassy (Wagon) (1,365; 50-65-90)—"Gold Diggers" (WB). Announced to leave, took sudden spurt and held for eighth week; \$10,000.

Davies (Wagon) (1,150; 35-60-65-90)—"Mr. Antonio" (TIF). Carrillo's name a draw here; feature looked promising; \$8,300.

Casino (Ackerman & Harris) (2,400; 40-50)—"Song of Kentucky" (Fox), stage show. Opened fairly well; good territory; with stage show aid, \$10,000.

WASH. FEELS PRESSURE;
'PRIVATE AFFAIR' \$6,500

Washington, Dec. 10.
(White Population, 450,000)

Weather: Very cold

Lower mess of grosses recorded in months. Christmas is almost here. Loew houses, with Par. films, were the only two showing anything in the way of business. This was credited to "The Mighty," at the Palace, and "The Virginian," at the Columbia. Latter held for a second week.

"Welcome Stranger," at the Met, had the kids back in school and the second week was not so hot. Fox had "Seven Faces" and Paul Muni in person for a fair total.

Estimates for Last Week
Columbia (Loew) (1,235; 35-50)—"The Virginian" (Par) (1,235; 35-50). Nice week to considerable interest; about \$14,000 and holds over.

Earle (S-C-Warner) (1,500; 25-50-75)—"Evidence" (WB) (2,225; 35-50). Not so good; picture originally booked for the Met; favorable comment, however; just over \$10,000.

Fox (Loew) (1,500; 25-50-75)—"Seven Faces" (Fox). Paul Muni in person (3,434; 35-50-75). About average at something like \$16,500.

Met (S-Warner) (1,500; 25-50-75)—"Welcome Stranger" (Par) (1,585; 35-50-75). One week a decided drop; just about half of first stanza; maybe \$9,800.

Palace (Loew) (1,500; 25-50-75)—"The Mighty" (Par). Stage show. \$2,853; 35-50-75. House back in stride; Bancroft a bet here; \$22,000.

Rialto (Loew) (1,500; 25-50-75)—"Her Private Affair" (Par). (U-78); 35-50. Pathe films setting something above normal here; Ann Harding credited with the \$15,000 addition in \$6,800.

RKO (Keith's) (1,500; 25-50-75)—"Rio Rita" (Radio) (4,022; 35-50). Fifth week and no complaints; \$7,500.

St. Francis (Publix) (1,375; 35-50-65-90)—"Love Parade" (Par). Fairly good at \$4,500.

Arcadia (500; 30-50)—"Cockeyed World" (Fox). New indie house reported fine start with third downtown showing of this comedy; around \$5,500 at pop scale.

Chicago, Dec. 10.

Successful freak items last week. One was a Siamese pair at the State Lake, and the other the indie "Hunting Tigers in India" at the Studebaker. Chicago had its best week in months at \$54,450 for "Un-

"So This Is College" gave the Orpheum but \$32,200, and "Sweetie" folded in its second week at McVicker's to a bad \$28,700.

Three long run houses changed pictures last week. At McVicker's "Disraeli" stays until Christmas, "Gold Diggers of Broadway," after three excellent weeks, slumped suddenly on its fourth; Rosevelt stands and was yanked, "Romance of the Rio Grande" substituting. "Trespasser" left after a profitable stay, and "Three Live Ghosts" replaced at the United Artists.

"Racketeer," at the State Lake, played second fiddle to the Godine Twins, although the picture drew fair notices. "Rio Rita" has one more week at the Woods, to be replaced by "Great Gabbo." Indie picture is booked in for only 11 days and the city will have the house just before Xmas. "Gabbo" then scrams for "Vagabond Lover," which will come in to grab the holiday gross.

Estimates for Last Week
Chicago (Publix-B & K)—"Un-

timed" (M-G), stage show (4,400; 50-55). Surprised with \$54,450; best for house in months.

McVicker's (Publix-B & K)—"Sweetie" (Pathe) (1,155; 50-55). Among many disappointments of the year; flopped at long run spot, doing but \$26,700 in second week and out; about an \$8,000 dip.

State Lake (Loew-Fox) (Fox) (1,120; 50-75). Return to the loop and satisfactory; \$4,200.

Oriental (Publix-B & K)—"So This Is College" (M-G), stage show (3,450; 50-55). House has been in a bad slump for more than a month; this film couldn't do anything about it; good notices but little response; \$22,200.

Orpheum (Warner) (1,500; 50-75)—"Forward Pass" (FN) (799; 50-75). Names of Doug Fairbanks, Jr., and Loretta Young credited. Very good at \$49,000.

Roosevelt (Publix-B & K)—"Gold Diggers" (WB) (1,500; 50-55). Suddenly slipped five grand on fourth week, but still good; \$10,000 for pictures jammed up for dates; \$17,350. "Romance of Rio Grande" (Fox) current.

Pathe-Lake (RKO)—"Racketeer" (Pathe) (1,500; 2,700; 50-75). Siamese Twins gave this house excellent money week; better than usual, \$31,000.

McVicker (Insull)—"Hunting Tigers in India" (Talking Pict Epics) (1,298; 50-\$1.50). Money honey of town at present; drew raw notices and perfect response next six days; a cash picture; \$10,000; usual auspices a big factor.

United Artists (Publix-UA)—"Trespasser" (UA) (1,700; 50-55). Consistent; \$10,000; \$10,000; dropped near the line in final last week; \$18,500.

Woods (RKO)—"Rio Rita" (Radio) (1,200; 50-55). Stays seven more days to make it eight weeks; \$14,000.

NO VARIETY TO PTLD.
FILM HOUSE BOOKINGS

Portland, Ore., Dec. 10.

Town full of film comedy last week. Due to runs, bookings have got out of line. Result is all drama and week, and all comedy the next.

The only serious picture, "Madonna of Ave. A.," at the Blue Moose, did better than ordinary on that account.

Estimates for Last Week
Broadway (Fox) (2,500; 25-50)—"So This Is College" (M-G). Good program comedy film; \$12,000.

United Artists (Parker-Fox) (1,200; 25-50)—"Marianne" (M-G). Register okay; \$10,000.

Alder (Parker-Fox) (1,200; 25-50)—"Married in Hollywood" (Fox). Operetta proved good program; \$4,500.

Portland (Publix) (3,500; 25-60)—"Paris" (FN). Just light; \$7,100.

Rialto (Publix) (2,000; 25-60)—"Most Immortal Lady" (FN). All right; \$4,000.

Music Box (Hamrick) (2,000; 25-50)—"The Sap" (WB). Laugh getting went well; \$8,500.

Blue Moose (Hamrick) (800; 25-50)—"Madonna of Ave. A." (WB). Only dramatic film in town; ok at \$4,500.

Orpheum (RKO) (2,000; 25-60)—"Oh, Lady" (Radio) and vaude. Fair for \$10,500.

Oriental (Tebbetts) (2,700; 25-35)—"Evangeline" (Back for re-run; not bad at \$10,000).

Duffin (Duffy) (1,400; 25-1.25). Duffy Players in "That Ferguson Family." Steady; \$4,700.

Bargain Xmas Gift

VARIETY

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Nothing beats "Variety" for a steady present to show folks, friends or relatives interested in the show business at home or abroad

One Year's Subscription (Regular Price), \$10

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HOLDS GOOD UNTIL NEW YEAR'S

Love Parade Takes Cri Top, \$20,500; Par \$67,500; Cap \$73,600; Roxy \$96,200

Didn't take long for "Love Parade" to pass a given point, that point being the high-water mark for receipts at the Criterion at \$20,500. Last week the Chevalier picture was about the only Broadway attraction, \$2 or grind, with the exception of "Shrew," which unmistakably indicated command of the December situation.

Even the Fairbanks-Pickford picture, after taking the opening weekend record at the Rivoli, failed to equal existing figures for the complete week. Elsewhere grosses were spotty, although not bad enough to call for lull.

"Apples" stumbled at the Paramount on \$67,500, and "The River," at the Roxy, was not distinguished with \$96,200. By advancing its opening day, "Thanksgiving, Deeds," secured the double advantage of a new attraction on a holiday, giving "Forward Pass" a natty \$38,500. Little change in the 12 section, "Disraeli" in the Smaller Central, is holding up, while "General Crack" started neatly.

Estimates for Last Week
Astor—"Hollywood Revue" (M-G) (1,120; \$1-42) (17th week). This week and next, around \$11,000.

Carroll—"Rio Rita" (Radio) (988; \$1-42) (10th week). Will go right through holiday, "The Deck" (Radio) not ready before January; on ninth week, around \$14,000.

Capitol—"Untamed" (M-G) (4,620; 25-50-\$1.60). At \$73,600, okay; expected to stay two weeks. "Song of Love" (Col) (400; 25-50-\$1.60).

Central—"Disraeli" (WB) (982; \$1-42) (10th week). Lessened capacity will be felt; apparently still all right; beat \$17,500.

Cohan—"Hunting Tigers" (Col) (1,400; \$1-42). No surprises as "Simba" (Weisfeld-Wilson), but to be handled outside New York by Capitol; opened Monday.

Colony—"Hearts in Dixie" (WB) (1,900; 35-50-\$75). Dolores Costello picture fair here; \$12,500.

Criterion—"Love Parade" (Par) (892; \$1-42) (4th week). Among season's big pictures; climbed to \$20,500, well over house record.

Embassy—"Newsreel House" (Fox) (658; 25-50-\$1.60). Spurred last week with credit given to Army-Navy Dime club; around \$9,000.

Gaiety—"Silly Hawley" (Fox) (808; \$1-42). Sudden decision brings in air picture for flash Broadway showing before Fox lease expires at end of month; "Sunnyside Up" finished ninth week to \$15,200; could have gone two months more; "Hawley" opens tonight (Wednesday).

Globe—"Vagabond Lover" (Radio) (1,065; \$1-42) (3d week). Radio experimenting by turning house into extended run; non scale similar to Rivoli and Rialto; "Dance Hall" (Radio) opens Saturday; "Vagabond" around \$13,000.

Paramount—"Appause" (Par) (3,665; 35-50-\$1.42). Helen Morgan picture; record rising importantly; lowest in season to date, \$67,500.

Rialto—"The River" (WB) (2,000; 35-50-\$1.60). Fifth week brought first big drop; \$23,300.

Rivoli—"Taming of Shrew" (UA) (2,300; 35-50-\$1.60). 2d week. Very good; at the first count for Fairbanks-Pickford joint production.

Roxy—"The River" (Fox) (2,605; 50-75-\$1.60). Better than previous week, but no bouquets; \$96,200; picture was at Gaiety last season at \$2; revamped with dialog added.

Strand—"Forward Pass" (FN) (2,900; 35-50-\$75). Last count for Fairbanks-Pickford joint production.

Warner—"General Crack" (WB) (1,360; \$1-42) (2d week). Came in Dec. 3; comment generally favorable, although not unanimous; in four days \$15,000.

Winter Garden—"Show of Shows" (WB) (1,494; \$1-42) (4th week). Spurge and exploitation value counts in draw; figured into January; last week, \$25,300.

Met \$19,900, B'klyn

Brooklyn, Dec. 10. Drab weather, and maybe the approach of Xmas, kept many away from the local emporiums last week. Paramount led the list, with its downtown group with "Appause," landing for \$48,900. Fox suffered with "The River," which was at the Rivoli. "Phantom in the House" (WB) (1,400; 35-50-\$1.60). Picture went fair; maybe \$25,000. "The Kiss" (M-G) (1,300; 35-50-\$1.60). Fair.

Fans Never Give Up

According to late statistics on fan mail by Paramount, a considerable amount is still coming in for Rudolph Valentino, dead three years.

\$13,000 FOR TOUGH FILM IN TOUGH GOING

Toronto, Dec. 10. (Drawing Population, 800,000)

Weather: Cold and snow. "Cock Eyed World" playing a second week in bad weather and facing reviews which slung the word "vulgar" about loosely, led the town at \$13,000, with a \$500 lead over "The Gambler" at \$12,500. "His Glorious Night," at Loew's. A week of high wind and snow, and with Christmas on the horizon, it held tough. But business built from a slow start.

Uptown didn't expect wonders from "They Had to See Paris," and was satisfied with something over \$10,000. Jack Arthur, manager here, now coming back to production in a small way, increasing the orchestra to 30 men. The Roxy may change hands if the suggested Fox-Loew-Metro Corp. of Canada comes into being. It is owned by Loew but leased to Famous Players.

"Married in Hollywood" was just another picture at "Pantages." About \$9,000. During the week Arthur Cohen, managing director of Famous Players, denied rumors that the proposed 4,500-seater would not be erected. He said tenants occupying the buildings soon to be turned down had already been notified to vacate, and wrecking would start in March.

Estimates for Last Week
Tivoli (FF)—"Cock Eyed World" (Fox) (1,400; 35-75). Strong on second week at \$13,000; no particular help or competition; held over.

Loew's—"His Glorious Night" (M-G) (2,300; 30-60). Good at \$12,500, with fair stage show; matinees strong, with Christmas shoppers anxious to rest the dogs.

Shea's Hippodrome (FF)—"The Gambler" (Pathe). H. B. Warner personally popular here, with stock market and well exploited, did nicely at \$12,500.

Uptown (FF)—"They Had to See Paris" (Fox) (3,000; 30-60). Nothing hot at \$11,000.

TWO HOUSES \$23,700

Buffalo, Dec. 10. (Drawing Population, 500,000)

Weather: Clear. Takings were of another notch at downtown theatres last week. Secular feature was that the three downtown Shea houses were all about the same.

Estimates for Last Week
Buffalo (Publix) (3,800; 30-40-65). "The Kiss" (M-G). Far from exciting; \$23,700.

Hipp (Publix) (2,400; 40-60). "Three Live Ghosts" (UA). Nick Lucas and vaude. Good week. Lucas getting most of the credit; \$19,500.

Century (Publix) (3,400; 40-60). "The Virginian" (Par). First week at Orpheum; held for another week; \$23,700.

Great Lakes (Fox) (3,400; 25-35-50). "Untamed" (M-G). Just another bill; under \$12,000.

Lafayette (Ind) (3,400; 40-60). "Tanned Legs" (Radio) and vaude. Good show but without returns; around \$11,000.

'Shrew' Fell Off in Seattle, \$16,500; 'Disraeli,' 3d Wk.; 'Letty,' \$9,200; Good

Seattle, Dec. 10. (Drawing Population, 525,000)

Weather: Fog. Douglas and Mary did their stuff in "Shrew" to fair box office but not too much praise at the Seattle. "Rio Rita" had good second week at Orpheum, with value resuming next week. "Disraeli" had fair third week at the Music Box. Older folks and students strong for it.

Estimates for Last Week
Seattle (Pub) (3,100; 25-60). "Taming of Shrew" (UA). Started out like record-breaker but off over week-end; \$16,500.

Fifth Ave. (M-G). Greta was it; \$15,100.

Fox (Fox) (2,500; 25-60)—"Mari-



ROSITA MORENO

Now in "Pleasure Bound." The Chicago "Daily News" said: "Rosita Moreno has divine rhythm and faultless art. The audience immediately takes her to its heart and the applause is loud and vehement. Again and again she is recalled."

Direction

RALPH G. FARNUM

1560 BROADWAY

XMAS SLUMP EARLY; 'SHREW' \$30,000, PIT

Pittsburgh, Dec. 10. (Drawing Population, 1,000,000)

Weather: Fair and Cold. Another lightweight week. Looks like Christmas slump is early.

"Taming of the Shrew" led the town at the Penn but \$30,000 indicates no more than ordinary strength. Personal appearance of Charlie King must be credited with some of the draw.

Stanley pulled Pauline Frederick's name out of all billing for "Sacred Flame," using Conrad Nagel and Lila Lee instead. Whether strategy or picture responsibility, house picked up slightly to about \$25,250. "Disraeli" went out of the Grand in second week to a poor \$12,750, helped considerably by cut rate student tickets.

Estimates for Last Week

Stanley (Loew's) (3,600; 25-35-60). "Sacred Flame" (WB). At \$25,250 and everybody happy; Pauline Frederick, though starred in press sheets, eliminated entirely from billing, due to previous "Evidence"; notices lauded Miss Frederick exclusively.

Penn (Loew's-UA) (3,300; 25-35-60). "Taming of the Shrew" (UA). Okay though not above ordinary at \$30,000; flap crowd at first didn't know whether to laugh or take it seriously; personal appearance all week of Charlie King responsible for some biz.

Grand (WB) (2,000; 25-50). "Disraeli" (WB). Out quietly in second week \$10,500; class trade went for this one but others stayed away; "Glorifying the American Girl" (Par) opened Thursday; makes way for "Show of Shows" (WB) Friday.

Aldine (Loew's) (1,900; 35-50). "They Had to See Paris" (Fox). At \$14,600 no complaints.

Enright (WB) (3,700; 25-35-60). "The Love Racket" (FN). Fair at \$16,000 due mainly to Dorothy Mackall's name.

Harris (1,400; 10-20-30-40). "Song of Love" (Col). Nice at \$8,000; house making dough again with vaudeville policy as against the plenty of red with straight pictures.

Sheridan Square (RKO) "Rio Rita" (Radio). Excellent at \$9,000 in second week and a holdover; nice exploitation not hurting.

Blue Moose (Hamrick) (900; 25-50). "So Long Letty" (WB). Lines nightly; \$7,700.

Music Box (Hamrick) (1,000; 25-75). "Disraeli" (WB). Good third week; \$7,700.

Coliseum (Fox) (1,800; 25-50). "The Widows" (Fox). Liked for \$3,300.

Orpheum (RKO) (2,700; 25-60). "Rio Rita" (Radio). Second week and big; \$18,800.

Duffy (1,800; 25-50). "The Skyrocket" (stock). Building slowly. May Robson next week as guest star; \$3,200.

anne (M-G). Final week for Sam-
pleto, m. c. and Vic Meyers next;
good second week for Davies film;
\$5,800.

Blue Moose (Hamrick) (900; 25-50). "So Long Letty" (WB). Lines nightly; \$7,700.

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Midland, K. C., Resents M. C. in Unit, \$16,000 N. S. G.; Mainstreet \$22,000, Best

After 15 Years

Hollywood, Dec. 10. George Kelly's playlet, "A Flattering Word," for 15 years without a squawk from ministers. In pictures its different. Kicks are coming in plenty to Warners from clergymen who resent being satirized by this short.

BALTO OFF ALL OVER; 'VIRGINIAN' HIGH 'N' LOW

Baltimore, Dec. 10. (Drawing Population, 850,000)

Weather: Bad. Keith's went all-sound Sunday, leaving the Century and combo Hipp the only first run houses in town still serving tunes with musicians on the hoof. Reason for dropping the orchestra at this house was "Rio Rita" as a follow-up on its four weeks at the Auditorium.

The \$1,000 weekly fine acts are used to trim a tab, now the only theatre here serving vaude. Whether the all-sound policy will be permanent at Keith's is speculation. It's announced just for the "Rio" run. Pre-holiday slump is being felt more this year than last. Business picked up around mid-week, but a mid-Saturday draw crowds outdoors for the final football game. Century slipped badly with "Footlights and Fools," getting the lowest intake of the year. The Stanley, with "Young Nowheres," was also "way below par. Keith's, with "Red Hot Rhythm," just fair, while the Rivoli was just so-so with "Forward Pass."

"Gold Diggers" was in its seventh week at the Met and is now in the eighth, being but one week short of tying "Singing Fools" record at the time of the "Rio" run.

Estimates for Last Week
Auditorium (Schanbergers)—"Rio Rita" (Radio) (4th week) (\$172; 25c-51c). Ideal booking to launch this theatre as a deluxe talker stand up a reserved seat four-show-daily policy; everything now depends on calibre of succeeding films; "Jazz Heaven" (Radio), current; last week about \$12,000.

Century (Loew's)—"Footlights and Fools" (FN) (3,200; 25-60). Colleen Moore apparently slipping at b. o. here; bad weather Monday, and downward trend contributed to lowest week of year; near \$17,500.

Stanley (Loew, Stanley-Crandall)—"Young Nowheres" (FN) (3,600; 25-60). Critics turned in favorable reports, but failed to successfully fight the general slump; near \$14,000.

Rivoli (Wilson Amusement Co.)—"Forward Pass" (FN) (2,100; 25-60). Off to good start, but not strong enough to offset unfavorable weather first half; finished well, with big house night before football game; \$7,500.

New (M. Mechanic)—"Vagabond Lover" (Radio) (1,500; 25-50). Started big Saturday, Vailee being well advanced by radio; general disappointment, however, word-of-mouth comment not wholly favorable on picture; in for two weeks, however; about \$10,000.

Valencia (Loew, UA)—"The Virginian" (Par) (1,200; 25-50). No riot at the Stanley and ditto here; maybe \$2,800.

Parkway (Loew, UA)—"The Virginian" (Par) (1,200; 25-50). Poor reversal on its day-and-date booking with Valencia; in this house a sell-out almost throughout; \$4,000.

Metropolitan (Loew, UA)—"Half Way to Heaven" (Par). Good at \$4,000.

Keith-Memorial (4,000; 35-50-60). "Sunnyside Up" (Fox). Biz for \$10,000.

Keith-Albee (3,000; 30-60). "Big News" (M-G). \$11,000.

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Kansas City, Dec. 10. After a week of pretty fair vaude, with which Loew's Midland inaugurated its new policy, the second stage show, had "Fanchon and Marco's 'Gobs of Joy.'" Viewing the show twice to get the audience reaction, it's evident that Midland's patrons do not want unit show. Customers apparently don't want an m. c. to tell them when to applaud and deserving turns stopped accordingly. Picture, "Marionette," also failed to create enthusiasm. Week opened well Saturday, was good Sunday and then slumped. At the Mainstreet Ted Lewis' band and "Tanned Legs" had turn-arounds at main street, the performance. Newman offered "Broadway," and while the press was a bit unkind, picture suffered mostly from the title, as the Broadway thing has been worked to death here.

Estimates for Last Week
Loew's Midland—"Marionette" (M-G) (4,000; 25-35-50-60). For some reason Marion Davies has never been much of a draw here; this engagement didn't change the situation; "Gobs of Joy" (Col. & M.). Arthur West as m. c. on stage; not good at \$16,000.

Mainstreet—"Tanned Legs" (Radio) (3,200; 25-35-50-60). Picture frothy affair but passed; Ted Lewis the draw; good at \$22,000.

Newman—"Broadway" (U) (1,300; 25-35-50-60). Critics' verdict: picture but business off because of title; \$13,000.

Pantages—"Dark Streets" (FN) (2,000; 25-35-50-60). A natural thriller lovers and they ate it up; stage show held up strong; acts are being booked direct for this house and seem to be better than when coming off the old Pan circuit; \$12,600.

Royal—"The Virginian" (Par) (840; 25-35-50-60). Second week for picture at the Royal and the third in town; \$5,500, nice.

SEASONAL SLUMP HITS

MINN—\$26,200 IS TOP

Minneapolis, Dec. 10. (Drawing Population, 500,000)

Weather: Favorable. Pre-Christmas slump has set in early and with a vengeance. Aided by the weather, the season's depression, it is playing havoc with grosses. Considering the excellence of attractions, film patronage is anything but what it should be.

Because of a snow storm Sunday, last week got off to a bad start, and zero temperatures Monday and Tuesday didn't help.

Patrons are aiding the herculean exploitation efforts to keep the Minnesota at a profitable level. "Welcome Danger" did nicely at \$26,200, its second week, but not well enough to warrant retention for a third. Elsewhere it's a sad story. Nary a house, aside from the Minnesota and Century, experienced anything remotely resembling a rush.

Estimates for Last Week
Minnesota (Publix) (4,300; 75)—"Untamed" (M-G). Rubinstein, guest conductor, under the baton, met net and extra attractions brought in trade several nights; \$26,000 and okay under circumstances.

Century (Publix) (4,500; 75)—"Welcome Danger" (Par) (2d and final week). Did well enough considering adverse conditions; \$11,000 in last seven days.

State (Publix) (2,200; 50)—"Footlights and Fools" (FN). Colleen Moore not much of a draw here; \$7,000, bad.

Valencia (RKO) (2,800; 50)—"Marlane" (M-G). Marion Davies is not box office in this town; about \$9,000, bad.

Lytic (WB) (1,300; 40)—"Skin Deep" (WB). Betty Compson and Monte Blue helped to attract trade; close to \$9,000 all right.

Aster (Publix) (800; 35)—"Darkened Rooms" (Par). First picture under new first run policy. Away nicely to \$2,400, exceeding expectations.

Grand (Publix) (1,100; 35)—"Why Bring That Up?" (Par). Second loop run after fortnight at Century and week at uptown Granada; about \$2,500 satisfactory.

CAMERAMAN ELECTIONS

New York Local 644, Camera-men's Union, held its third annual election last week with these results:

Walter Strenge, president; A. V. Wiles, Harry Wood and Joseph Pergola, vice-presidents; Walter Lang, secretary; Frank Kirby, treasurer; Buddy Harris, sergeant-at-arms.

Trustees chosen include William Steiner, Al Gold and Lawrence Piferlik.

2 OVER \$40,000, BOSTON

"Half Way" and "Sunnyside"—"Big News," \$21,000

Boston, Dec. 10. (Drawing Population, 500,000)

Weather: Stormy. Keith Memorial was strong again the past week with or a bit better than \$40,000 on "Sunnyside Up."

Metropolitan (Loew, UA)—"Half Way to Heaven" (Par). Good at \$4,000.

Keith-Memorial (4,000; 35-50-60). "Sunnyside Up" (Fox). Biz for \$10,000.

Keith-Albee (3,000; 30-60). "Big News" (M-G). \$11,000.

Loew's (Loew, UA)—"The Virginian" (Par) (1,200; 25-50). No riot at the Stanley and ditto here; maybe \$2,800.

Valencia (Loew, UA)—"The Virginian" (Par) (1,200; 25-50). No riot at the Stanley and ditto here; maybe \$2,800.

Fox New Triumvirate

(Continued from page 7)

menced to fall due. These amounted to approximately 90 million dollars. Of this amount 50 millions was outstanding in the Loew purchase; 17 millions on the British-Gaumont deal, and other matters of theatre purchases, including the many Greater New York indie picture houses bought by Fox last summer, besides the Pol New England circuit deal. Beyond these were commitments for future theatre deals, estimated in gross at present to be about \$30,000,000, east, west and south.

Deals Going Through

The pending theatre deals will all be promptly taken up, the committee is quoted as having stated. They are considered desirable and will be met on the dates now set as reported in "Variety" last week. Most of the deals are understood to be dated for closing by Jan. 15 next.

While the present Fox financing by its trio of trustees is said to be temporary, the same committee will make it permanent. Mr. Stuart's banking firm is reported a Fox creditor to the amount of 42 millions, represented by collateral. Western Electric has been reported to Fox. At the time of the Fox-Loew buy W. E. was said to have advanced William Fox 12 millions on his personal note.

Financial Advice

Mr. Fox's closest and most friendly business associates are not alone pleased that their chief, who continues as president of the Fox companies, has seen the light in relieving himself of the tremendous burden of the entire Fox business, but that he has added bankers at last for financial advice. During all of the years William Fox has played a lone hand in business, it extended to financing. While all of the large show concerns, whether indebted to bankers or not, at least had bankers as advisers in financial matters, William Fox retained a solitary attitude of single independence, reaching his amazing growth notwithstanding to over 350 millions in assets, and probably would have still gone along single handed had it not been for "the breaks."

The Fox reorganization climaxed efforts by William Fox to adjust his financial affairs, with reports widely spreading commencing a few days before the trustee announcement came out. Previously, the reports had been confined to the big men of the industry and the banking groups downtown. Spreading rumors were wild for the most part, but none got into print.

The story of Hearst and Mayer buying Loew's for 100 millions became the strongest. This likely arose through Hearst, Mayer and Cecil DeMille meeting on the Coast when the Fox rumors started. With each passing day, it was said to William Fox, if desired, as did several other showmen of wealth. These offers were partially through good will toward Fox and security for the trade.

No Outright Sale

A new element among these propositions was Howard Hughes, the Coast oil man, who is said to have asked a chance to bid for the purchase of Loew's without price set. William Fox is said to have flatly turned all offers to buy any of his properties that meant an absolute sale. He maintained this stand against all proposals, with one said to have been an offer of 40 millions for his West Coast theatre circuit, that he had bought two years ago for 25 millions.

Fox held this position to the very last minute. It is said to have involved the 100,000 Class B Fox voting shares held by Fox. The outcome was the formation of the trustee board as a mutually satisfactory plan.

Fox purchased his first block of Loew stock from the Nicholas Schenck group at around \$125 a share. Last week, with Loew's under \$50 in quotation, his loss would have been in the millions had he disposed of it at any price near the market. The \$450,000 Loew shares acquired from Schenck, Fox had thereafter bought 225,000 Loew shares in the open market for actual control. This latter batch cost him from \$75 down.

Late in the summer, when Mr. Fox went to Wall Street for his financing, requiring around 110 millions by Jan. 1, he was said by the bankers to be that the Fox stocks' market price of that time he was asking too much by about

Lobby Parking Tags

Hollywood, Dec. 10. Roosevelt hotel plans issuing parking limit tags to lounge lizards who congregate in the lobby nightly. A one hour limit will be in effect if it goes thru.

This goes for the amateur detectives who hang around the Blossom Room to see who's with who.

one-half. The downtowners were reported to have suggested the Fox stocks' prices be sent up. About that period a drive started on Fox Films that sent it over 100. The objective of the pool was reported at 120.

The Operators

Winnie Sheehan has been with Fox almost since its formation. He stands very high in the trade as an executive. The entire credit of placing the Fox picture product in the front line is given to Sheehan, who re-created the Fox studios on the Coast of his own initiative. Courtlandt Smith has been with Fox for several years, moving there from the Will Hays office. He is responsible for the Fox MovieNews, an important factor in Fox's rise to prosperity.

Jimmy Grainger is the general sales head for Fox. He sold Fox silent features in the old days when no one else could. With the improvement of quality in Fox's pictures, going from silents to talkies under the Sheehan hand, Grainger kept up his record breaking salesmanship.

Fox's reorganization has occurred at the height of Fox income and net profit. Fox has never been more prosperous than at present. Its net for 1929 will likely reach \$15,000,000, with its theatrical doing business and the rentals from its films of remarkable weekly gross so far this season.

Each of the two committees of three for Fox remain mute. There is nothing to say is the answer, beyond the public announcement, and no other announcement is to follow that, it is stated.

F N's Colored 10

Hollywood, Dec. 10.

First National will go heavy on color for its 1930 program. Plans already name 10 as all-color feature. Current year's schedule has three all-color and seven part color.

Half of the new list will be devoted to musicals.

No Pause at F N

Hollywood, Dec. 10.

First National completes its 1929-30 program of 36 features this week and immediately begins work on three new ones for the 1930-31 schedule.

Heretofore, this studio's production year started around March, but from now on it will be geared to start around the first of each year.

RUSHING WESTERN

Hollywood, Dec. 10.

"Fighting Caravans," Zane Gray novel postponed by Paramount as a tale for Gary Cooper, is to be rushed into production due to the heavy grosses of "The Virginian." Picture was scheduled for work several weeks ago but was put aside. Will now be made on a bigger scale than at first anticipated.

Coming Back East

D. A. Durand and Sam Briskin, who started for the Coast recently, will return to New York in about four weeks to engage additional legit talent for Columbia.

Before Briskin and Durand left they placed a number of legit producers and playwrights under contract to Columbia for six months with options.

Lee Markus will leave New York Saturday (14).

He's trying to get away from skidding autos. In Bermuda's there's only bicycles, and Lee knows a great bicycle story.

About the boy who came home on a bicycle and when his mother wanted to know where he had gotten the bicycle—and then the story. Lee Markus' Vacation



A Subject for Wide-Awake Managers

MARY and MARGARET GIGG
America's only native-born "Siamese" Twins

Week Dec. 15—Lawrence, Mass.
E. A. Vinson in advance

An ARTHUR KLEIN-
TERRY TURNER ATTRACTION
1560 Broadway

\$18,600 FOR "HALLELUJAH"

Good in Providence—"Woman to Woman" \$11,000, Okay

Providence, Dec. 10.

(Drawing Province, 315,000)

Weather: Fair and Snow

Some funny ups and downs last week. "Rio Rita," being plugged sky-high at the Victory, fell down considerably on its fourth week but stays for a fifth.

Strand with "Most Immoral Lady," starring Leatrice Joy, kind of lost out because Miss Joy was doing a personal all week at the Albee. "Hallelujah," at Loew's State, did fairly well.

Estimates for Last Week

Loew's State (3,500; 15-50)

"Hallelujah" (M-G). Pretty neat support bill; feature plugged by Manager McCarthy with some unusual tie-ups; and it helped; \$18,600 all right for type of film.

Strand (Ind) (2,000; 15-50)

"Most Immoral Lady" (FN). Might have done better if Leatrice Joy hadn't been doing a personal at vaude-house nearby; pretty good at \$11,000.

Majestic (Fay) (2,300; 15-50)

"Mississippi Gambler" (U) and "Broadway Scandals" (Col). U feature not so good here, but "Scandals" increased house pace for \$10,800, okay.

Victory (RKO) (1,600; 15-50)

"Rio Rita" (Radio) (4th week). Stays fifth week; unusually long run for this burg; noticeable drop; may be \$9,000.

Albee (RKO) (2,500; 15-50)

"Seven Faces" (Fox), and Leatrice Joy on stage. Brisk week for \$12,500.

Fay's (Fay) (1,800; 15-50)

"Woman to Woman" (Tift), and vaude. House doing all right; excellent at \$11,000.

Zukor Soothes Employees

Pointing to the good condition of Paramount despite the recent Wall street setback and impressing the employees with the virtue of having faith, Adolph Zukor yesterday (Tuesday) addressed Paramount and Public workers in connection with the regular monthly meeting of the Par Pep Club.

Mr. Zukor declared that when abroad the executives of the company were burning midnight oil and worrying as much about the Paramount employees as themselves.

The address was in the nature of soothing any worries on the part of employees who might have been nourishing fears for the Par stock they held.

Mr. Zukor made his address a few minutes prior to going into the board room for the stockholders meeting.

SOUNDING "McFADDEN"

Hollywood, Dec. 10.

Edward Small is making "McFadden's Flats" at Metropolitan studios, with Charlie Murray in the same part he had when made silent by First National.

Columbia will release this sound version.

"Smilin' Through" in Spring

Although United Artists owned and controlled the screen rights to "Smilin' Through," which Norma Talmadge did around 1922, it has found it necessary to buy the dialog rights for use as a talker.

New version will be produced next spring, with no definite leads selected as yet.

Hollywood Making Merry Xmas
The Same Way It Makes Pictures

Peace Offerings

Hollywood, Dec. 10.

Another gag of Hollywood producers now is to give presents to players upon the signing of contracts.

One gal got a swanky roadster. Another, newlywed, was given a suite of bedroom furniture. Others have gotten less expensive gifts.

System has proved efficient, as the players have listened to reason when they knew a present was in the offing.

M-G Sound Men
Servicing Any
Type of Wire

Los Angeles, Dec. 10.

M-G has sound crews operating in each district to service all types of equipment used by its exhibitors. Manufacturers of standard equipment service their installations, but this is first time that service has been offered for any make of wire, including the bootlegs.

Some 30 technicians, trained by Louis Edelman at the M-G studios, are now in the field. Each crew is under the direction of a superintendent, the individuals calling at exchanges and taking up current trouble cases involving M-G customers.

Edelman personally works from the Coast studios. Mike Steiner and Stanley Ledwitz are his field men in G. A. Hickey's western district.

Edelman maintains contact with all the technicians, and issues explanatory bulletins to be handed projectionists with the talker film used.

Men for the service crews were picked up by M-G district managers and sent to the Coast for schooling.

Pay in Advance

Hollywood, Dec. 10.

Forced to wipe out so many bad debts, film labs doing work for indie producers out here have issued an order of pay in advance or else.

Roach Passes Div.

Hollywood, Dec. 10.

Hal Roach studios passed the regular quarterly dividend on the preferred stock following a meeting of the board of directors. Roach, in a letter to stockholders, stated that owing to new and more rapid methods of amortizing picture costs since the advent of talking pictures, the company is unable to show sufficient earnings to warrant a continuation of dividend payments of 50 cents on the past quarter.

However, he says he expects dividends will be resumed June 1, 1930. The stock, which has been selling as high as \$24, was last quoted at around \$10 on the Los Angeles Stock Exchange.

Roach, now en route to New York, will negotiate with M-G-M for arrangements to make four features yearly with Laurel and Hardy.

To accentuate his new policy, Roach has disposed of his polo outfit. These accoutrements were worth \$40,000.

Pool-Hooper's Lab

Hollywood, Dec. 10.

Leonard Pool and Bud Hooper, of San Francisco, have established a new film laboratory in the building recently vacated by Smith and Allen, distributors for du Pont film.

It is being operated as the Aflant Laboratories, catering to general production work.

U Buys Erskine's "Sincerity"

U has purchased John Erskine's novel, "Sincerity."

No production plans set.

The made-to-order weather business, going on in the picture studios these many years, is beginning to creep over Hollywood itself. Watching how the studios put on a pretty good tornado at the pull of a switch, touch off a thunderstorm as easy as you please, stage such a blizzard that you clap your hands together to ward off frost-bite and stir up a raging typhoon in a duck pond, Hollywood decided to end its own slightly monotonous balminess.

While it is all very well to be able to advertise "summer all the year," at Christmas time that has its drawbacks. How many towns get all hot up about Xmas when it's too pleasant to wear a top-coat? How can it start its Xmas shopping early enough to pile up nice sizeable grosses for the stores with no flurry of snow to remind the citizens it's time to buy? All the hints of Yuletide advertising are easily forgotten when the season spells July 4th. When a person is hit in the face by some snow and has to brush it off, that is Xmas.

Just as no one was ever born in New York, so nobody was ever born in Hollywood. The throngs that people the Hollywood boulevards and courts and sleep on the Murphy beds of its apartment houses learned their Yuletide Way Down East or in Ida-oh!

Hollywood has grown slightly sophisticated by the presence of the picture industry, with stage children able to take care of themselves at the age of three. Yuletide is not a stickler for reality. Effect is important.

If the studios can create climate regardless of geography, then if snow in Hollywood will help business, let there be snow.

Hollywood Boulevard, when it goes to all the trouble of putting on a Xmas snowfall for its snow-hungry citizenry, gets all dressed up and wears its name. Before Xmas, the Boulevard is cheerfully called "Santa Claus Lane." Such Xmas carryings-on one never did see!

Xmas Arrives

A hundred tall Xmas trees, in green wooden boxes with painted Santa Claus, line the mile-long lane. Each tree is lighted with 75 globes. The shop windows are hung with garlands, wreaths, bells, and lots of tinsel. On the night of the formal opening of the Hollywood Yuletide shopping season all of Santa Claus Lane was ablaze with flood lights. The citizenry, trained to rush to the source of lights at night, quickly assembled along the Boulevard.

Faintly from the distance came the tinkling sound of sleigh bells. Audience was breathless, till at last a fat jolly Santa Claus, driving a sleigh drawn by two actual reindeer, came down the thoroughfare. And then, miracle of miracles, a gentle snow began to fall, accompanied by the far-off sound of an airplane motor.

"Snow!" It must be Xmas! shouted the watchers. Pulling their collars up around their ears they dashed into the nearest shop or home.

The kindly old Hollywood Boulevard Association, which takes care of the seasonal outbursts of Hollywood Blvd., had planned with Otto K. Oleson to give this Xmas party. Oleson provided the trees, the flood lights and the search lights, and by loading two airplanes with 2,000 lbs. each of bleached corn flakes, provided the snow.

Some grumblers among the bystanders objected to being pelted with corn flakes dropped from dirty airplanes, but most of the people had a very nice time, and went home brushing corn flakes off their hats as they reminisced about "the Blizzard" in New York in 1888.

Chan Sprague Directing

Hollywood, Dec. 10.

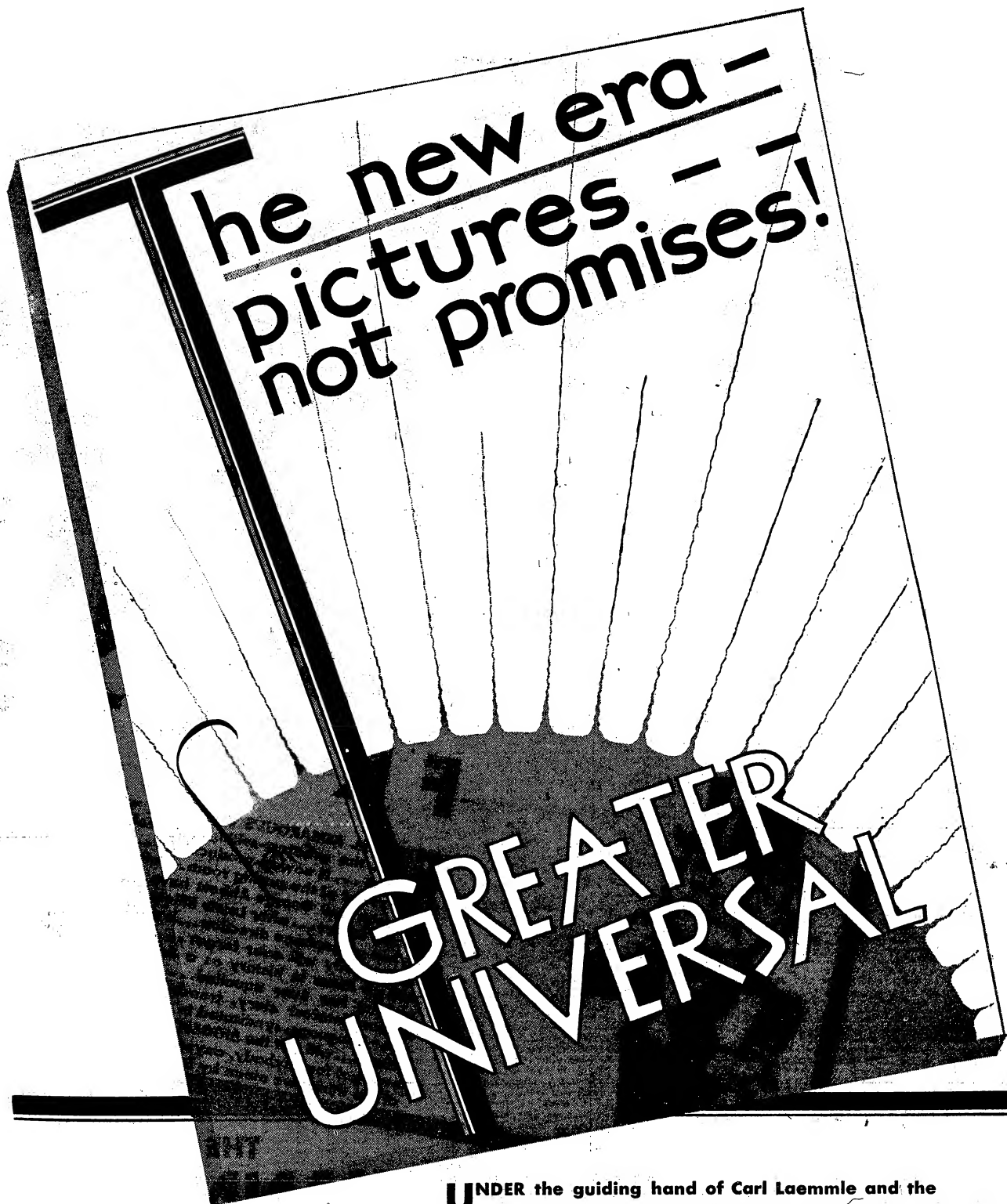
Chandler Sprague's first directorial effort for Fox will be "The Sold Gold Article," Richard Connell short story.

Sprague is now adapting it.

Fejos' "Homicide Squad"

Hollywood, Dec. 10.

Paul Fejos will direct "Universal's" "The Homicide Squad," Ben Hecht's yarn.



UNDER the guiding hand of Carl Laemmle and the producing genius of Carl Laemmle, Jr., a marvelous new product has blossomed in the studios at Universal City . . . Big pictures, one right after the other, are on the way . . . Each a **BOX-OFFICE CERTAINTY** in its own particular field . . . Drama . . . Comedy . . . Outdoor . . . **EVERYTHING** . . . We take pleasure in presenting this product on the following pages . . .

**GREATER
UNIVERSAL'S NEW SELLING SEASON STARTS NOW!**



PICTURES — NOT PROMISES

With an unprecedented cast, featuring Louis Wolheim, with John Wray, Lewis Ayres, Owen Davis, Jr., William Bakewell, Ben Alexander, Walter Brown Rogers, Slim Summerville, and Joan Marsh.

ALL QUIET ON THE WESTERN FRONT



E RICH M. REMARQUE'S astounding war novel . . . the greatest-selling best seller of all time . . . is now in production. . . And when it comes out of the cutting room . . . after Maxwell Anderson and George Abbott have ceased their literary labors . . . after Lewis Milestone has given his last megaphone direction . . . it will be a picture that nobody will ever forget . . . a picture that will go down in history as a drawing card that nothing has ever equalled. . . This sensational human interest story, translated into virtually every language, syndicated in newspapers everywhere . . . will get the BIGGEST MONEY any picture ever got for anybody, anywhere . . . That's one of the things we mean by GREATER UNIVERSAL.

O NE long, loud laugh from beginning to end . . . with the famous Gleasons of Broadway doing the stuff which has made their names a byword for comedy on every lot in Hollywood . . . Songs, music, comedy and a swell cast including Charles Grapewin, Mary Philbin, John Breeden and lovely girls. It's an Emmet Flynn Production . . . from GREATER UNIVERSAL.

THE SHANNONS OF BROADWAY

starring

THE GLEASONS (James and Lucille)

GREATER

UNIVERSAL'S NEW SELLING SEASON STARTS NOW!

PAUL WHITEMAN'S KING OF JAZZ

GET yourself set for the biggest news you've ever heard since the advent of the audible screen... for Paul Whiteman's King of Jazz Revue will be a startling new kind of entertainment... a continuous innovation... a luxury of song, dance, music and joy... Think of PAUL WHITEMAN, the King of Jazz himself, and his whole band, doing their stuff... Including Whiteman's own interpretation of George Gershwin's Rhapsody in Blue... Songs composed by such famous songsmiths as Ager and Yellen... Mabel Wayne... Billy Kent, musical comedy star... Grace Hayes, radio, night club star... John Murray Anderson—producer of six Greenwich Village Follies and "Almanacs"... Herman Rosse doing the settings... Russell Markert Dancers... The Sisters G, European dancing and singing sensation... Tommy Atkins Sextette... more big names being added every day... and practically every Universal star and featured player... John Boles... Laura La Plante... Joseph Schildkraut... Mary Nolan... Barbara Kent... Kathryn Crawford... and about a million of the best-looking chorus girls you ever saw... The whole Universal studio force is burning up with enthusiasm over this one... Because it's another indication of the GREATER UNIVERSAL.

PICTURES
— NOT —
PROMISES

THE funniest Scotch story of them all! The same riotous team of comedians who shook the world with laughter in the original and memorable Cohens and Kellys... George Sidney and Charlie Murray playing the bagpipes, begorrah! And the same director... Harry Pollard handling the megaphone.

THE COHENS AND KELLYS IN SCOTLAND

Starring
GEORGE SIDNEY • **CHARLIE MURRAY**

**GREATER
UNIVERSAL'S NEW SELLING SEASON STARTS NOW!**



PICTURES — NOT — PROMISES

LAURA
LA PLANTE

and

JOHN
BOLES

in

magnificent

LA MARSEILLAISE

The impassioned story of the birth of the world's most thrilling song . . .



WHAT a combination for entertainment! . . . the beauty and charm of Laura La Plante . . . the stirring voice of John Boles . . . the hectic, sinister days when a nation seething with revolt was banded into one unconquerable unit by the inspiring words and music of this glorious song . . . Love and passion aflame in wild revolt against tyranny . . . tens of thousands of loyal Frenchmen—rich and ragged; beautiful and bedraggled . . . rising from the heart of that gay capital, Paris, to make war on the trained legions of the King . . . and Laura La Plante as **THE TORCH** striding along in the vanguard . . . the stirring music and songs of Charles Wakefield Cadman . . . with supporting players like Lucien Littlefield . . . A Paul Fejos Production from the story by Houston W. Branch . . . **THAT'S** a picture to fire the blood and stir the imagination . . . a fitting successor to that other famous record-breaker, **THE HUNCHBACK OF NOTRE DAME**.

WARNER FABIAN, author of "Flaming Youth," has written this ultra modern story of fast-stepping society for Universal. He knows how to write for the box-office . . . and this time he's done it in a smashing dramatic plot that stresses every element known to sell seats. Even the title is a "drag-'em-in" honey, and the picture itself shapes up as an attraction bursting open with record-breaking possibilities.

WHAT MEN WANT

GREATER

UNIVERSAL'S NEW SELLING SEASON STARTS NOW!

JOHN BOLES

The John Boles of "Desert Song"
The John Boles of "Rio Rita" - -

The star with the richest singing voice on the screen... the star of whom Photoplay says, in the December issue: "Of all the meteors that have flashed across the Hollywood skies, none in history has scooted brighter and faster than John Boles."

2

HEREAFTER you can get John Boles in Universal Pictures—and only in Universal Pictures... Your customers will be asking for him more and more every day... and he will give you sensational results such as you have not had for many a day. He is a big star in his own right. He apes no one. He has the youth, the good looks, the acting ability and the magnificent voice which form such a rare combination in this era of talking and singing pictures. He would have been a star in the days of silent pictures, but the talkies gave him another avenue down which to make his march of triumph... Practically every producer has wanted to borrow John Boles from Universal... While we were looking for proper stories for him, we let one company have his services in "The Desert Song"... another company in "Rio Rita"... Then we found the stories... and John Boles became strictly a Universal luminary... Now you can book him in **MOONLIGHT MADNESS**... and **THE SONG OF PASSION**... Two pictures bound to send him to dizzy star-heights than ever... two pictures proving further what we mean by **GREATER UNIVERSAL**.

PICTURES
— NOT —
PROMISES

IMAGINE Langdon McCormack's great stage success produced as a smashing talking picture... a picture as big as the great outdoors in which it is staged... Imagine that spectacular forest fire with sound effects... that smashing situation of two men in a threatened cabin with the girl both want... A William Wyler Production. That's **BOX-OFFICE!**

THE STORM

GREATER
UNIVERSAL'S NEW SELLING SEASON STARTS NOW!



PICTURES
— NOT —
PROMISES

"Shanghai Lady"—with James Murray. A John Robertson Production. From the play by John Colton (author of "Rain") and Daisy Andrews: "Undertow"—with JOHN MACK BROWN, Robert Ellis, Audrey Ferris, Churchill Ross. Story by Wilbur Daniel Steele. A Harry Pollard Production.



MARY NOLAN

The girl of your dreams... she has what you have to have and that's box-office IT!... She proved that when she packed them in for three solid weeks at the COLONY... New York... breaking record after record... the third week holding even with the second, while 16 theatres in and around New York were playing

SHANGHAI LADY

day and date with the Colony. That's a tribute to the drawing power and personality of this versatile star with her blonde beauty and wistful eyes. Watch for her IN

UNDERTOW

A heart-punch drama of glorious youth penned in a lonely lighthouse while the world goes racing by... and

BARBARY COAST

Another strong drama of a girl you all know and a district whose fame has penetrated to the ends of the earth.

The ONE and ONLY

BROADWAY

When the box-office speaks, the whole world listens... and it's been listening plenty to the clink of coin wherever the "one and only" "Broadway" plays... the master melodrama of them all has been keeping up its record-breaking pace in the big city and small town everywhere... It has PROVED its ability... time and time again!

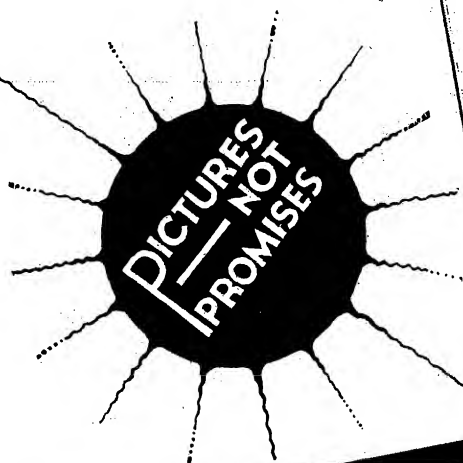
GREATER

UNIVERSAL'S NEW SELLING SEASON STARTS NOW!

The male star of "Show Boat"... romantic, suave, alluring... The idol of the women; the admiration of the men...

JOSEPH SCHILDKRAUT IN THE NIGHT RIDE

As the nervy, dude reporter, he battles against the cruelest gang of racketeers the underworld has yet uncovered, bringing to the screen a red-meat drama of stark power and human appeal... BOX-OFFICE written all over it... not to forget the sterling characterization by EDWARD G. ROBINSON, late star of the play "Kibitzer," who is seen as the underworld chief... as suavely biting a gentleman of the night as ever depicted... and beautiful Barbara Kent—Harold Lloyd's latest leading lady—as the wife around whom this amazing drama revolves... The gangsters take the reporter for a "ride" but he keeps his nerve... When they strike at his home and his bride of a week he breaks into a flaming passion that sweeps all before it. A John Robertson Production from the story by Henry La Cossitt.



Follow the trail of record grosses everywhere and you'll find as the trail blazer Show Boat... Its power to pull big money has been demonstrated in every kind of a theatre against every kind of competition... and it's come out on top every time... and it's ready to break records for YOU
—NOW !!

SHOW BOAT

GREATER

UNIVERSAL'S NEW SELLING SEASON STARTS NOW!

PICTURES
— NOT —
PROMISES

With Charles Bickford,
Raymond Hatton and
Fred Kohler. Directed
by William Wyler.

Stark naked realism . . . of
life in the raw...the picture
that defies convention . . .
daring in conception . . .
brilliant in execution.



HELL'S HEROES

PETER B. KYNE'S first story in sound is a dramatic
thunderbolt!...Rich in human interest values...
Thrilling with excitement . . . With the pace and
sweep of a mighty epic . . . The tremendously ap-
pealing and dramatically surprising story of three
bad men—a new born baby—a dance hall girl—
and the shadow of the noose . . . The heights of self-
sacrifice to which the desperadoes go in their efforts
to keep alive the helpless babe . . . when lack of
water forces one, then two, to disappear into the
desert . . . And when the third faces the alternative
of quaffing from a poison spring to get enough energy
to reach the settlement, or permitting both the baby
and himself to die on the desert . . . certain death
facing him in the town . . . and liberty beckoning
across Death Valley... You'll get the kick of your life
out of this picture—and out of its BOX-OFFICE pull!

The SCOOP of SCOOPS!

WHAT a scoop! Think of having the voice of Graham McNamee
as an attraction at your theatre! . . . Describing each and
every news event in the only talking newsreel that gives you NEWS
instead of magazine shots . . . the only talking newsreel with a
direct tie-up with 51 daily newspapers with 30,000,000 readers.
It was big before . . . now it's T-R-E-M-E-N-D-O-U-S!

UNIVERSAL'S TALKING NEWSREEL

GRAHAM M^cNAMEE

The world's best known voice—personality, whose description of news
events is awaited eagerly by millions, signs as the **TALKING REPORTER**
in Universal's Talking Newsreel.

GREATER

UNIVERSAL'S NEW SELLING SEASON STARTS NOW!

Twice a week—on disc. Produced under
the supervision of Sam B. Jacobson.

Par. Stock Steadies Others

(Continued from page 9)

there expected to be better than \$5 net a share) the directors can vote a rate of \$4, payable in April. In the long run that probably would do more for the stock than a split up at this time. Split up with the new stock on unchanged basis wouldn't do much good and a \$2 basis for the new stock with the general business future in doubt might turn out to be a misstep.

Curb continued jauntily up to Monday to deal in Paramount-Famous Lasky new on a "when, as and if" basis, dealings being in brokers' contracts to deliver the new stock strictly "if." Since there is to be no split up the contract is off and customer gets his money back. System merely means that a new stock of chips was introduced into the trading game for the time being. Device is always employed and is regarded by brokers as a desirable one for the preservation of an open market. Traders can express their idea of values by selling as well as buying contracts against delivery, governed by the same conditions.

Loew's was rather erratic moving up with difficulty and backing away promptly, strange behavior for a stock so well regarded for its going investment. It climbed slowly from 41 to 53, taking a week, and then dropped precipitately to 49 Monday. Many other stocks with good outlook and other attractive features throughout the list took on a similar type of movement, giving the impression that perhaps the powerful bull sponsorship of the advance was distributing stock on the one hand while it was accumulating other issues.

Churning Warner Bros.

Warner Bros. with its brilliant background of earnings and its juicy yield of \$4 for an investment of around \$43, was churned about in enormous volume, it was slow in the upturn. On a turnover up to Monday evening (including the previous Monday) total sales were well over 200,000 and the extreme range was less than 5 points between 40 and 45. Monday 32,000 shares changed hands on a spread of 1 point and a net difference for the day of 4. It would be a miracle if buying demand and the selling urge were so evenly balanced that so large a quantity of stock could move at so even a price. The inference of course is obvious that it is being manipulated, although to what end is anybody's guess. Many well informed traders think well of Warner's for the pull, both on its ticker performance and for its trade position.

Fox

What is happening in Fox nobody seems to know. On the announcement that Otterson, of Electric Products, and Stuart, of Halsey, Stuart & Co., had joined with William Fox in a trusteeship of the Fox interests, the issue got immediately out of its low ground, around 50, but couldn't seem to push far into new high. Nearly 500,000 shares were dealt in in the extremely narrow

row range of 50-57 1/2 with what was thought by some tape readers to indicate accumulation. Bear argument is financing ahead and need for economy.

Fizz of the whole market picture with reference to the amendments was why they gave Kodak the needle and then let it drop, and at the same time did nothing but mark time with great energy in speculative possibilities in the rest of the theatre group.

Shubert Figures

Shubert did practically nothing either way, ruling at its low of 12 for the common stock, repeating the bottom many times, while the 6% bonds eased fractionally to a new low of 52 flat compared to the old bottom of 52 1/4. Shrinkage of the Shubert issues is startling. At the top of 74 the outstanding 218,000 shares had a quotable value of \$16,132,000, compared to \$2,616,000 at 12. At the same time the bonds from market price of 51 1/2, top for 1929, to 52, have shrunk in market appraisal from \$6,450,000 to \$3,666,750, a difference of \$2,783,000.

Examination of the record discloses that the funded debt had been reduced from \$7,050,000 in 1927 to \$6,860,000 June 30, 1929, representing about \$190,000. During the same period mortgages on real estate had increased by \$3,621,813 to \$3,084,188.

Picturing the decline of profits, record shows that net for fiscal year to June 30, 1929, was \$1,076,377, compared with \$1,356,439 in 1928, and \$2,320,000 in 1926.

R-K-O

R-K-O justified the many tipsters who have recommended it, moving up from last week's low around 16-17 to better than 23 at one time, but giving way sharply under Monday's attack to 20 1/2. Mystery here. Nobody knows why R-K-O should show special strength with the rest of the theatre issues listless. Turner was well above 100,000 shares counting Monday's total of 25,000 and last week's 93,000. Maybe another manifestation of a market background in which there are plenty of possibilities of manipulation.

Radio Corp. was what they call a brilliant performer. Total for the period mentioned was nearly 1,000,000 shares, for 44 1/2. Monday's finale 42 for a net gain of around 9 points. Under attack it was well defended, declining only about 2 from the Monday top.

In the surrounding bustle a remarkable move took place in Universal preferred which pays \$8, and was high at 93 early this year. Some 450 shares changed hands last week at from 38 to 34, a tall spin of more than 10 points net and 16 at the bottom. No stock came out Monday. Closing was 36 bid, 42 asked.

Oh the Curb Fox theatres sold 75,000 shares last week touching a new bottom at 9 1/2 and recovering to better than 12 Monday and holding above 11 at the close. General Theatre Equipment was quiet and substantially unchanged.

STOCK EXCHANGE

High	Low	Sales	Issue and rate	High	Low	Last	Net
41 1/2	21 1/4	900	American Seat (2)	22	21 1/4	22	+ 1/4
31 1/2	10	4,000	Consol. Film	15 1/2	14 1/2	15	- 1/2
30 1/2	16 1/4	2,800	Consol. Film pref (5)	20 1/2	20	20	- 1/2
26 1/4	16 1/2	18,100	Eastman Kodak (5)	100 1/2	17 1/2	100	+ 1/2
100 1/2	49	400,000	Fox Class A (4)	96 1/2	48 1/2	55 1/2	+ 1 1/2
84 1/2	32	22,000	Paramount (3)	32 1/2	4 1/2	32 1/2	+ 1/2
95	30 1/2	900	Do pref. (2 1/2) ex. W	88	80 1/2	88	+ 3 1/2
148 1/2	15 1/2	600	Keith	30	80	80	+ 1/2
138 1/2	70	9,200	Madison Sq. Garden (1 1/2)	13	12 1/2	13	+ 1/2
24	11 1/2	600	Consol. Film	20 1/2	20	20	- 1/2
76 1/2	33	164,700	Paramount-Fam-Lasky (3)	64	48 1/2	64	+ 1/2
14 1/2	3 1/2	8,300	Pathe Exchange	9 1/2	4 1/2	4 1/2	- 1/2
114 1/2	12	574,100	Radio Corp.	44 1/2	33 1/2	43 1/2	+ 10 1/2
12	125,100	Radio-K-O		25 1/2	12 1/2	25 1/2	+ 1/2
20 1/2	12	1,000	Shubert	63 1/2	57 1/2	63 1/2	+ 10 1/2
74 1/2	28	1,000	Shubert pref (3)	13 1/2	12	12 1/2	+ 1/2
84 1/2	30	47,000	Warner Bros. (4)	44 1/2	40 1/2	43 1/2	+ 1 1/2
60 1/2	25 1/2	3,700	Do pref. (2 1/2)	38 1/2	37	37	+ 1/2
87 1/2	0 1/2	88,500	Fox Theatres	11 1/2	0 1/2	10 1/2	- 1/2
60 1/2	24	8,800	Gen. The. Eq. V. T. C.	31 1/2	31 1/2	31 1/2	- 1/2
49 1/2	7 1/2	9,000	Sonora Prod.	12 1/2	10 1/2	10 1/2	- 1/2
19	1 1/2	9,000	300 Par. new 1/2	3 1/2	1 1/2	3 1/2	+ 1/2
29	20	300	Par. new 1/2	27	26	27	+ 1/2

BONDS

High	Low	Sales	Issue and rate	High	Low	Last	Net
97	74 1/2	\$3,000	Keith 6's, '40	80	80	80	- 1/2
124	88	8,000	Loew 6's, '40	104	102 1/2	104	- 1/2
38	38	4,000	Do ex. 6's, '40	98	94 1/2	94 1/2	- 1/2
81	47	0,000	Pathe 7's, '37	51 1/4	48 1/2	48 1/2	- 1/2
100 1/2	51 1/4	31,000	Par-Fam-Lasky, 6's, '40	106	97 1/2	97 1/2	- 1/2
91 1/2	33	9,000	Shubert 6's, '40	59 1/2	50	50	- 1 1/2

ISSUES IN OTHER MARKETS

Bid.	Asked.	Prev.	Issue and rate	Bid.	Asked.	Prev.
21	23	21 1/2	Roxie, Class A (3.60)	..	..	..
2 1/2	2 1/2	2 1/2	Unit do.	..	..	..
2 1/2	3 1/2	2 1/2	Unit do.	..	..	..
2	3	2	De Forest Photo	..	..	..
47	60	47	Technicolor	..	..	..

Los Angeles

Bid.	Asked.	Prev.	Issue and rate	Bid.	Asked.	Prev.
..	80 Roeh, Inc.	9 1/2	9 1/2	9 1/2
..	110 Famous Houses	41 1/2	44	44

Squeakless!

Hollywood, Dec. 10. Studios will use aluminum furniture.

Lighter to move, but the chief reason is there's no creaks or squeaks to interfere with the milks.

EXEC TALKS BY SCREEN FOR ALL PUBLIX STAFFS

Talking shorts of all Paramount and Publix executives are under consideration for showing in all Publix theatres to managers and staffs. Pictures, from plans, will be made by the commercial department of Paramount News and are proposed for distribution shortly after Jan. 1.

Executives' talks will cover all phases, with departmental heads advising on the various problems. Reason is the inability of the heads to get around the country as frequently as before.

Also on tap is the idea of making a similar series every four months.

Vallee's Film Release Helping Dec. Grosses

Radio Pictures is releasing the Rudy Vallee talker, "Vagabond Lover," to all of the Keith houses in Greater New York this Saturday (14).

It's the quickest release of a \$2 special in some time, the Vallee talker, opening at the Globe two weeks ago. It is now in its 3rd week there and will likely close the run the same date.

Vallee's greatest popularity centers in the New York sector. His picture's release at this time for the vaudeville houses is calculated to give those houses a draw card in the depressed before-Xmas trade.

Fighting Unions' Meeting

Overtures for peace between two factions of union electricians in New York are expected to be made at a meeting next week between representatives of No. 3, Electrical Workers of Greater New York, and No. 1 (stagehands) to which the stage electricians are affiliated. The bitterness between the two as to theatre rights has reached such an acute stage that eventually drastic action will be taken by the A. F. of L.

"Virginian" Will Run Around the Clock Dec. 31

First actual 24-hour grind in any New York house will take place New Year's Eve at the Rialto when "The Virginian" will be in its second week. Picture opens Dec. 29. Longest continuous run on record, held by the Rialto, was the 23-hour grind, the first day of "Two Black Crows" (Par.).

Serkowich's Assistant

Ken Hansen asst. to Boris Morros, Public music head, has been shifted to the editorial staff of "Public Opinion," house organ of the theatre chain, as assistant to Ben Serkowich.

Sam Shayon, sec. to Sam Dembow, Jr., succeeds Hansen in the music post.

Resign From Tiffany

Hollywood, Dec. 10. Bud Barsky, assistant studio manager at Tiffany, has resigned as also Lew Lemieux, as purchasing agent.

Barsky is being replaced by Grant Whytock. Purchasing job to be filled by Milton Gatzert.

Hawkins Joins DeForest

After traveling 82,000 miles for RCA Photophone, Col. Ed Hawkins has gone over to DeForest Phonofilm.

Mileage competitor is Pete Woodhull, who claims he spent that much railroading while president of the MPTOA.

British Censoring Ideas

(Continued from page 5)

nearly all of which are controlled by censors, the producers are worried and are asking whether or not the rejections are fair, inasmuch as during the same period only three pictures were banned in the whole United States, and these in Ohio, a notoriously tough state.

In the case of silent pictures the censors had little excuse to eliminate pictures as a whole. Objec-

tions in scenes and titles could be generally cut out without harming the picture materially. But now, in the case of a talker, the censors realize that the pictures cannot be scissored in sections, so arbitrarily reject them in toto.

In the accompanying box is a list of some of the pictures which have been rejected during the past two months. In most cases cause is given. In others they were rejected without comment.

COLUMBIA

Picture	Where Censored	Reason
"Light Fingers".....	Quebec	.....
"Should I Stay or Should I Go".....	Quebec	.....
"Marry".....	Brit. Columbia	Its application of the common law
"Trial Marriage".....	Saskatchewan	Objection to its treatment of the marriage laws

FIRST NATIONAL

"Careers".....	Que.-Sask.-Ont.	Suggestion of married women sacrificing their honor to social position
"Man of the Moment".....	Quebec-Sask.	Features divorce
"Fast Life".....	Ontario-B. C.	Suggestive bedroom scenes

FOX

"Cockeyed World".....	Sask.-Ont.-B.C.	Indecent, coarse, immoral
"Velled Women".....	Australia	Immoral
"Soapbox Lady".....	Australia	Vulgar
"Far Call".....	Ontario	Vicious, immoral
"Girls Gone Wild".....	Ontario	Youthful excesses
"Joy Street".....	Ontario	Objection to wild parties
"Frozen Justice".....	Brit. Columbia	.....

M-G-M

"Big Squawk".....	Saskatchewan	Indecent
"Dad's Day".....	Quebec	.....
"Last of Mrs. Chenery".....	Quebec	Sound and silent versions
"Trial of Mary Dugan".....	Australia	Immoral living
"Our Modern Males".....	Ont.-B. C.-Aus.	Low moral tone—undesirable side of modern life
"Boxing Gloves".....	Saskatchewan	Vulgar—unfit for children
"Frontier Romance".....	Ontario	Unhistorical statements that cowardice and treason lost British Empire territory in U. S.
"Railroading".....	Ontario	Bad influence on children playing with railroad trains

PARAMOUNT

"Thunderbolt".....	Ontario	Devoid of morals—glorifying criminals
"All America".....	Ontario	Undue emphasis on U. S.
"Melancholy Dame".....	Australia	Undesirable side of negro life
"When Caesar Ran a Newspaper".....	Ontario	Suggestive and indecent
"Jealousy".....	B. C.-Ont.	Exchange refused to make cuts
"Chinatown Nights".....	Australia	Undesirable underworld
"Fashions in Love".....	Quebec	.....
"Hole in the Wall".....	Great Britain	.....
"Jed's Vacation".....	Brit. Columbia	Vulgar low comedy
"The Letter".....	Australia	Immoral—defying ends of nobility
"Night Club".....	Australia	Obscene and immoral
"The Lady Lies".....	Ontario	.....
"He Did His Best".....	Brit. Columbia	.....

RADIO

"Neigh, Neigh, Spark Plug".....	Australia	Vulgar
"The Spiler".....	Australia	Cold blooded murder
"Woman Love".....	Quebec	.....
"Delightful Rogue".....	B. C.-Ohio	.....
"Pride of Pawnee".....	Ontario	Shooting and murder
"St. Louis Blues".....	Ontario	Immoral and suggestive
"Very Idea".....	B. C.-Ohio	.....
"Yellow Back".....	Ontario	Trailer
"Side Street".....	Ontario	.....

TIFFANY

"Marriage by Contract".....	Saskatchewan	Its relation to marriage laws
"Two Men and a Maid".....	Quebec	.....
"Stormy Waters".....	Ontario	Unwholesome and vulgar
"The Wrecker".....	Ohio	.....

UNITED ARTISTS

"Evangeline".....	Brit. Columbia	Historical inaccuracies and offense to British citizens
"Venus".....	Australia	Sex suggestive

UNIVERSAL

"The Love Trap".....	Brit. Columbia	Immoral, suggestive
"The Royal Pair".....	Brit. Columbia	Abusing privileges of British nobility
"Broadway".....	Australia	Depicts murder and bootlegging
"Hot Puppies".....	Ontario	Excessive fireworks on city streets
"Tip Off".....	Ontario	Crime and shooting

WARNER BROTHERS

"Caught in the Fog".....	Quebec	.....
"Hard Boiled Rose".....	Quebec	.....
"Kid Gloves".....	Que.-Aus.-Ont.	.....
"Midnight Taxi".....	Quebec	.....
"No Defense".....	Quebec	.....
"One Stolen Night".....	Que.-Australia	Immoral and brutal
"Stolen Kisses".....	Que.-Aus.-Ont.	Indecent
"Greyhound Ltd.".....	Ontario	Crime, vulgarity
"Queen of the Night Clubs".....	Australia	Vulgar
"Redeeming Sin".....	Ont.-Australia	Immoral
"Bedtime".....	Ontario	Bedroom scenes
"Bong Twins".....	Australia	Vulgar
"Florence and Barker".....	Australia	Suggestive
"Florence Moore".....	Australia	Vulgar and suggestive
"Weston and Lyons".....	Australia	Vulgar and depicts drunkenness

"Madonna of Avenue A".....	Ontario	.....
"Skin Deep".....	Brit. Columbia	.....

PATHE

"Chicago".....	Australia	Immorality and crime
"Godless Girl".....	Ont.-Australia	Irreverence to religion
"Beach Babies".....	Alberta	Low and vulgar
"His Operation".....	Ontario	Making light of doctors
"New Aunt".....	Ontario	Bedroom scenes

THE TITAN'S AT



ALL TITAN WOWS AND WHIZZ-BANGS... NOT A PANSY IN THE LOT...

"HIT THE DECK", with Jack Oakie and 1,000 others. Technicolor. Sensational as "Rio Rita."

BEBE DANIELS over with bang in grand-scale song and drama show "LOVE COMES ALONG."

RICHARD DIX topping all Dix shows of the past in "SEVEN KEYS TO BALDPATE."

HERBERT BRENON'S "Case of Sergt. Grischa" with Betty Compson and Chester Morris grandest Titan attraction of them all.

"RADIO RAMBLERS" with Bert Wheeler and Robert Woolsey (how they clicked in "Rio Rita") . . . prodigious Titan sock!

THE THROTTLE

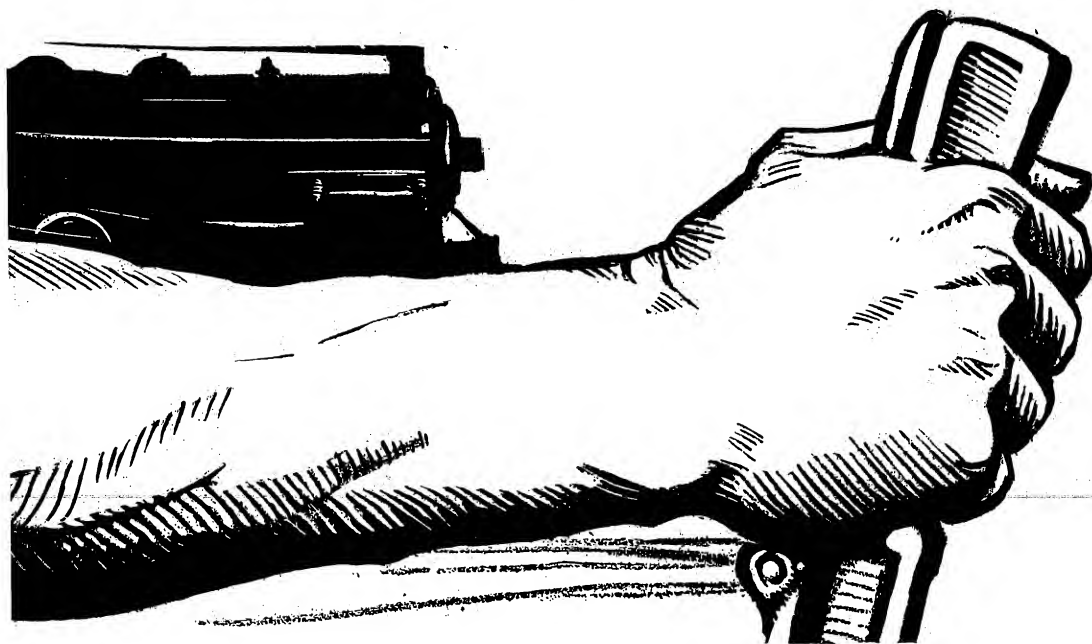


**Radio's Daring Dreams
Come True . . .**

**Swift Trains . . . Zooming Planes . . . Rush
Eastward With New Titan Smashes From
Radio's West-coast Show Shop of the
World.**

**Onward Drives the Titan as Radio's
Brilliant Show Machine Roars to
Triumph . . .**

**MAGNIFICENT CLIMAX OF RADIO'S
YEAR OF MIRACLE PERFORMANCE!**



Hollywood Chatter

6-Camera Control

Dolores Del Rio may go legit. Doris Hill is to marry James L. Stunton, Kentucky business man. Marjorie Daw (Mrs. Myron Selznick) is preparing the layette. Bebe Daniels sent James Hall a pig for his birthday. Skeets Gallagher says his name is Skeet, not Skeets. Louis Wolheim's bridge is profitable. Nils Asther's dog freelanced, but pleased the right papa. Russ Brown hopped to New York and brought his wife back. George Olsen is figuring on opening a supper club here. Frank Fay has brought his father and mother out for the winter. Mike Gore is going to build a theatre in Santa Monica. Ham Beall now press agenting for Hollywood's official Santa Claus. Sam Cohn has replaced "Ham" Beall as p. a. at the Roosevelt hotel. Benny Rubin working on four at M-G.

Charlie Chase made a personal at the Public theatre, Milwaukee. Corinne Griffith refuses to work before 10 a. m. Her contract says so. Al Johnson back in town. One for Warners then to U. A. Owen Davis back from New York to resume at Fox. Paul Nicholson and Angie Norton are motoring home from Broadway. Mathilde Comont back from London.

Ken Maynard to Cuba for Christmas. Marco is building a new home in Holmby Hills. Eva Tanguay broadcast "I Don't Care" the other night. Joyce Carleton here from Memphis for pictures.

Latest expression for identifying inspiration here is "all fried up." Alice Day is cultivating her diction. James Cruze will use a barking greyhound as the trade mark on his pictures.

William Seiter is spending \$100,000 for a house in Holmby Hills. Tennis court, pool, etc. Tom Miranda, Jr., has definitely decided not to sail a boat around the world.

Aileen Ray, who gave tip pictures for matrimony, is seeking a screen comeback. Bootleggers offering fancy souvenir packages gratis to those who purchase holiday supplies early. Charlie Chaplin would like to do "Oliver Twist" with Jackie Coogan as "Oliver".

More sun arcs now sweeping the sky nightly than any one theatre ever spotted Xmas shopping. Actors at U in their second childhood. Have to roll in the mud for "All Quiet".

Harry Richman to New York. Back Feb. 1 for another U. A. picture. William Baendine will free lance after his current picture for First National.

Radio ordered 75 extra girls for "Second Wife," and 25 were sent home to get longer skirts. Ramon Navarro will double to London when he gets a breathing spell.

Greta Garbo is the Hetty Green of Hollywood. She makes \$3,500 a week and lives on \$1,000 a month. Paul Whitman so thrilled over a full night's sleep he stayed awake all the next one trying to figure it out.

In addition to working on the screen treatment of "The Two Black Crows" (Par), Walter Weems will also appear in it. George Bancroft sings. Used to be one-half of Bancroft and Brosky, vaude. Bancroft's looking for a story in which he can warble.

John McCormack is the most democratic actor who ever worked on the Fox lot. Insists on all players addressing him as John. Song, "Lon Chaney Will Get You If You Don't Watch Out," changed in England to "Lon Chaney Will Have You Soon".

M-G boys and girls cash their weekly checks at a pawnshop. "Uncle" charges 10 cents per cash, irrespective of size. When called upon to talk over a radio at a cafe opening, former film girl said, "I wish I were home reading a book".

Bert Levy, vaudevillian, is the dean of newspaper cartoonists on the Coast. He always m. c.'s when they appear in public. Ruth Renick, head of the Actors' theatre, is looking for someone who knows his groceries. She's got a grocery store in Oakland.

Ed Rowland wants to produce "In Your Hat" Farce with Hollywood locale, based on the French "Dans le Chapeau du Papa". Antonio DeMarco had his nose de-angled and left for Europe. Musichall dates in Paris and Berlin.

Vic McLaglen won a decision over Eddie Lowe in being named the most popular screen mug by the middies at Annapolis. Roosevelt hotel now prohibits the boys from wearing sport sweaters or sweat shirts in the lobby unless covered by a coat. Reason, Con Comand.

Bill Collier's lifelong superstition of knocking wood before walking on a stage has him in a tough spot out here with so many concrete stages. Party of motorists left New York in '17 for a tour of the world, and are still traveling. Walter Catlett claims they're still looking for a place to park.

Charles Irwin acted as m. c. at the P. G. A. tourney at Hillcrest last week. Gave all the pros a great sendoff as they approached the first tee. Arthur Hammerstein got lost so many times on his way home to his mountain retreat, he has had signs painted "To Hammerstein's" stuck along the route. M-G has two E. J. Nugents on the payroll, Elliot and Eddie. Both have unique three way contracts calling for their services as "actor, writer or director".

Hollywood, Dec. 10. A device designed to control six cameras simultaneously, with rheostatic starting to eliminate jamming of the motors, has been invented by William Johnson, chief electrical engineer at Radio. Control of markers, which show the starting and stopping of the player's action, as well as governing spot lights and signal bells which give warning throughout the entire studio that quiet must prevail, are other features. Device is especially adapted to photographing large sets where more than two cameras are used to get all the action from different angles at the same time.

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Inside comment on the reported honeymoon bickerings of a film-stage couple. Trouble is not who wears the pants, but who wears the publicity. Casting bureau has to find 80 British Parliament members, including English accent doubles for Sir Edward Grey and Prime Minister Asquith. New scene for "Hell's Angels" shows the House of Commons declaring for war.

Discovery that Bess Meredith's room leaks is causing talk of an investigation by the Academy of Motion Picture Arts and Sciences. Floor of Miss Meredith's apartment is the ceiling of the Academy's offices.

Essaness' Pantheon

Chicago, Dec. 10. Essaness, through Emil Stern, has taken over the Pantheon, north side, from B. & K., which holds the original lease on the theatre. Entire property belongs to the United Cigar Company.

Sulental deal calls for an annual rental of approximately \$68,000, plus 50% of the profits, and runs over a period of eight and a half years. House, seating 2,200, has been dark for some time.

Essaness plans to make the Pantheon the ace house of the circuit.

HAWKINS WITH DE FOREST

Pinehurst, N. C., Dec. 10. Col. Edward Hawkins is attending the convention of the MPTO of North Carolina, in session here, as a representative of the DeForest Phonofilm and General Talking Pictures.

Hawkins came here with R. F. "Pete" Woodhull. He resigned from R. F., where he was sales promotion manager, last week. His definite place in the General Talking Pictures outfit has not yet been decided.

Ree's Long Term

Radio has placed Max Ree under long term contract. He has been art supervisor at the studio for the past eight months.

TWO INDIES GET COURT VERDICT IN PITTSBURGH

Pittsburgh, Dec. 10.

Declaring the arbitration clause in film contracts invalid and illegal, Judge Frank P. Patterson handed down a decision in common pleas court here last week in favor of two independent exhibitors, H. E. Hammond, trading as the Lyric Amusement Company and operating a theatre in Erie, Pa., and F. J. Gorros and others trading as the Capitol-Lyric Company, operating two houses in McKeesport, Pa. Judge Patterson's opinion states that the provision which requires exhibitors to submit disputes with the film supply exchanges to arbitration is "an undue, unreasonable and illegal restraint of trade."

Actions in equity had previously been filed by Hammond against M-G-M, Tiffany-Stahl, Columbia, Pathe, Fox, Vitaphone and the Standard Film Service, and by Gorros against Pathe, F. B. O., Universal, Fox and Tiffany-Stahl.

Court found that in both cases the plaintiffs refused to comply with the findings of the arbitration board in matters submitted to it under the contracts, and the demand that the theatre owners give security for films in their care. They refused and were then notified that service to them had been suspended. Judge Patterson found that the rule requiring the deposit of security amounted to an illegal boycotting or blacklisting and branded it an unfair practice on the part of the exchanges, the enforcing of which would work undue hardships upon indie owners. Order of the court restrains the exchanges from suspending service under existing contracts, or from terminating the contracts or demanding security under them.

Several of the local exchanges, placed under the ban, are contemplating an appeal to a higher court while the exhibitors threaten to carry their case further unless the film men are willing to abide by Judge Patterson's decision.

LOCAL NEWSREEL TIE-IN

R-K-O Orpheum Spokane, Arranges with City Daily

Spokane, Dec. 10.

R-K-O Orpheum here has made a tie-up with the Daily Chronicle in the form of a 24-hour newsreel, for local extra.

A local photographer will work through the editorial office, handling accidents, conventions, visitors of prominence, athletics and other events worthy of screen showing.

The reel, to be shown weekly, will tie in with the regular picture program and nationally advertised news service.

Lawrence J. Carkey is resident manager for the Orpheum.

P. O. Station in Film Theatre as Xmas Stunt

Dallas, Dec. 10.

Manager Vic Lowery of Public's Melba, now has a sub post office station in his house.

Open the same hours as the theatre and is on the mezzanine floor with a regular clerk in charge. No admission required to get in to use it.

B. O. STAMPEDE—GOING OUT

Syracuse, Dec. 10.

While flames swept through the projection booth of the Palace, Eastwood neighborhood house, causing \$10,000 damage, 250 patrons remained in their seats to watch fireworks light the blaze. The fire over, the majority stampeded to the boxoffice for refunds.

Film jammed in the projection machine and ignited.

R-K-O'S Beach House

Los Angeles, Dec. 10.

R-K-O is dickering for a site at Pine and Broadway, Long Beach, owned by the Bank of Italy. Asking price is \$1,250,000.

Tenants of present structure have been given notice to vacate Dec. 31.

Dubin Leaves Schatkin

Dave Dubin, brought on from Chicago, to act in an assistant capacity to Dave Schatkin, director of theatre management for Public, is back in the state right field. He is now associated with Henry Ginsberg.

Monthly Studio Survey

Hollywood, Dec. 10.

General opinion among studio workers here is that film production for November was at its lowest level in years, but this doesn't hold true in figures. Average total number of units in work shows a total of 54 units as against 65 for October, or only two less than that reported for November of last year.

A big reduction in studio forces was made during late November, and will continue until the first of the year, yet this will not interfere

normal, but within the next month all except Warners will recover to normal production. Other studios slated for an expansion activity are Cruze, Columbia, and United Artists. These plants have plans for increased production and it is now believed that before the year is over they will be working more companies than ever before.

Leasing studio group hold an optimistic view for the future with a number of new independent producers in final stages of prepara-

THIS TABLE SHOWS SUMMARY OF PRODUCTION ACTIVITY AT THE 19 ACTIVE STUDIOS ON THE COAST DURING THE MONTH OF NOVEMBER, 1929, 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 work-ing Novem-ber	Average shorts work-ing Novem-ber	Average units work-ing Novem-ber	Average estab-lished for the year 1928	Total stories in final prepa-ration
Universal	4	2	6	5.1	6
Fox	5	1	5	8.0	10
First National	4	1	4	6.0	6
M-G-M	3	1	4	6.4	9
Paramount	4	1	4	8.8	10
Radio	3	1	3	2.8	5
United Artists	3	1	3	2.0	5
Columbia	2	1	2	2.0	6
Chaplin	1	1	1	1.0	1
Cruze	1	1	1	1.0	5
Pathe	1	1	1	2.7	4
Warners	2	2	2	6.3	3
Leasing Group					
Metropolitan	3	2	5	3.2	5
Tec-Art	3	1	4	2.0	5
Short Subjects					
Hal Roach	2	2	2	2.1	2
Mack Sennett	1	1	1	1.6	1
Educational	1	1	1	2.0	1
Darmour	2	2	2	1.3	2
Totals	40	14	54	68.2	90

Summary for Current Year

Month	Features	Shorts	Units	Total for same period last year
January	44	18	62	55
February	28	18	46	55
March	40	20	60	60
April	47	16	63	71
May	54	12	66	80
June	46	10	56	101
July	47	8	55	75
August	50	11	61	75
September	61	17	78	64
October	48	17	65	81
November	40	14	54	66

with the number of pictures now in production and those in final preparation. Universal maintained an average of six units last month, but this has already been reduced to two and will continue until the two big U productions "Al Quiet" and "King of Jazz" are completed. Studio is concentrating all studio space and facilities on these two films.

Warners, Pathe, Paramount and M-G all worked below average

dion, while the short subject group of studios, the only batch to maintain a consistent schedule of production throughout the year, promise nothing more than the usual line-up.

Of 90 stories now in final preparation out here, it is estimated that 40% will begin shooting during the current month. If so, the average for December will be greatly increased and surpass any previous corresponding period.

Atlanta Stunt

Los Angeles, Dec. 10.

Fox theatres and American Tel. & Tel. will tie-up Christmas Day. Negotiations underway whereby personal appearances of Hollywood stars at the opening of the new Fox theatre in Atlanta, Ga., will be made by long distance phone.

Players will talk into a mike at the Hollywood end, and amplifiers spreading it to the first night house. A radio pick-up will also possibly be arranged for the Georgia district. Execution in hands of Bruce Fowler.

ADDING STAGE SHOWS

Syracuse, N. Y., Dec. 10.

Empire theatre will add stage shows to its film programs, beginning Friday, it was announced today by Frank Sardino, operating the theatre for the Salina Theatre Corp.

Contract was signed yesterday (Monday) for a 30-piece musical stock company, which will present boiled-down versions of musical plays. Three stage performances daily.

Empire is non-union, and stage shows will not change that status.

W. B.'S AKRON 3,500-SEATER

Akron, O., Dec. 10.

Town's biggest picture theatre was announced this week by Warner Bros. South Main street. It will have a capacity of 3,500.

Expected that ground will be broken about March 1.

Serials on What?

U is conducting a check on exhibitors through all the company's branches to ascertain how many theatres playing its serials could play them if they were synchronized on disk only.

The idea is to cut out the sound-on-film versions if the number is in a position to play the product only by this system of recording is relatively small.

U has five serials on the current program. Since sound, they have been made in three versions—sound-on-film, disc and silent.

NEIGHB'S FRI. CHANGE

First neighborhood house in the east under consideration for change of programs on Fridays is the 3,000-seat Beacon, taken over by Warners, which opens Christmas Eve. All-sound policy with "Tiger Rose" (WB) the opening attraction, plus a singing organist. House organist not yet signed.

Theatre is located at 74th street and Broadway.

MARKS AS LEO'S ASS'T

Harry Marks, formerly general theatre manager of Public, has aligned with Fox Metropolitan Playhouses.

Marks becomes assistant to Joe Leo, general director. He was originally brought on by Public from Chicago, where he was associated with Balaban & Katz.

A TIFFANY PRODUCTION

PAINTED FACES

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

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113 WEST 16 STREET KANSAS CITY MO.


PAINTED FACES IS BEST RECORDED PICTURE WE HAVE PLAYED TO DATE

PLEASES ALL CLASSES STOP WE ARE PROUD OF OUR FRANCHISE.

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JOE E. BROWN



Unusually Fine Stage Attraction At The Strand

Painted Faces, Story Of Circus Life Features Screen Program

Deppe had once harmed anyone in his life. Deppe was a clown. He would be going to break and would think he never did. He could have tricks, too. He could perform—was a circus man—Deppe the

PORTLAND TELEGRAM AND PRESS HERALD

Proof of a promise is in the praise of satisfied patrons. Join the Cheer Chorus!

STATION S-T-A-R



A Talking Question Box
Your patrons ask the questions and the star the question is about answers it in person from the screen—
Broadcasting what you want to know about themselves.
An entertaining novelty film only the talkies have made possible. Tune in on Station S-T-A-R—there's no static!

ANNOUNCING

A STAR-TO-YOU HOOK-UP IN A TIFFANY RELEASE

"The VOICE of HOLLYWOOD"

A ONE REEL NOVELTY
AS GOOD FOR YOUR BOX-OFFICE AS A PERSONAL APPEARANCE OF STARS.

TIFFANY PRODUCTIONS INC.

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FIRST NATIONAL INSURES

NO, NO, NO

Play
FIRST
NATIONAL
SOLID
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January

Booked for extended runs. Reserved seat opening at New York Strand, soon. With Alexander Gray, Be...

BILLIE DOVE in The PAI

With Edmund Lowe. A Fannie Hurst story with a new Billie Dove singing and dancing. Four song sensatio

The LOVE

Brand new angle on Love. As modern as tomorrow. Dorothy Mackaill hasn't missed the box-office bulls ey

FREE BORDO

January
is
FIRST
NATIONAL
MONTH

Smash hit of the year. \$2.00 record-breaking Broadway run. With Jack Buchanan. Four song hits. Technicol

LITTLE JOH

With Eddie Buzzell, the Personality Kid. Broadway's brightest comedian scores smashing hit in this George A

And don't forget "SALLY" is just around the corner

PROSPEROUS NEW YEAR WITH-

ANETTE

Claire, Louise Fazenda Lucien Littlefield, Zasu Pitts, Bert Roach. Six song successes. 350 dancers. Technicolor!

ANTED ANGEL

'More favorable comment on this picture than any since opening of my house"—Eustace Theatre, Eustace, Fla.

RACKET

since talking pictures. With Sidney Blackmer. Play it while the country is all ga-ga over "Hard To Get."

NI *in* PARIS

Rated one of the year's best pictures by N.Y. Critics. "One of the most diverting screen musicals," N.Y. Journal.

NNY JONES



ohan play. Alice Day and great cast. Three thrilling horse races. Five songs. A clean-up in any kind of house.

FIRST NATIONAL FIRST

Vitaphone is the registered trade mark of the Vitaphone Corporation designating its products.

Coast Notes

Complete cast for "Clipped Wings" (Cruse): Olive Borden, Lloyd Hughes, Norman Rock, Howard Hickman, James T. Mack, Wilfred Lucas, Harry Macdonald, Bodil Rosing, Harold Rosson photographing air stuff.

J. Harold Murray, Marjorie White, El Brendel, "The Dollar Princess," Fox. William Wyler to direct "The Storm," U.

Clyde Bruckman retained by Harold Lloyd to direct his next picture.

Van and Schenck's "Take It Big" has been retitled "Playing the Field," M-G.

New contracts at M-G for C. F. Reisner and Jacques Feyder, directors. Each to run a year.

Franklin Pangborn, Jack Kennedy, WB shorts.

Marguerite Robinson, colored songstress, long term contract with Radio.

Arthur Appel will stage the dances for "Good News," M-G.

Par has borrowed Stuart Erwin from Fox for "Young Eagles."

Radio has bought "Tommy," stage play, for Arthur Lake.

David Starr, "The House of Troy," M-G.

Louis J. Bartels, "Benson Murder Case," Par.

Mary Carr, Freddy Fredericks, "Second Wife," Radio.

Cliff Edwards, "Flower Garden," M-G.

Catherine Dale Owen, "Such Men Are Dangerous," Fox.

Philippe de Lacey, "Sarah and Son," Par.

Aggie Herring, Lucien Littlefield, in Charles McGuckin plot, Col.

Locust Sisters (5), M-G short.

Wallace Beery, "Circus Parade," Cruze.

Roland West has acquired screen rights to the Charles Walt novel, "Love in Chicago." Goes into production shortly, Chester Morris starring, for UA.

Complete cast for "Back Pay," FN: Corinne Griffith, Grant Withers, Montague Love, Vivian Oakland, Kitty Mitchell, W. N. Bailey, Dick Gordon, Dee Loretta, Hallam Cooley, Jim Markus, Louise Beaver.

Freeman Lark, "Show Girl in Hollywood," FN.

"Yonder Grow the Daisies," to be directed by Berthold Viertel for Fox. Dorothy Revier, "The Black Sheep," Col.

Josephine Sabel, Barney Fagan, to "Old Times' Revue," M-G.

Charles McGuirk and W. K. Wells adapting "On the Level," Fox.

Nell Hamilton in "Benson Murder Case," Par.

Lou Paine, Agostino Dorgato, "Fresh from College," M-G.

John Ford to direct "A Very Practical Joke" and Irving Cummings to do "On the Level," both Fox pictures.

Tiff, borrowing Marian Shilling from M-G for "Resurrection," Henry Armetta, Polly Moran, "Fresh from College," M-G.

Evelyn Selbie to "House of Troy," M-G.

Stuart Erwin, two at Par. First "Only the Brave."

John Miljan, Gwen Lee, "On the Set," M-G.

Fay Wray, "Young Eagles," Par.

Nell Hamilton, "The Benson Murder Case," Par.

Phil Rosen, "The Lotus Lady," for Audible.

Phillip Strange, "The Black Sheep," Col.

Sally Starr, "For the Love of Lil," Col.

Virginia Brooks, "Good News," M-G.

Johnny Arthur, "For the Love of Lil," Col.

Renee Macready, "The Fire Walker," Radio.

Percy Heald and George Marion, Jr., writing an original, "Safety in Numbers," for Buddy Rogers, Par.

Sid Franklin will direct talking version of Lonsdale's "The High Road," M-G, with Norma Shearer.

Vivian Oakland, "Back Pay," U.A. Mat Madson, shorts and "Queen Kelly," Pathe.

Conrad Nagel, Mary Carr, Lila Lee, "All the King's Men," Radio.

Helen Patterson, Joyzelle, Jack Randall's Adagio hour, WB short.

Ben Westland adapting "Satin Stripes," Tiff.

Lois Leeson continuity "Paper Profits," Tiff.

"College Days," Tiff, changed to "Sunny Skies," Tiff.

J. E. Natterford adapting "Lasca," Tiff.

Wynne Gibson, "The Song Writer," M-G.

Virginia Sale, WB short.

Gilbert Emery, "Benson Murder Case," Par.

"Charles Seaton, 'Let's Go Native,' and 'Come Out of the Kitchen,' Par.

Merna Kennedy, "Songwriter," M-G.

M-G to produce "Five and Ten," Funtie Harst serial.

Jack Oakie, "Let's Go Native," Par.

Walter McGrall, "Two Black Crows," Par.

Charles DeRavenne, "Slightly Scattered," Par.

Joe McCarey, borrow from Pathe to direct "Let's Go Native," Par.

Even the Cops!

Hollywood, Dec. 10.

Hobby of collecting photographs of film stars has worked its way into the Hollywood police force.

One cop carries a book full of slips. Every time he spots a screen face, he stops the player, pulls him aside as if to slip over a "ticket" and confidentially says: "Now listen, partner, all I want is your latest picture autographed with a few chummy words. My monicker's on the slip and my home address; so don't send it to the station or those guys up there'll get wise."

Nine out of 10 such approaches connect.

Then directs "Red Pepper," for Fag.

Phillips Holmes, "Benson Murder Case," Par.

Virginia Bruce, "Only the Brave," Par.

William Boyd (stage), "His Woman," FN.

Kenneth McKenna, H. B. Wall, Peter Hawthorne, "Temple Tower," WB.

Benny Rubin, Lee Kolmar, May Boley, "The Songwriter," M-G.

Betty Farrington, "Two Black Crows," Par.

Eddie Welch gagging "Fresh From College," M-G.

Fox changes "Hollywood Nights" to "East Workers."

WB buys screen rights to Sophie Kerr's novel, "Mareca Maria."

Vera Gordon, Kate Price, "Cohens and Kellys," U.

WB buys Walter DeLeon's story, "The Fired Man," to be tabloided.

"Tall Timber" for Ken Maynard, replaced by Bennett Cohen's "The Fighting Legion," U.

R-K-O's 2d Run, Syracuse

Syracuse, N. Y., Dec. 10.

Marking the circuit's first venture in the local neighborhood field, Radio-Keth-Orpheum is closing for a term lease of a new \$300,000 de luxe picture house to be erected by Julian Brown, young millionaire capitalist, in James street, just east of Grand Boulevard, suburban.

The new house will seat 1,600, with 230 seats in the mezzanine.

The deal for the property will be closed during the week. House will play 2d runs.

Quincy's First

Quincy, Ill., Dec. 10.

First theatre robbery in this town's history had two well-dressed yeggs stocking up the Washington theatre (Publix) and walk off with the over \$1,000.

Robbers had evidently attended the last performance Sunday night and hid in the theatre until all employees were gone. They then held up Thomas Robey, house manager, and Fred Jansen, stage manager, who were together in the box office.

CARPENTER QUILTS

Salt Lake City, Dec. 10.

George Carpenter, associated with Louis Marcus in the theatre business since 1916, resigned last week when announcement was made that the final 50% of the old L. Marcus Enterprises was sold to Publix, which already held the other half.

Carpenter left for Los Angeles, but plans on returning here after a sojourn in Southern California, Ray Hendry, formerly of the Publix Granada, has been transferred to manage the Capitol. W. B. Schutte goes to the Granada.

SMALL-TOWN MAN ASSIGNS

New Philadelphia, O., Dec. 10.

George M. Jordan, Newcomer town theatre owner, made an assignment to Otto Beiter, of Newcomerstown.

Property in Jordan's name is valued at approximately \$75,000.

It has been rumored the Newcomerstown theatre will be taken over by a chain.

Seating Conferences

Washington, Dec. 10.

Makers of theatre seats are to meet here for a trade conference under auspices of the Federal Trade Commission Dec. 19.

Conference covers entire seating industry, taking in schools and churches.

Idea is to work out a set of rules for business practices.



FRANK MERLYN

Started with the Abbey Theatre, Dublin. He has, with great success, directed Shaw, Schnitzler, Synge; in brief, the best contemporary dramatists.

"Rope," a dramatization of the popular novel, "Tefftallow," was an artistic success last season.

Now with Fox Films, Hollywood, indefinitely.

Direction SIDNEY PHILLIPS, 234 West 44th street.

Projection Confabs

Hollywood, Dec. 10.

Academy's committee on the co-ordination of screen illumination held its first meeting last week.

Members appointed by heads of the Academy's Technicians' Branch, Society of M. P. Engineers (Coast section), American Society of Cinematographers, and American Projection Society, are J. A. Ball, Emory Huse, Peter Mole, Richard Towers, C. L. Strong, John Aahberg, S. J. Twining, Gerald Rackett, J. M. Nickolaus, and Russell H. McCullough.

Exhaustive report on a survey of release print handling, with tentative recommendations for standard practice in blueprint form, will also be submitted to the Academy's joint committee on studio and theatre problems.

If approved it will be passed on to various technical organizations and authorities for further suggestions.

Cal. Strikes Billboards

Los Angeles, Dec. 10.

More than 50 civic organizations have united with the Scenic League of California for the elimination of billboards on the highways.

The movement has been fostered by the large oil companies and other commercial organizations.

The Standard Oil Co. has offered cash prizes for the 10 best articles on how to eliminate unsightly outdoor advertising.

Most of those companies, now concentrating on radio advertising, have canceled over 50% of their billboard space.

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Sweden's Sound

(Continued from page 4)

favorites sing and talk, and the picture which contains the right percentage of dialog in the right place will have little difficulty in doing well.

"Weary River" was such a picture. It has played here successfully because it was the type that is understandable in spite of a little dialog.

Up to the present time the following all-talkers, and pictures with part dialog, have been released here, all other sound pictures containing synchronized score only:

All-talkers: "Fox Follies," "Wolf of Wall Street," "Why Bring That Up?" "The Glad Rag Doll," Part dialog: "Singing Fool," "Weary River," "Innocents of Paris," "Show Boat," "Noah's Ark," "From Headquarters."

Of the all-talkers "Fox Follies" made success. "Wolf of Wall Street" played "silent" during the first evening performance and as an all-talker during the second performance. It lasted week only.

"Why Bring That Up?" was considered by critics as a slap to Swedish audiences. Even those who claimed they understood English didn't know what Moran and Mack were talking about, but they must have overestimated their knowledge of English. Projection was good for the first, but the Piccadilly theatre with W. E. wire.

"Singing Fool," "Show Boat," "Weary River," "From Headquarters," "Noah's Ark," "Innocents of Paris" and "Glad Rag Doll" contained superimposed titles in Swedish to make the picture easily understood. "Fox Follies," "Wolf of Wall Street," "Why Bring That Up?" were released as presented in New York.

Special treatment in Swedish is about necessary. American producers are making the final solution of the problem.

Swedish talkers are coming, and will no doubt affect the business of American films, at least while the Swedish dialog remains so novel. As is well known, Bruce Johnson, formerly with First National and now again an associate of J. D. Williams, is contemplating picture in six languages, including Swedish. It is understood he has already received backing from Swedish sources.

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GIVES BOSTON A GREAT THRILL!

"An absorbing, exciting melodrama. We can promise you plenty of surprises in the outcome of the plot."

—*Boston Traveller*

"Almost everything that connoisseurs in movie melodrama could wish has been woven into this one. Is swift moving and exciting. Excellent entertainment."

—*Transcript*

"Intense talkie."

—*Herald Post*

"A corking action drama."

—*Eve. American*

"Unreels with considerable speed and excitement."

—*Daily Record*

"Can't a good girl be a good girl and have a good time?"

Behind locked doors she had kept her secret, but shadows of a woman's past go through locked doors.



LOCKED DOOR

Joseph M. Schenck presents

with
BARBARA STANWYCK
ROD LA ROCQUE
WILLIAM BOYD
BETTY BRONSON

A
GEORGE FITZMAURICE Production

The most amazing drama the screen has ever seen!
An astounding gripper!

UNITED ARTISTS

All Talking!

All Thrilling!

All Marvelous!

"VARIETY" Right

Said Sept. 21st 1927
LOEW'S STATE, Los Angeles

"... Stage attraction responsible for draw against heavy odds; Gene Dennis packed house with women at matinees and one extra performance,

A SURE-FIRE BOX-OFFICE DRAW"



COAST TO COAST
Success Upon Success
Predictions Proven
Records Smashed

GENE DENNIS

"THE WONDER GIRL"

FROM KANSAS

Most Astounding of All Mental Wonders

BREAKING HOUSE RECORDS CONTINUOUSLY FOR TWO YEARS
HELD OVER EVERYWHERE

Toledo; Paramount **"BUSINESS DOUBLED"** Marsh Gollner, Manager

NOW—PARAMOUNT, BKLYN.,—NOW
(INDEF.)

IN THE LOUNGE

AN ADDED HEADLINE ATTRACTION NOT CONFLICTING WITH REGULAR SHOWS
PLAYING IN THE LOBBY, WITH THE RESULTS AS GREAT AS ON THE STAGE

THE GREATEST FEMALE PSYCHIC OF THE DAY

24th Annual
VARIETY
Anniversary
Number

will be issued early in January



As usual, this "Variety" special issue will be a complete review of the year in the show business. It will contain special features and articles, besides being a show business directory for the ensuing year.

Advertising Copy May Be Sent Now to Any "Variety" Office

RATES REMAIN UNCHANGED

Favorable Pop Music Situation In Great Britain Due to Talkers

London, Dec. 2.

The music situation in England is influenced at present by talking pictures. Of current big sellers over one-half of the popular numbers are talking picture songs. Full sales effect of a general release for a talking picture has not yet been felt by publishers here because of delay consequent upon the gradual wiring of picture houses.

Also owing to the length of time intervening between a picture's pre-release and the general release date, publishers are in a dilemma. If the theme song is published and records are released at the time the film gets its first run, then there comes a waiting period of possibly six months before the next date of the picture shown, during which time it is difficult to keep the best song in the world alive.

One effect the talking picture has had in this territory is to definitely depress the sale of production music, although strangely enough it has not harmed attendance at the legit theatres and music halls to an appreciable extent.

There will be far more chance of success for the non-talking picture song in Great Britain than there would be in the U. S. A., owing to the important fact that broadcasting is carried on under semi-Government control here, which gives the free song just as much chance to be heard frequently as the film song.

Mechanicals

Mechanical companies are studying the talking picture medium for exploiting popular songs. A comparison of the issues of records by principal companies shows they have in recent months been guided by the fact that a song is featured in a film when deciding the numbers to be recorded.

In this connection they are of, course, fortunate in having in many cases, a link with an American recording company by which they can therefore judge by the lists received from your side the most likely numbers to prove popular here.

The music situation is a very healthy one for Great Britain, as publishers, phonograph companies and film companies alike have one advantage. As songs, records and talking pictures invariably reach here six or eight weeks after their first showing in America, the English are able to judge to a considerable extent by the reaction of the public to the song, or picture, will enjoy small or big popularity here.

Chi Publix Mgrs. Move Up

Chicago, Dec. 10. Promotions given three Publix B. & K. house managers, Harry Lustgarten, of the Paradise, this week assumed supervising manager's duties of six Publix theatres in Detroit.

Nate Platt, of the Uptown, will now supervise the Uptown and Paradise, and S. Goldfinger, of the Harding, elevated to manager of the Paradise. L. Wolrich, assistant manager, moved up to Goldfinger's post.

EVERYTHING in RUBBER

For the Stage and Screen

COSTUMES

ANIMALS

NOVELTIES

Exclusive furnishers of all waterproof materials to Public Theatres

Nopineal Rubber Mfg. Co.
19 West 18th St. Watkins 9027
New York

COSTUMES FOR HIRE

PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS

BROOKS
123 W. 40th St. N.Y.C.

JONES and HULL

Featured in F. & M. "SWEET COOKIES" IDEA

Thanks to FANCHON & MARCO
Direction SHALLMAN BROS.

THE GAMBLING SPIRIT THROUGHOUT EUROPE

Paris, Dec. 2.

The gambling spirit which motivates much of the general European life through the casinos attracting prospects via special cabaret features, large dance orchestras and the like, is further reflected in the widespread stock market gambling by the petty speculators.

The Brussels, Paris, Berlin and London bourses have thousands of small speculators.

In Brussels notably, the bourse, which is in the heart of the Belgian capital, on the Boulevard Adolphe Max, is adjacent to the hotel and night life section. At noon-time and in between sessions, even waiters and busboys are seen with their 100 francs or so dabbled around and being clipped as a general thing.

One cannot conceive the great hold the baccara (card) and chemin-de-fer games have on the Parisian. It is cited that these casinos are legalized because France, for example, derives only 66% of all the casinos' intake! Yet there's enough left seemingly in the remaining 35% of the casinos' "kitty" to make a fortune worth while. Especially when it is considered that elaborate gaming rooms must be maintained along with well stocked cellars, elaborate cuisine, etc., which latter are more or less of a loss considering that many offer bargain club dinners at 20 francs you get a crack dance orchestra and special floor attractions which cost money and certainly aren't covered by the nominal intake.

But the adjacent casinos are beckoning and one is expected to call.

The Kitty

The operator of a room in Brussels showed the count-up on the most sluggish of all hours one afternoon with 7,000 francs chalked up from a measly roulette game catering chiefly to small femme bettors around tea time. That's the club in a very small if exclusive gaming casino. (Roulette is legal in Belgium; barred in France, hence Monte Carlo's success as a Riviera resort, drawing the French across the border into the Principality of Monaco).

In Brussels and Antwerp, in Belgium, small rooms, seating no more than 100 people, hold 15-20 place dance orchestras, a six-piece tango band, and two important acts, playing at tea and supper on an average of 20 to 30 people, not even the lesser figure at some of the teas. Yet it's very worth while all around if only that 20 enters the casino.

In Brussels, Percy Athos has a piece of the Embassy club; Athos is an English stager. He only bought in this year and admitted in October of having 150% of his investment back with the year still two good months to go.

The Merry Grill and the Abbaye clubs round out the big three of Brussels, although that city has perhaps 100 such casinos. At the Abbaye, Ramon Bourgeois is manager.

Contractor Sues Fox

The refusal of the Fox Theatres Corp., Roxy Theatres Corp., and William Fox to go ahead with the contracts to build the Mansion theatre at 148 East 58th street resulted in the filing in the Supreme Court on Monday of a suit against them for \$110,120 by the Taylor-Fichter Steel Construction Co., Inc., which got the contract for the steel work in January, 1928.

The suit is also brought against Walter W. Ahlschlager and A. Buckley Lipiak, architects; Aaron Berg-Fried Co. general contractors; and H. Robins-Burroughs, consulting engineer.

Billing Garbo Only

In the Sunday advertising for Loew's State, New York, this week, Greta Garbo in "The Kiss" was billed as Greta Garbo only. Title of the picture or mention of Miss Garbo appearing in a talker was entirely omitted.

The Garbo name headed the list of the State's attractions for the week, with the names of the vaude acts following.

Atlanta's 1st 'Pineapple' Party—Nobody Injured

Atlanta, Ga., Dec. 10.

Believed a reprisal against the open shop policy of the 10th Street theatre, a bomb placed there Sunday morning destroyed the boxoffice and a section of the lobby. No one was injured. Windows within a radius of three blocks were shattered by Atlanta's first theatre pineapple party.

House is managed by Mrs. Anna A. Patterson, editor of "Weekly Film Review" and wife of W. C. Patterson, district manager for Publix.

Several months ago circulars were distributed in the neighborhood stating that the theatre was endangering the lives of children by a fire hazard, through employing "incompetent" non-union operators. House remains open.

\$2 Globe Goes Grind

The \$2 Globe, New York, is going grind Saturday, with Radio's "Dance Hall." It will top at 75c.

Joseph E. Plunkett of R-K-O is said to have induced the owners of the Globe to revise the lease, which previously prohibited anything but a two-day showing. Radio will put its specials into the Carroll. "Rio Rita" is on its run there.

Coast Newsreel Houses

Los Angeles, Dec. 10. Fox will have two newsreel theatres shortly, ordered by Harold B. Franklin.

One will be at the Palace in this city, and another in an unselected house as yet in San Francisco.

ADD MIDWEST SIX

Los Angeles, Dec. 10. Six theatres have been added to the Midland and Midwest chains (Fox).

Fox, at Beatrice, Neb.; Strand, County Bluffs, Ia.; Circle, Jackson, Ill.; Orpheum, Park and Broadway, Cape Girardeau, Mo., are all now under J. E. Wheeler's supervision.

MILWAUKEE SEATS 110,720

Milwaukee, Dec. 10. According to figures compiled by L. M. Gurdie, city building inspector, Milwaukee's 80 theatres, including the big Auditorium, can seat 110,720 persons, about a fifth of the city's population. More theatres are under way.

SILVER-PUBLIX PAT

Max Silver is out as Publix's representative in New Orleans. He is back in New York.

Silver severed an assistant to John Zanft, Fox theatre head, in October.

W. B.'S NEW NEWARK HOUSE

Spyros Skouras, acting for Warner-Stanley, has done with John Ebersson, theatre architect, for a new 4,500-seater in Newark, N. J. Site is on Broad street.

\$616 Judgment

Hollywood, Dec. 10. Goodwill, Inc., organized two years ago to produce Yakima Canutt westerns, obtained a judgment of \$616 against the Goodwill Film Exchange for unpaid rentals on pictures.

\$5,400 Injury

Verdict for \$5,400 returned in the Supreme Court, Manhattan, against the Monarch Amusement Co.

Suit filed by Belm. Marvon for \$50,000 because she fell on a stairway in Loew's Bijou, Brooklyn, teased by the defendant.

Coast to Coast Show Business Holds Few Radical Differences

Narrowing the crack down to the confines of show business in this country, from the westward regions of the Pacific slope to the Hudson river stream, the panoramic aspect is rather analogous. Relatively and proportionately the stage is the same everywhere. Only the scenes shift and the actors change.

In this wise, show business from coast to coast does not differ so radically. Pooled interests, massive combines and ultimate gigantic mergers have just about taken away the individualism and distinctive personality from the show game.

The revolutionary establishment and macroscopic trend of talking pictures was of course the greatest factor in bringing together and unifying the Broadways and Main streets of America. Above all, it has brought the layman closer to the inner and charmed circle behind foot and stage lights.

There isn't much left in these days back of these realms that the average man, woman or child doesn't know about. Pictures, books, fan magazines and even the stage itself have tipped and dished sufficient inside stuff on show business to provide a liberal education for anyone. Still, this doesn't altogether repudiate Barnum. There was, and is probably always will be guileful folks, who just naturally fall for the greatest bait of all time—illusion. And on that principle, no one appreciative as of sounds, the wheels go 'round, box offices click and the industry prospers and progresses.

California

Giving the coast to coast layout the once over, California boasts of that illusion thing more than any other sector. Movie stars, promoters and anglers in the show trade are attracted to the "sunshine" land than anywhere else.

Hollywood is the cause. In and around the film center, with its blazing lights, kaleidoscopic scenery and tropical climate, everything fairly froths and teems with illusion. Because of the motion picture industry out there. Take that away and there'd be nothing left but the beaches.

Pictures naturally predominate above everything else on the Coast. To watch the opening nights of any flicker, half way exploited properly, one would think that no greater event could possibly overshadow this in the minds of the populace.

Despite what has been written and said about Hollywood's morose reaction to its picture stars, they're probably more pashy about them than a flapper used to be over a picture house m. c. That gag about everybody rubbing shoulders with the stars on street, in restaurants, theatres and other thoroughfares is a good deal over-estimated. It's true that the picture folk can be found almost anywhere, but how many observers ever find out who they are, unless it's at an opening night, where they are usually announced with purposeful pomp and ceremony?

Picture houses get the biggest play in Los Angeles, Hollywood and even San Francisco. No telling where and when some screen luminary may make a personal appearance. It's even grown to the extent where hotels, restaurants, furniture stores, and even delicatessen shops make high bids for a picture star's appearance. Where they can't get a virtual star they'll take a featured player or some less noble of the ranks.

Everything else on the Coast pales by comparison to pictures. Vaudeville situation is neither good nor bad any more out there because there is hardly any vaude left to speak of. Actors' conditions are somewhat relieved now through the medium of the talkers, but the panic is still on. More and more Hollywood is becoming Broadwayized through the influx of so many easterners. Most of them count the sunshine there in lieu of dough, and a good deal of them do get paid.

off in just that. But still they keep coming, watching and waiting.

Middle West

The middle west, with Chicago considered the most important key city out of New York, remains the theatrical paradox. It has always been cracked up to be. Conditions in and around Chi are ever changeable. Nothing is a criterion for Chicago. Show business is conducted in its own way there—like, diskies and appeals. De luxe picture houses, with their presentation policies, come first in choice and preference to the mid-west amusement seekers. What with big chains of theatres monopolizing everything else, it's only a natural condition.

Chicago, once sounding the keynote in vaudeville, is just another stopping point on the way now. The central and neighborhood stands are fully protected by the city-wide picture-house chain operated by Publix. Vaude, once the cheer leader in the Windy City, is not even a competitor any more. Picture houses there have been left a clear field and are taking advantage to the utmost degree.

The Chi legit game, another erstwhile important and profitable venture, has been hitting the toboggan for the past few seasons and still not showing signs of shifting gears. Legit attractions are becoming more and more of a gamble in Chi. Useless to dope the town in that direction, because it almost defies figuring.

Many a hit show from New York has been known to flop in Chi, and vice versa. A good musical there will always get the edge over a good drama, but it has to be plenty good to turn the trick.

Getting into eastern territory, all roads in show business lead directly to Broadway. Nobody will probably ever be thoroughly convinced of half the stories told about New York, so saying any more about it will be just added conversation.

New York is still paramount in holding out more opportunities for people in show business than anywhere else. Answer seems to be that with the hundreds of actors to be found out of work at present here, they still hang on, reluctant to move off the main stem and waiting for a break.

Schenectady's Big Screen

Schenectady, N. Y., Dec. 10. Farash Corp. has announced installation in the State theatre one of the new wide screens by Magnoscope Corporation.

If You Don't Advertise in

VARIETY

You Don't Advertise

NATIONAL
SCREEN
SERVICE
SOUND-ON-REEL
TRAILERS

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The high character of Warner Bros. Singing, Talking Technicolor Productions demand the utmost in Sound Recording and Reproduction, Vitaphone Discs supply just that.





WINS AGAIN!

As last year, FOX has been awarded the PHOTOPLAY gold medal for the best picture of the year. Nation-wide balloting among over a million readers of PHOTOPLAY resulted in the selection of

FOUR SONS

Directed by **JOHN FORD**

Whose latest production

MEN WITHOUT WOMEN

is a story of a group of men trapped in a submarine 16 fathoms under. As death approaches their thoughts and conversation turn to the women they've loved. Women are talked about as men talk about women when they're alone. It is the greatest of FORD'S productions. Love, hatred, fear, courage, madness — all are blended with consummate skill in this remarkable undersea sensation. In the cast are: KENNETH MACKENNA, Farrell Macdonald, Frank Albertson, Stuart Erwin, Warren Hymer, Paul Page, Walter McGrail. Story by John Ford and James K. McGuinness. Dialog by Dudley Nichols. Staged by Andrew Bennison. Presented by WILLIAM FOX.



"DANGEROUS FEMALES"
CHRISTIE-PARAMOUNT
18 Mins.; Comedy
Paramount, New York

same thing. So Buddy may as well go on a screen tear and smoke

Nicely balanced layout makes it one okay for the neighborhood grinds.

All the songs used are a year more old, that automatically bring this revue from the better class houses.

Probably cost something to assemble this one, although a guess might be that it's a left-over from a Warner full-length revival.

scene a rather elaborate ship set. Ruffo wears a nondescript costume with an Indian head-dress part of it. During long pauses in the number he walks across the set. Shots are mostly long ones. Photography and recording fair. Char.

lowing elsewhere. A number of male patrons will now only sit in attendance upon him according to the girl in his pictures. If kids can cut the apron strings of mamma boys in high or prep school, film audiences can eventually do the

Tom Patricola, Ilka Chase, Daphne Pollard, Roscoe Ates and others are also in, but it's always Miss Ullrich. Her best scenes are aboard

(Continued on page 39)

(ALL DIALOG, with Songs)
For production and release, starring

Tom Patricola, Ilka Chase, Daphne Pollard, Roscoe Ates and others are also in, but it's always Miss Ullrich. Her best scenes are aboard

(Continued on page 39)

Inside Stuff—Pictures

A chain or so seems to be taking up the pass problem. It is a problem, always has been for a circuit, and probably always will be. It's unlikely if a better check can be put upon the pass thing than the local manager's judgment or discretion. Always angles, political, civic, posting and newspapers. In some town the papers are the biggest pass hogs.

In the aggregate on a chain the pass evil appears to reach large proportions, but may not be so amazingly big when analyzed. In "Public Opinion" for instance, it is claimed that the Public Theatres distribute over 500,000 passes annually. That sounds enormous, but Public is credited with operating at least 2,000 theatres. In a year of 52 weeks that amounts to over 10 passes per week per house. With each pass taking in two at least, that means there may be 24 deadheads weekly in any one of the houses. Figuring that the larger houses will give out more passes of course and any number possibly not issuing any through the town, grade of theatre or low scale, the pass matter with Public even may not be so alarming as it looks in bulk.

Any effort to check the pass thing though is always laudable and the greater the reaction, the greater the benefit. This is not always the aim of the theatre management to keep the list of deadheads down in order to provide a larger cash gross, but more so not to educate a community to become deadhead fiends. For it is an axiom of the show business that a deadhead is deadly.

Personal letters to house managers might do more than anything else to keep the pass giving to its minimum in any town, with the hogging newspapers to be requested not to spread its passes so promiscuously, reserving them for the editorial or reporter staff only. Although in almost any of the middle class cities or towns the newspaper men are known to the theatres and do not require a pass.

First Technicolor ad, outside of trade papers, in the \$500,000 to \$1,000,000 campaign to plug color, is a three-page spread for the "Sat. Eve. Post" issue of Jan. 11, with the cost for same \$34,500. A similar ad, cost not including art work and plates, is scheduled for the "Post" on Jan. 25.

First display carries a picture of Dorothy Revier in a close-up from "Cleopatra" (Columbia) but does not give credit to either the star or producer. Cuts of Miss Revier, in black-and-white and color, to illustrate the differences are on the first page. Second page has color cuts of scenes from "Sally" (FN) with picture of Marilyn Miller in costume and a group scene from "No, No, Nanette" (FN). Third page has scene from "Show of Shows" (WB) and "General Crack" (WB) with mention in copy of some of the Technicolor productions.

Second triple-page spread for the "Post" will include cuts of scenes from "Vagabond King," "Golden Dawn," "Song of the West," "Song of the Flame" and "Son of the Gods," with Par, having one page to itself on cuts showing Nancy Carroll in black-and-white and in color. Third flash in "Post" will be a two-page ad on "Vagabond King," "Hit the Deck" and "The Rogue Song."

Major Coast studio found itself facing a damage suit when pictures of a Beverly Hills mansion were published with one of the company's leading actresses posing as mistress of the domain. Photos were made without malice and with consent of the actress's boy friend, who happened to be the son of the old lady who made the squawk.

Actress, at the time, lived in a small apartment and when the studio received requests for a series of home studies of the fair one, she and her boy friend got together and agreed to have them made at his home. But before the pictures could be published, the girl became matrimonially involved with another picture star. This didn't go so well with the original suitor, or his mother. So when they saw the pictures of their home profusely mounted like gems upon a background of fictitious chatter concerning the actress' home life, the mother rebelled and asked the studio to produce credentials permitting them to use her home.

Case was settled before it reached the courts by diplomatic measures in furnishing the owner with a series of pictures showing her as mistress of her own domain instead of the actress who jilted her son.

A lengthy article in the Kansas City Sunday "Star" dwelt upon the quality of the pictures going into that town and the strength of their respective drawing power. It was an unsigned story but written by someone who knew what he was talking about. He quoted from Variety of a couple of weeks ago when the K. C. grosses for two successive current weeks, showing a drop of \$20,000 in total gross one week, were printed. The story admitted as Variety had stated that the drop was not due to stock market conditions in K. C., the writer stating that the week when the top grosses were taken the stock market effect locally had been the severest.

The article concluded in this way: "The public wants good pictures. 'It shops to find them.'"

Kansas City is a notorious "shopping" show centre. It's the first town as far as the record goes which "went shopping for pictures." Variety's Kansas City correspondent, Will Hughes, called attention to that fact in his Kansas City report some years ago and often has repeated it.

Los Angeles' Film Row extends its charitable work the year round. Exchanges are busy in their programs to homeless kids (St. Vincent's Institution at Santa Barbara); Boys and Girls' Aid Society, Pasadena; Masonic Home, Convivia; wayward kids at the Whittier State School; McKinley Industrial Home, Van Nuys; L. A. Juvenile Hall; Convicts Camp No. 15, San Simeon; Pacific Colony, Spadra; County Poor Farm, Hondo; Jewish Consumptive Relief Association, Duarte; L. A. Tubercular Association camp, San Gabriel; Pasadena Preventorium; Olive View Sanatorium, San Fernando, and St. Mary's hospital, Tucson, Ariz.

Gratis service is arranged through the Los Angeles Film Board of Trade. Institutions call for and return the films. Requests at Thanksgiving and Christmas for specials are also usually complied with gratis.

Importance of being hard boiled and officious is fittingly pronounced and exemplified by some of the inside secretaries to picture execs. Placed in advantageous spots, these secs are working all sorts of rackets and sidelines to grab an extra penny.

Not unusual to find one peddling liquor to other members of the firm, using as an excuse that the boss has ordered the stuff. Some work the magazine subscription thing, raking off nickels through that source. Those not actually employed in chiseling for dough use their positions for taking care of someone's girl or boy friend, maybe their own, calling up another exec to say, "this is a friend of the boss, and anything done will be appreciated." Most of the bosses don't seem to know anything about it.

Russian picture actor promoted a Pasadena society woman for \$15,000 to open a cafe in a Hollywood hotel. During the promotion she went

Home Office Advice

To curb the old exhibitor cry of poor business against high rentals, First National is establishing a special service bureau wherein the indie may get the low-down on how to get the most customers.

Charlie Einfeld is the chief consultant. No matter where they are or why, Einfeld is prepared to answer each incoming letter personally. The cost of this publicity has been dispensed this way. To get the proper handling an exhibitor must outline in detail his own peculiar case.

First letter received is one of the toughest expected. It's from Ada, Iowa, a town of 2,500 dependent upon college students. Ada's SOS is for help on how it will survive the holidays when the boys are eating turkey at home.

Technical Foreclosure

Chicago, Dec. 10. Legal steps are being taken to foreclose on the Terminal and Sheridan theatres, former Ascher Bros' houses, at present being operated by the Fox Chicago Corp. Move is purely technical, and will serve to clear the properties of minor claims.

Proceedings, instituted by Stone Securities Co., which holds the first mortgages of \$1,350,000 against these houses, are for taxes and matured bonds, totaling approximately \$300,000. Present status of Fox is not affected.

Fox took these theatres last July under a lease for 18 months and reserving the right to buy at the close of that period.

for him hook, line and sinker. In order to clinch the deal he promised to marry her.

Two weeks after the cafe opened, the actor took it on the lam with the \$15,000 and the employees came to the woman with the sad news. The actor's wife came looking for him. Woman who was taken started to squawk and went to the district attorney's office, but when she got there, she decided it would be better to let the whole thing drop. Figure she was getting money from her family and if they found out about it, would be just too bad.

Past presidents' day at the AMPA's last dollar feed and gab fest turned out to be little more than an occasion for alibis. John Flinn spoke earnestly as did Paul Gulick and Bill Yearley. Others who piped briefly included Walter Eberhardt, Paul Lazarus, F. A. Parsons, George Harvey, Bruce Gallup and Glenn Alvino.

Unusually large congregation attended to all but two of the boys, Vic Shapiro and A. M. Bottsford, who have lead the flock since its inception 14 years ago. Incidentally, memberships have increased from 13 at that time to 230 today.

Active president, Eddie Kilne, was down in Washington.

With Warners producing its own stage units in both Pittsburgh de luxe houses Stanley and Enright, at least 40 local girls have been given steady employment in chorus work there. All are eager to get downtown at the Stanley, many of the kids from the Enright, neighborhood in East Liberty, filing applications at the Stanley and several were moved down to fill vacancies as they occurred. More or less rivalry between the two groups.

After Jan. 1 Public units come into Stanley and the 24 girls there will be out of work.

An ex-indie producer, who recently stepped up as production manager of a first line company, and is trying to save his Coast studio money, is overboard on enemies already. Just a prop boy is the latest.

In one picture it was necessary to supply cigars for a gag in which a player thrust the weed down another player's throat. Scene was taken several times, necessitating 18 cigars. When the exec saw the cost sheet he crossed off the account calling for the cigars and made the prop boy pay for 17 of them out of his own pocket, saying, "One was enough."

With United Artists, M-G-M, Columbia, Tiffany, Pathe, Universal and all independent and state right exchanges now concentrated on Ninth ave., film caribers have discontinued calling at 729 Seventh ave., for 12 years the hub of Greater New York's physical distribution.

Seventh ave. building is now exclusively a home office structure with the 49th st. side, once glutted by delivery trucks, now entirely free of same. A ramp under the Film Center building, on Ninth ave., enables the trucks to be loaded indoors without traffic congestion.

Arrival of talkers, which brought the hope that chattering customers would hereafter be silenced during performances, seems only to have caused picture fans to jabber more fiendishly. Illustration of how this rule is ignored was an incident in a Broadway picture house.

Three men, hats in hand, seated together, kept talking away with gusto until a patron in front called an usher saying: "Can't you, please, make them stop. I can't hear the picture."

"Sh!" said the usher, "They're the bosses of this theatre."

That Hollywood is pretty much like a small town was about proved here when an assistant director at Fox wanted to get a watch fixed in a hurry. He spotted a combination jewelry, plumbing, coal and wood store adjacent to the studio. Entering, he asked if they could fix his watch. Old man took it apart and finally decided a hair in the spring was causing the trouble.

A. D. said, "Well, can you fix it?" and the old gent replied, "You'll have to wait for the jeweler; I'm just the plumber."

Simultaneously with the premiere of "Condemned," at the Chinese in Hollywood, the Capitol, Salt Lake City, opened the picture here last week. Hollywood affair was broadcast over a hook-up, and CBS, Salt Lake station, worked with the Capitol in sending the program to that theatre through loud speakers on the stage and through a public address system outside.

Ben Markson, sent to Salt Lake by United Artists, handled the exploitation.

A novelist and poet was singled out by a Hollywood film producer to (Continued on page 62)

DESTROYED BY FIRE

Patron and Operator Theatre Heroes—Keep Film Running

Atlantic, Ia., Dec. 10.

Atlantic theatre was destroyed by fire last week for between a \$30,000 and \$50,000 loss. Blaze drove 1,000 members of audience from the building.

Fire gained headway slowly and audience exited quietly. Hilton Frost, Des Moines, a spectator, discovered the fire, calmly told the audience to leave, and by his command of the situation prevented a panic.

Clarence Lay, booth operator, continued the film until the screen fell in flames. He was partly overcome by smoke.

U's Sales Drive

Taking auto and other industries as an example, Universal is planning an innovation by creating a new selling season Jan. 1 to cover a block of the company's product embracing 16 pictures.

New mid-season selling drive results from many changes in U plans. production work in some cases having turned upside down since the June announcement on product.

Lazarus On Theatres

Hollywood, Dec. 10.

Jeff Lazarus, who recently left Fox after functioning for a year as supervisor, has been appointed executive assistant to H. B. Franklin, president of Fox Coast Theatres. Lazarus had previously been associated with Franklin.

Besides Lazarus, Jack Mansfield and Bruce Fowler are also executive assistants to Franklin.

COAST NOTES

Carroll Graham to UA publicity department

Robert Ross, production manager on "King of Jazz," U.

Moseby's colored band in "Mam-ba," Colorart.

Kathleen Picture, dancer, "Broadway Vagabond," UA.

Bobby Forbes and Margaret Stedman, college picture, Team-Carr.

Complete cast "The Last Dance," Audible: Vera Reynolds, Jason Roberts, George Chandler, Gertrude Short, Miami Alvarez, Harry Todd, Lillian Leighton, Linton Brent, Scott Pembroke directing.

Henry Armetta, "Sun-kissed," M-G.

Johnny Mack Brown, "Montana," M-G.

Complete cast "Faithful," FN: Billie Dove, Montague Love, Gino Corrado, Kay Francis, Kenneth Thompson, Basil Rathbone, Blanche Frederica, Malcolm Waite, Almeda Fowler, Philip Strange.

Complete cast "Slightly Scarlet," Par: Evelyn Brent, Olive Brook, Paul Lucas, Helen Ware, Eugene Pallette, Morgan Farley, Christiane Yves, Claude Allister, Henry Wadsworth, Virginia Bruce.

Myrna Kennedy, "The Song of Songs," M-G.

Forrest Stanley, "What Price College," Beecroft, To be made in New York.

E. T. Lowe, Jr., continuity, "Barbara Coast," U.

Grace Carlisle, novelist, to write originals, U.

Complete cast "Only the Brave," Par: Gary Cooper, Mary McLeod Bethune, Phillips Holmes, Morgan Farley, Edna Voelck, James Neill, Wm. LeMaire. Frank Tuttle directing.

Renee Macready, "The Fire Walks," Radio.

Herbert Ashton, Jr., for Columbia's writing staff.

"Borrowed Love," changed to "Black Sheep," Col.

J. Carr, stage actor, on from New York under contract to Fox.

Fox has bought "A Very Practical Joke," Sateyestop story, from B. A. Williams. Latter put it into screen form as his last chore before quitting this lot.

Ulrich Haupt, Yola D'Avril, "A Sailor's Sweetheart," U.A.

Alice Weaver, "Flower Garden," M-G.

Houston Branch remains with U another year as staff scenarist.

Pay Wray, E. H. Calvert, Eugene Pallette, "Benson Murder Case," Par.

Jacques Feyder, writing original for Greta Garbo.

Junior Goghian, Wilbur Mack, "Fresh From College," M-G.

H. B. Carpenter to direct "West of the Rockies," for Charles Davis.

Art Mix and Fontaine La Rue leads.

Radio has borrowed Conrad Nagel from M-G for "Second Wife."

George Archambault to Radio to direct "Armed," original by Paul Schofield.

Shannon Day, Dot Farley, "Old Vamps for New," Darnour.

Albert Conti, Hedda Hopper, Claude Allister, Bela Lugosi, "Such Men Are Dangerous," Fox.

El Brendel, Frank Albertson, "The Golden Calif," Fox.

TRADO TWINS

Featured in Fanchon and Marco's "TYPES IDEA"

Carlena Diamond

Singing and Dancing Harpist
Featured in F. & M. "TYPES IDEA"

JOE LaROSE

PRODUCTIONS
FOX THEATRES

RALPH SPENCE

DIALOGUE FOR M-G-M

FANCHON & MARCO
BRADFIELD
present

FOX THEATRE
Detroit
Mich.

SLIM MARTIN

AND HIS BAND

Now at COLORADO THEATRE, PASADENA, CALIF.

All the Biggest Circuits Start their Shows with Vitaphone Varieties

START Your Show Right —and You Can't Go Wrong. Follow the lead of the country's Biggest Showmen. "Those who make pictures — show our pictures."

Vitaphone Varieties give you a continuous supply of deluxe short length features covering every phase of entertainment. Many in Technicolor.

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200 from New York
200 from Hollywood
—and a library of
1000 to select from.



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The First **BIG GUN**

of **PATHE'S 1930
PROGRAM**



William Boyd . . the **BIG GUN** of military roles . . inaugurates **PATHE'S** 1930 campaign on the box office, in "**HIS FIRST COMMAND**."

As a West Point Cadet in "**DRESS PARADE**", Boyd was a sure shot.

As a Marine in "**THE LEATHERNECK**", he cleaned up.

And **NOW** . . as a U. S. Cavalryman in a spectacular picture with hair-raising action, dash, color, thrills and humor . . Boyd is a **BIG GUN** OF SURE-FIRE BOX OFFICE CALIBER!



with **DOROTHY SEBASTIAN**

Directed and adapted by Gregory La Cava

Associate Producer . . Ralph Block

**THE MOST REMARKABLE COLOR
AND SOUND SEQUENCE EVER
PRODUCED IN OUTDOOR SCENES!**

*Two full regiments of cavalry
and two mounted bands in
action . . a spectacle that will
give any audience a thrill!*

And still they come from

P A T H E

ALL MUSIC • ALL SOUND • ALL DIALOGUE

SOUTH SEA ROSE

(Continued from Page 35)

ship when arguing with her newly wedded skipper husband, and when she plays possum for an obliging doctor who treats her ills.

Patricola has one sequence for laughs as a country hick who plays a uke accompaniment to an impromptu dance by the bundle of a, and goes nuts when she suddenly quits. Charles Blockford and Kenneth MacKenna as the swashbuckling sea captain and the doctor play satisfactorily. Lighting and make-up in some of the scenes not too good.

Song is a hitting tune called "They Call Me South Sea Rose." Sung several times by Miss Ullric and plugged by other players, natives, ship crew and a special chorus.

Chor.

SKINNER STEPS OUT

(ALL DIALOG)

Universal production and release, starring Glenn Tryon. Directed by W. C. Craft from story by Henry L. Dodge. Adapted by Matt Taylor. Dialog by Albert deMond and Taylor. W. E. recording. Synchronization and score by David Brookman. Myrna Kennedy, Lloyd Whitlock, Burr McIntosh and E. J. Radcliffe in cast. At the Colony, N. Y., week of Dec. 6. Running time, 70 mins.

Just a fair program film destined for the outposts. Familiar title, recurring from previous "Skinner" stories, may create some interest, further enhanced by its being the first talker in the series.

Author of this one has written a flock of others around the same character, originally done for the screen in silent days by Bryant Washburn and later, about three years ago, by Reginald Denny. FBO did a silent sequel, titled "Skinner's Big Idea," with Washburn. Not result with Tryon is not as hilarious as some of this boy's other work. What laughs he evokes come from his own personality and natural antics rather than that of the character in the story.

Dialog is a bit spotty, clicking in secluded sequence, but too glibly and listless as a whole. Direction is okay, with but five principal characters in the picture. All of the "Skinner" yarns run along the same lines; idea of ambitious young wife nagging white-collared hubby to do something big. Hubby starts by asking for a raise and gets air. With his last couple of dollars he buys a dress suit, spangles for wife, and steps out into society at a charity

bazaar. Hubby does his stuff and impresses a big business man on the verge of a merger with the young man's erstwhile firm.

Skinner thinks the big b. m. is trying to bluff his boss into a deal, and by interfering comes near spoiling everything. All turns out well, with Skinner promoted to a big job and wifely content.

Myrna Kennedy lends good support, handling lines with clarity and persuasion. Lloyd Whitlock, Burr McIntosh and E. J. Radcliffe also contribute solid performances.

Span.

MISTER ANTONIO

(ALL DIALOG)

Tiffany production and release. Directed by James Flood and Frank Reicher from Booth Tarkington's story. Ernest Miller, cameraman. Adapted by Fanny Hatton. Cast: Leo Carrillo, Garrett Hughes, Frank Reicher, E. Bessner. At Loew's New York, one day, Dec. 6. Running time, 71 mins.

Tiffany's version of Booth Tarkington's "Mr. Antonio" will go great with the kids, but it's hardly a picture for adults. While the latter will enjoy the performance of Leo Carrillo they'll probably find the picture too illogically old-fashioned, and maybe monotonous.

A cultured ward of a hypocritical small town politician falling for an organ grinder may read well, but on the screen, and to dialog, it's hardly entertainment for the normal fan.

Woodland camp, obviously a studio set, is picked as the place for a motor boy to hold up a fleeing maiden plus the grinder guardian speaking words of love, cooking macaroni, and fixing a berth for the girl immediately after her first fright. Virginia Vail lends sympathy to the girl.

Garrett Hughes, as the mind-wandering attaché of the organ, plays a stupid role intelligently. Other than some of Carrillo's lingo, Hughes succeeds in copping what laughs this audience could find.

Carrillo has previously saved the small town mayor from disgrace in a Manhattan night club. And when Leo, gypsy enough to drive his instrument and donkey all the way to the mayor's town, gets jailed and then is out again, he knows that the mayor, up for re-election, fears the talk of someone on the inside. So, even though the Mayor succeeds in impressing the organ grinder that another is interested in the maiden, said maiden hitched on to the donkey cart and is there to assure the grinder that he comes before all others.

Waly.

ROSES OF PICARDY

(BRITISH MADE)
(Synchronized)

Produced by Gaumont Co. Ltd., and released by First Division. Directed by Maurice Elvey from the adaptation of A. E. W. Mason's novel, "The Spanish Farm." All British cast featuring Lillian Hall Davis, John Stuart and Humbertone Wright. At Loew's New York, one day, Dec. 2. Running time, 68 mins.

More than 18 months ago Variety reviewed this supposedly English war epic when it was first released in Canada. Then it was given an all around panning, especially for the lengthy running time, two hours. It has been cut practically in half for American consumption. Picture remains just as bad. Only change is that it's over sooner.

What there was of a plot when first released must have been cut out. Adding of sound is just a gesture. For the sure-seaters, and not sure there.

THE FEATHER

(BRITISH MADE)

(Synchronized)

Produced by the Strand Film Co. for United Artists' quota. Directed by Leslie Hiscott. Cast: Jameson Thomas, Vera Fiore, Randie Ayrton, Charles Paton. Censor's Certificate "A." Reviewed at London Pavilion Nov. 15. Running time, 100 minutes.

Just another quota picture and 'way too long. Apart from being told in a series of jerky flashbacks, with the heroine singing a badly duped song against a gray backcloth, interlaced with scenes of the same girl perfectly silent in long shots in front of an orchestra, the production's pretty hot.

Directed by Leslie Hiscott, who might have done better if he'd cut 4,000 feet out of it. It gives Jameson Thomas the chance to forget his characterization every five minutes, with the result he's a short sighted insurance agent, very respectable and rather shy, one minute, and a bright young lover with a taste in blondes the next.

Story, told to illustrate a convict's downfall as though read by an old professor who pops in and out of the action every now and then, opens by showing the heroine rejoicing at the death of her husband. Enter the insurance man, all sympathy and rosebuds. The girl sings jazz to a "great master," and is signed as his pupil, the agent raising the money by lifting the safe. On emerging from prison he tells the old professor who promptly

goes out and unites the loving couple. Well, well.

Picture promises to finish now and then in the last reels, but keeps letting the audience down. Doesn't end until after the girl has been shot singing high opera, her voice badly duped in the sound track. No dialog.

Okay as quota footage this side, but won't fit anywhere in the States.

PANDORA'S BOX

(GERMAN MADE)

(Silent)

Nero-Film production, releasing through Moviegraph. Directed by G. W. Pabst from theme claimed to be based on combo of Vedekind dramas. At the 5th St. N. Y., beginning Nov. 30. Running time, about 85 minutes.

Lulu.....Louise Brooks
Dr. Schoen.....Frita Kortner
Alva Schenck.....Fran Lederer
Countess G.....Alice Roberts
Rodriguez.....Carl Gust
Schlegel.....Frank Ravich
Cast-Plan.....M. von Newlin
Doctor's Bride.....Daisy D'Ors

Better for Louise Brooks had she contented exhibiting that supple form in two-reel comedies or light Paramount features. "Pandora's Box," a rambling thing that doesn't help her, nevertheless proves that Miss Brooks is not a dramatic lead. Picture has a difficult time keeping up with itself. Will get by in the sure-seaters and some of the unwired indies.

Story unwinds awkwardly. Miss Brooks as Lulu hurls herself at men of all ages and even a possible Lesbian or so. There's a doctor who has some prior rights until he decides to marry. Then Lulu compromises him and has the ring coming her way until the siren's old dancing teacher gets a yearning, followed by a reflection in the prospective groom's own son.

As the doctor Fritz Kortner bows out before the part gets the chance to weary witnesses, as do the others. He commands Lulu to shoot him, providing at the same time opportunity for one of those conventional murder trials. Even the pre-arranged justice, scarred and gray, falls when addressing the jury. Miss Brooks, however, takes the trial, killing lovers and what-nots all with the simple attitude and reaction of a diner who finds the soup just so-so. In fact, Lulu's first move, when some friends spirit her away from the courtroom by sounding the fire gong, is to enjoy a bath in the dead doctor's house and then to tease his son into taking her to a Parisian gambling joint. In this locale all of her pals suddenly decide to turn her over to the cops unless

she provides them with dough. Something has to happen, so the cops come in, anyway. Then Lulu, the doctor's son, and the aged dancing master row across the English channel in a flat-bottom boat. Finis in one of those artificial Limehouse attics.

Management at this house blames the N. Y. censor for having to end everything with Pandora and boy friends joining the Salvation Army. Waly.

ACQUITTED

(ALL DIALOG)

Columbia production and release. Directed by Frank Strayer. Continuity and dialog by Keesa Thompson. Recording by W. L. East. Lloyd Hughes, Margaret Livingston, Sam Hardy, Charles West, George Rigas, Charles Wilson and Otto Hoffman. At the Circle, N. Y., for two days, beginning Dec. 3. Running time, 62 mins.

This picture should be on double feature programs. Story is tied like a sailor's knot, tripping whatever opportunity Lloyd Hughes and Sam Hardy have. Margaret Livingston is the same as ever. Photography and recording good.

All about a tough who's chock full of sentiment to such a degree that he frames his girl for stretch just to remain in love with her. He also has a weakness for love songs.

Pet parody is "What'll I Do," and every time his gang hears the tune they drop their guns and give a bum his life back.

Eight years later, when the gal gets out of jail, the hardboiled one is still playing the same tune. He's the guy who bumped off a pal and then framed the girl's prison buddy for the trick. The bud is a doctor, and when the gal shoots hardboiled just before her prison pal, released from the pen, is about to sing to the angels at the bark of the gang's guns, the doctor saves the gunman's life by medical treatment. He finally confesses his earlier murder and frame, and embraces police armlets just to prove he's still fond of bal-lads.

Favorite of Schonbrunn

(GERMAN MADE)

(Synchronized)

Berlin, Nov. 25.
"Der Günstling von Schonbrunn," Greenbaum Film, first run at the Capitol, Berlin. Directed by Erich Waschneck. Ial Dagover and Ivan Petrovitch featured. Cameraman, Friedl Behr-Grund. Sound recorded on Tobis.

As a silent this picture is sure of a good reception on the Continent, for it fulfills all desires of an average (Continued on page 42)

WESLEY
EDDY

Wishes to Express His Sincere Appreciation to
MR. LOUIS K. SIDNEY AND ASSOCIATES
for Their Invaluable Assistance and Co-operation
in Making His Initial New York Appearance at the
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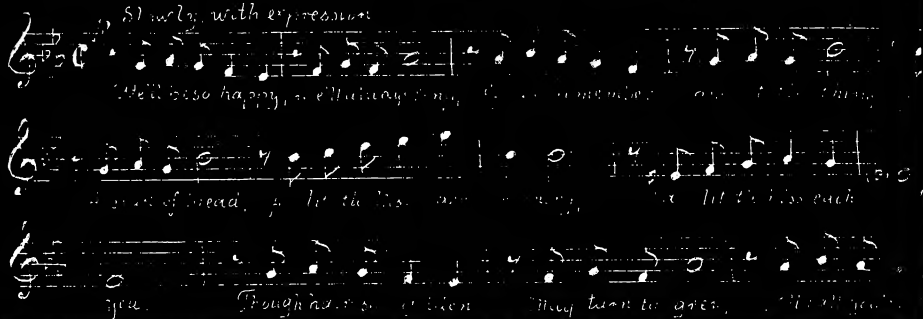


BY HARRY WOODS

A SENSATIONAL OVER-NIGHT HIT

SUNG BY

RUDY VALLEE



IF I'M DREAMING

(DON'T WAKE ME TOO SOON)

BY DUBIN & BURKE

FEATURED BY MARILYN MILLER IN THE FIRST NATIONAL PICTURE "SALLY"— SOON TO BE RELEASED

SOMEBODY LIKE

BY BRYAN & WARD -- A GREAT SONG FOR ALL PURPOSES -- SUNG BY IRENE BORDO

HARMS, INC.

OF HITS LE KISS ORNING

(S EACH NIGHT)

VALLEE IN HIS "THE VAGABOND LOVER"
R.K.O. PICTURE



I LOVE YOU, BELIEVE ME

I LOVE YOU

(DREAM OF MY HEART)

BY COWAN & BOUTELJE
 A "NATURAL" FOX-TROT SUNG BY RUDY VALLEE IN "THE VAGABOND LOVER"

Y MIGHTY YOU

INI & JACK BUCHANAN IN THE FIRST NATIONAL PICTURE "PARIS"

C. 62 WEST 45TH ST., NEW YORK CITY
 WILL ROCKWELL PROF. MGR.

SCHONBRUNN

(Continued from page 39)

age audience. It is laid in a sumptuous romantic atmosphere and its leading figures are good to gaze upon. Particularly the Russian, Ivan Petrovich, shows in this picture that he is a leading man of the Gilbert type, and with, perhaps, some advantages over that player.

Lili Dagover, who may be remembered in America as the sexy wife in "Hungarian Rhapsody," here delivers another sensuous exhibition. If a trifle younger, no saying what could be made of her in the States. Story is simple and concerns Queen Maria Theresa of Austria and her love for the Hungarian nobleman Trenck, whom she first meets incognito. Later, influenced by the Kaiser's jealousy, she arranges a marriage between Trenck and one of her waiting women. Waschneck has directed with much discretion and if there were more pace it would be a completely satisfactory picture.

Synchronized score, and the few dialog scenes, were made after the picture was completely cut and against the wishes of the director. The dialog, although hardly more than 5%, was so bad that it was cut out after the first show. But the synchronized score, and several songs sung by Petrovich remain. Recording is no advance over the talker. "The Land Without Women," brought out by Tobis some weeks ago. If anything, the music sounded hollow and often, in the fortes, unbearably sharp. How much this is due, if any, to the Tobis theatre equipment, used here, is not known.

Trask.

White Hell of Piz Palu

(GERMAN MADE)

(Silent)

Berlin, Nov. 25.
Sokol Film directed by Dr. A. Franck and G. W. Papst. First run at Ufa Palace am Zoo, Berlin.

Despite "Singing Fool," this comparatively inexpensive German silent film will probably be the big money-maker of the season over here. It fits the German taste with complete accuracy. In New York it cannot hope to play the big first runs but it will bowl them over in the sure seaters and fill in nicely on a double feature program. Technically, and from the angle of action and direction, it rates well up in the international ranks.

Franck has already produced several films, all of them successful, which played in the same milieu, namely mountain climbing in the Bavarian alps. This is unquestionably his crowning effort. The scenario is more simple and more human, the actors keep real by the sensitive direction of Papst, who handles this end of the megaphone waving.

It is a simple fable concerning a mountain climber who has lost his wife on the Piz Palu, a dangerous Alp, and who since then climbs in the mountains alone. He encounters a young married couple in a shelter and the youth, without cause, becomes jealous. So he decides to go along on a dangerous ascent. But the girl will not be left out and forces her way into the party. An avalanche throws the youth down to the end of his rope and the older man in rescuing him breaks his leg. So the three are trapped half way up an ice wall. After three maddening days, rescue comes but too late to save the older man, who freezes

to death as he has given his sweat to save the other two. Photography of the mountains is always interesting and often awe-inspiring. Actors deliver a first-class performance from the sporting angle, and Gustav Diesel is undoubtedly a leading man who would appeal in Hollywood. Leni Riefenstahl, formerly a dancer, is a typical German sporting type but too buxom for the average American taste—more on the line of Gertrude Ederle.

Trask.

THE WHITE SHEIK

(ENGLISH MADE)

(Silent)

British International production released through World Wide. Directed by H. Knehl from continuity by Violet Farrow. Cast: Jameson Thomas, Lillian H. Davis, Warwick Ward, Julia Sueda, G. McLaughlin. At the Little Carnegie, N. Y., beginning Dec. 7. Running time, 62 mins.

Unreels much like the old "Poor Pauline" serial except that the perils are not included. A clumsy piece of work filled with what impresses as old newsreel strips of galloping Arabs. Poor fare even for the mongrel policies.

Little or no continuity. Jameson Thomas is too English for the title role, and Lillian Davis, as the lady who deliberately rides into the danger zone occupied by hostile Rifles, is painfully stiff and formal under all circumstances. Warwick Ward, as the menace, is cast as the sheik's traitorous lieutenant. His grimaces approach out and out mugging.

Waly.

Paramount Pop Club is holding its annual ball at the Astor hotel Feb. 7.

Hunting Tigers in India

(Descriptive Dialog)

Talking Picture Palace Inc. presentation of "Hunting Tigers in India," a wild game film, RCA sound. Copyrighted by Dyott. Photographed by Dyott in conditions of actuality. Released by Verney-Fauntleroy Expedition, under auspices of American Museum of Natural History. Descriptive dialog by Dyott. No plot cast. Opened Dec. 9 at Cohan, New York, two-a-day at \$1.50. Running time, 51 minutes.

Strictly a scenic and jungle-life educational for schools and the lecture halls. Doesn't rate as theatre after the record of weakness in the regular pop houses of preceding animal films, making this one particularly dubious.

Run as a \$1.50 spec at the Cohan may help the distributors sell it as a commercial in the regular stands here and there. Some plugging in the schools and places of instruction may aid, and plenty of it is needed, besides heavy employment of the picture. After 45 minutes of footage, during which time not a single tiger is produced, the picture reaches a 16-minute climax in form of a tiger hunt. Three of the jungle kids are bagged and not much excitement. The antics of the frightened transport elephants is interesting, but not so convincing as extra hand beats. It's probable that without the 45 minutes of build-up the tiger hunt would not be as exciting as it is.

Of course, the views of the people and lower animals of jungle are interesting. For the record the picture is valuable. For the popular theatre box office even the praiseworthy photography holds slight value.

Previous to the tiger hunt the gun and camera sportsmen seek elephant, rhino and spotted deer. Interesting but not thrilling. More like a natural history exhibit.

Every few feet hold an inserted shot of vultures on the wing or looking for dead flesh. Next-to-closing scenes of the picture (fade-out is old-fashioned sunset) flock of vultures on a carcass. Vulture is an ugly creature, almost sickening to look at. Not so pretty and leaves a not-so-nice farwell impression.

Commander George M. Dyott, photographer, first introduced in a drawing room set and proceeds to verbally illustrate the entire picture. The Commander is a pleasant talker, but apparently his memory is not so good. When in view of the camera while talking (all the talk was added) he obviously glances at notes planted behind a silver receptacle.

A well-played score of jungle and oriental music runs through the footage and mingles nicely with the RCA sounding job was impressive at the Cohan, where projection is faultless.

Program announcement by the sponsors of "Hunting Tigers in India" informs that other pictures of the same type will follow. Others should have the semblance of a story if wishing to improve the commercial worth of an educational Rye.

N. B. Price War

St. John, N. B., Dec. 10.

Price war is now in progress with the replacement of silents by talkers at the Queen Square. This was the first local house to introduce sound, but after a trial of three weeks they were replaced by silents at 25 cents. For the second talker try at this house prices are 35 cents nights, 15 for children and 20 for adults in the afternoons. Only one floor in the house which was converted into a theatre from a skating rink. It's an independent site, operated by Fred Selby.

Capitol, renamed from the Imperial, owned wholly by E. F. Albee and operated by R. K. O. in alliance with Famous-Lasky, has a night top of 55 for one feature talker, a short comedy and newsreel. Strand, renamed from the Unique and operated by F. G. Spencer, Ltd., gets 44 cents for one feature talker and several reels of shorts. Rialto, renamed from the Opera House and also operated by the Spencer firm, has a top of 44 for one feature talker and shorts.

Capacity at the Queen Square for the new scale.

Some 673 reels have been shown in the junior and senior high schools of Schenectady, N. Y., since the beginning of the term.

Oscar Bower, formerly managing the Plaza, New York, now at the Colony, replacing R. A. Newkirk.

"Love Parade" (Par.) is scheduled for general release Feb. 1.

LOVE IN CAUCASUS

(RUSSIAN MADE)

(Silent)

Georgian production. Released by Kino. Adaptation made from "Ellio," by Georgian novelist, A. Karbel, All-Caucasian cast. Scenario by Vetrakov and Shengal. Directed by N. Shengal, Cameraman, V. Kereselidze. At Film Guild, New York, week Nov. 30. Running time, 57 minutes.

Nix an entertainment. Just another Russian effort at photographic places.

Again the trouble is that many things some folks do in life are uninteresting, even in the theatre, regardless of how realistic the action may be copied. Russians, ever since the PUNCH and JUDY dawn, have been pantomiming, and they haven't yet learned there's much more to the picture art than facial twitches, hand-clapping and legging. This film is nothing more than an analysis of the art of pantomime laid on thick and sober and utterly lacking recreative quality. Though, of course, in Russia, where it should have remained, they may go for it.

Story supposedly based on actual incident among Caucasian tribes in Turk country and matter of historical record in Russian army archives, period not given.

Some action so goofy that even the artie customers hissed at this house.

Napoleon On St. Helena

Berlin, Nov. 25.

Lupu Pick Film. Directed by Lupu Pick, with Werner Kraus and Albert Bassermann starred. First run at the Ufa Pavillon, Berlin.

Lupu Pick is unquestionably one of the very few toptotch directors still left in Germany. This production is one of the best he has turned out.

Interesting idea, to picture Napoleon's last days, and Werner Kraus is an ideal exponent of the part. After seeing him on the screen, the other portraits of the man seem untrue. He gives the character that combination of sharp intelligence and power which historians have led us to believe belonged to the great Corsican, and at the same time he is left almost alone, there is distinct pathos.

Albert Bassermann, as the English governor, also delivers an extraordinary performance. Scenes between these two men are as strong as any seen in latter day pictures.

Whether the historical treatment of the last days of Bonaparte will interest the public is a question, but surely there are enough Napoleon fans to give the picture a reasonable run. No denying that it is an outstanding example of continental film art.

Public's \$250 prize to the theatre exploiting business with the largest number of parades during September has gone to M. K. Moore, manager of the Worth, Fort Worth, Tex. Number of parades staged was 51.



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Jack Loeb
PLAYS Santa

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for

Colored Sound Pictures

Now—at low cost—sound pictures can be printed without sacrificing any of the delicate tints formerly used.... Eastman Sonochrome Tinted Positive Films have given the industry a wider range of tints than was ever available before—in films so adjusted that they give amazingly faithful sound reproduction. And though they combine sound and color, these new Eastman films cost no more than regular black-and-white positive.

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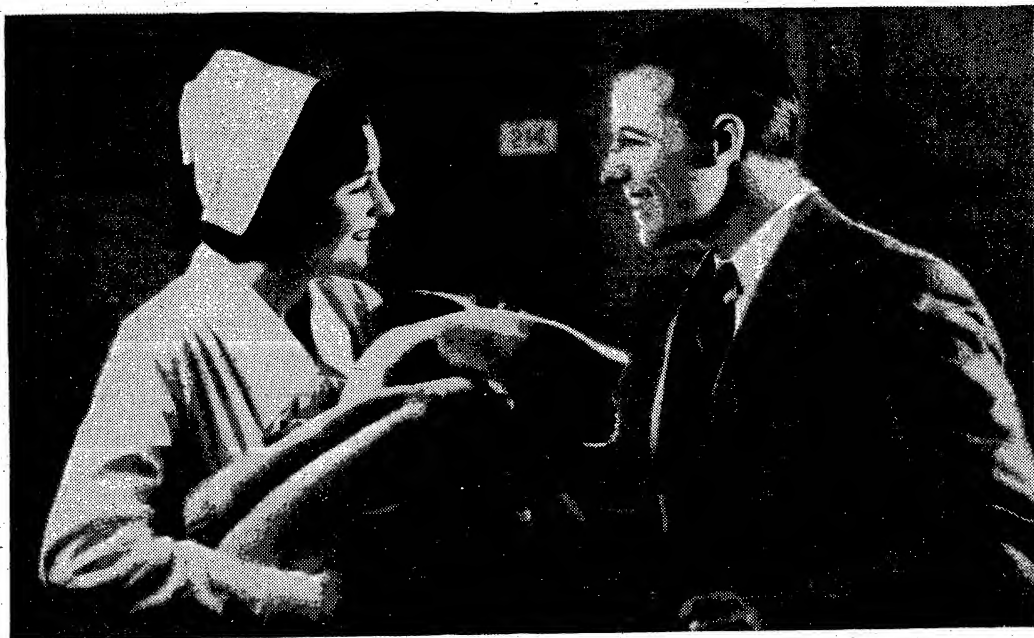
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SPEAKING OF SHORT SUBJECTS



it's the little things that count!



M-G-M COLORTONE REVUES

Put your house in the de luxe class! Talent-studded, big-time, all-color! "THE DOLL SHOP" now playing with \$2 show at Selwyn, N. Y. is typical of the 12 Revues available! And here's a tip:

DATE "THE DOLL SHOP" FOR XMAS. IT'S PERFECT!



HARRY LANGDON

He's challenging the topmost money-makers in the realm of talking short comedies with his inimitably comic manner. Hal Roach has picked another winner in Langdon. Play him once and you'll never stop.



LAUREL-HARDY

They get to be an audience habit! Two reels of solid laughs. From big first runs to the smallest show-shops Hal Roach's Laurel and Hardy draw the extra dough. "THEY GO BOOM" a Broadway sensation at Capitol, N. Y. and other de luxe houses.



CHARLEY CHASE

The talkies have given Charlie Chase a new impetus at box-offices. His stage talents are capitalized now in the cleverest comic capers currently offered. "CRAZY FEET" reveals a dance mimicry that's side-splitting. Good-time-Charley!



METRO MOVIE TONE ACTS

Twenty-six new Acts ready for you. M-G-M's library of 104 Movietone Acts represents the highest quality in names and entertainment value. Operatic, vaudeville, bands, sketches, movietone revues—in every field here's quality!



OUR GANG

From tiny Wheeler to dusky Farina and Pete, the dog, this gang of laughmakers is twice as good talking as in their silent days. Bill the Gang like a feature. They steal the show.



HEARST METRO-TONE NEWS

Our policy of News in Newsreels continues! A success from the start. The Newsreel Theatre on Broadway showing exclusively Hearst Metrotone News and Fox Movietone News is your tip to build business with Hearst Metrotone News!



"No. 1"

NEW YORK

VARIETY

Another house record was deprived of its sanctity when the Criterion tilled \$20,100 in six days with "Love Parade." This attraction is easily No. 1 in agency call for the \$2 talkers.

SAN FRANCISCO

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Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to.

SAN FRANCISCO, CAL., NOV. 29, 1929

"LOVE PARADE" OPENING DAY AT ST. FRANCIS DID \$4,025, WHICH NOT LONG AGO WOULD HAVE BEEN A SOLID WEEK'S TOTAL. "INNOCENTS OF PARIS", CHEVALIER'S PREVIOUS PICTURE, PLAYED SIXTEEN WEEKS HERE TO FIFTY PER CENT OF TOTAL POPULATION. "LOVE PARADE" AT PRESENT RATE WILL PLAY TO OVER SEVENTY FIVE PER CENT.

HERMAN WOBBER



PARAMOUNT'S PRIDE!

MATRICE **CHEVALIER** ERNST **LUBITSCH**

"THE LOVE PARADE"

with **JEANETTE MACDONALD**, Lupino Lane and Lillian Roth

Picture Possibilities

"Whirlpool"—Unfavorable

"WHIRLPOOL" (Comedy Drama, American Playwrights, Biltmore). Weak story and plot. Mostly talk and no action. Concerns small town preacher, his loves and life there. *Char.*

"Young Sinners"—Favorable

"YOUNG SINNERS" (Comedy, Shuberts, Morosco). Thematically suitable for screen purpose. Also dialog is smartly patterned in several spots. *Span.*

"The Humbug"—Unfavorable

"THE HUMBUG" (Marcin play, Flintmar Prod., Inc., producing; Ambassador). For Adolphe Menjou, perhaps, but would have to be rewritten. As is, not for screen. *Rush.*

"Silver Swan"—Favorable

"SILVER SWAN" (Operetta, Gantvoort, Beck). With elastic screen treatment, this operetta could be recorded. Simple love interest, music and comedy. *Bang.*

"Top O' the Hill"—Favorable

"TOP O' THE HILL" (Drama, Felix Young, Eltinge). Good chance for screen treatment after dialog toned down. Too spicy now. *Span.*

"How's Your Health?"—Unfavorable

"HOW'S YOUR HEALTH?" (Farce, Andrews-Burnside, Vanderbilt). Patient who thinks he is ill makes everyone else feel ill when attending a party prescribed by his doctor. Much reconstruction required to make only a light program film. *Bang.*

"The Patriarch"—Favorable

"THE PATRIARCH" (Drama, Joseph E. Shea-Charles Knox Robinson, 49th St.). Heavy drama of mountains but with some punch and situations that give it chances as a picture. Plenty opportunity for atmosphere and motion, suspense-building but treats of brother and father murder, latter probably making it undesirable for filming. *Char.*

"Sons o' Guns"—Unfavorable

"SONS O' GUNS" (Musical, Connolly-Swanstrom, Imperial). Studios are now picking musical shows according to score. They can't wait too long as the heavy "mechanical" plug any hit tune receives can have its kick-back at the box office because of the over-playing. That's the reason the Coast mob has been inserting new songs into its adaptations of stage musical comedies despite that the entire original score may have been good. This show has one outstanding number in "Why?" and, possibly a runner-up which may develop. The book doesn't mean anything for pictures unless the show becomes a smash and the title thereby takes on significance. *Sid.*

"Amorous Antic"—Unfavorable

"THE AMOROUS ANTIC" (Comedy, Sam H. Harris, Masque). Dialog play with characters of ultra artistic nature, who talk and plan affairs which are not consummated. *Ibee.*

Talkies!
—they are looking for talent—this is today's big opportunity

A DISC record of your stuff will open many more doors to you. Those desiring speaking or musical auditions for radio or moving picture engagements would do well to have them faithfully reproduced by RCA licensed electrical recording process and in the form of records which receive utmost attention at radio and picture studios. Such recordings represent time-saving, economical, dignified, lasting, faithful auditions, taken at the artist's convenience when the voice is at its best.

Complete facilities, conveniently located to the theatrical district, permit of carrying through the entire process of personal recordings in minimum time and at minimum cost. Auditions by appointment. Write or 'phone (Circle 9214) for further information.

SOUND STUDIOS OF NEW YORK, Inc.
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NEW YORK CITY

Patents

Washington, Dec. 10. J. E. Thornton, of London, has been granted eight distinct patents for the making of colored motion pictures. Most of these have been assigned to another Englishman, with patents previously granted in Great Britain.

Lee de Forest is also listed in the current list with another patent on a talking picture device.

Other talking devices, along with dimension control, and others on color, are included in the following list, which may be secured by forwarding the name and number in each instance to the Commissioner of Patents, Washington. It is necessary to forward 10 cents to cover costs of mailing:

Motion picture projector. J. G. Capstaff, Rochester, N. Y., assignor to Eastman Kodak Co., Rochester. Original application filed Feb. 29, 1928. Ser. No. 16,601. Divided and this application filed Dec. 17, 1927. Ser. No. 240,898. Ten claims. 1,735,155.

Motion picture screen. P. Favour, Rochester, N. Y., assignor to Eastman Kodak Co., Rochester. Filed Sept. 24, 1927. Ser. No. 221,701. Three claims. 1,735,152.

Talking picture apparatus. F. H. Owens, New York, N. Y., Filed June 13, 1927. Ser. No. 198,647. Eight claims. 1,735,335.

Motion picture apparatus (projector). A. M. Mayle, Toledo, O., Filed Oct. 18, 1923. Ser. No. 669,238. Eleven claims. 1,735,465.

Multicolor cinematograph and other color film. J. E. Thornton, London. Eng. assignor to J. O. O'Brien, Manchester, Eng. Filed May 6, 1924. Ser. No. 711,253, and in Great Britain May 16, 1924. Twelve claims. 1,735,810.

Multicolor cinematograph and other color film. J. E. Thornton, London, with same assignment as above. Three claims. 1,735,811-1,735,813.

Cinematograph film. J. E. Thornton, London, with same assignment. 1,735,812.

Sound reproducing device. Lee de Forest, New York, N. Y., assignor to General Talking Pictures Corp., Filed Oct. 31, 1926. Ser. No. 55,916. Twelve claims. 1,735,816.

Color photography and sensitized material therefor. J. E. Thornton, London.

Assigned as in others above. 1,735,554. Multicolor cinematograph film. J. E. Thornton, London. No assignment. 1,735,555.

Multicolor cinematograph film material. J. E. Thornton, London. Assignor to J. O. O'Brien. 1,735,556.

Process and apparatus for the production of relief images on cinematograph film strips. J. E. Thornton, London. Assignor to O'Brien. 1,735,557.

Film handling apparatus (device for holding on track and for releasing film for editing). H. G. Ponting, Oxford Circus, London, and G. W. Ford, Kensington, London, assignors to W. D. Foster, Washington Township, N. J., U. S. A. Original application filed March 11, 1922. Ser. No. 442,898, and in Great Britain March 30, 1921. Divided and this application filed Sept. 16, 1929. Ser. No. 382,890. Twenty-nine claims. 1,735,730.

Colored film. Ludwig Florest, Berlin-Wilmersdorf, Germany. Filed March 13, 1928. Ser. No. 262,503, and in Germany March 18, 1927. One claim. 1,766,825.

Means for automatically controlling the operation of moving picture machines and for operating a fire control shutter. J. Tavan, Philadelphia, Pa., Aug. 5, 1927. Ser. No. 210,855. Seven claims. 1,737,034.

Motion picture film (to control dimension). V. D. Hill, Scaradaie, N. Y. Original application filed June 7, 1929. Ser. No. 325,171. Divided and this application filed Aug. 20, 1929. Ser. No. 387,217. Fifteen claims. 1,738,054.

Photo amplifying system. H. B. Ranger, Newark, N. J., assignor to Radio Corp. of America. Filed Nov. 15, 1924. Ser. No. 750,514. Ten claims. 1,738,315.

Another in Burlington
Burlington, Vt., Dec. 10.
Publix is planning to build a second theatre here.
House will be erected on the site of the LaFane hotel, recently destroyed by fire.

LICENSE ORDINANCE

Syracuse, N. Y., Dec. 10.
Direct result of charges hurled by the local Moving Picture Operators' Union during its present campaign against non-union houses is a city ordinance making mandatory the licensing of all projectionists. It is being drafted for early submission to the Common Council and its adoption is certain.
Union, fighting the houses on the unfair list, has stressed the fire dangers arising from the employment of unskilled operators. Without exception, all local second-run houses are non-union. Ordinance will make no reference to union affiliations.

Opening a Limited Engagement Dec. 12

At the

Hotel Gibson, Cincinnati, Ohio

Hear Our Radio Programs Over Station WLW

During Our Absence at the Hotel Governor Clinton in New York

PAUL SPECHT Presents

AL PAYNE and his Orchestra



To Radio Advertisers, Agencies and Talking Picture Representatives

SURELY all these critics can't be wrong! Read this unsolicited criticism and then let PAUL SPECHT "shoulder" some of your worries when preparing your commercial radio and "talkie" programs that will insure RESULTS

FROM COAST TO COAST

FROM POST, BOSTON, MASS.

During Paul Specht's program of dance music broadcast over the Columbia System last Saturday evening, studio officials of WABC were somewhat surprised to receive a call from a prominent executive of the National Broadcasting Company requesting that Specht play his favorite number. The requested selection was played with gusto for the official of a competing network.

From Daily Mirror, New York, Bland Johanson says: With all the band leaders going into the movies, Paul Specht, the only one of them who looks at all like a camera subject, finally has been persuaded to make a film. He and his band will be featured in "Love at First Sight," a Chesterfield picture, made at the RCA Sound Studios here. The picture will be made within the next two weeks. Broadway players filling in the supporting roles. Paul Specht, incidentally, was the first bandman to recognize the possibilities of sound movies. He made the first De Forest Phonofilm, in 1924, while the other leaders were all asleep at their respective saxophones. Specht will play his violin in "Love at First Sight." Several of his boys will contribute songs.

FROM BULLETIN, SAN FRANCISCO, CALIF.

The excellent brand of dance music KFRC is bringing us from New York through its Columbia system affiliations. For instance, Paul Specht and his Governor Clinton Hotel Orchestra on Mondays.

An important executive of the Columbia Broadcasting System writes Specht, viz: "I want to compliment you on the wonderful programs you are putting on the air over our network. They compare most favorably with our best hours . . ."

For Future Bookings—Address

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CHARLES

HELEN

ROYAL

Late of "Almanac"
VERSATILE VARIETY DANCERS
With Jack Partington's "Mardi Gras"
THIS WEEK, PARAMOUNT, BROOKLYN, N. Y.

Newark Managers Expelled from V.M.A.; Didn't Abide by Arbitration

The Variety Managers' Association membership held for several years by the Adams Bros. operators of the Newark theatre, Newark, N. J., has been revoked, due to their refusal to recognize a V. M. A. arbitration decision.

The Adamsons are the first on record to be expelled from the managerial organization, which lists among its members practically every bona fide variety theatre manager in the country. V. M. A. has asked co-operation from the National Variety Artists in the action against the Newark theatre men. As a result, a notice of the Adams Bros. suspension and cause will be posted on the bulletin board of the N. V. A. club in New York.

Complaint resulting in a decision against the Adams Bros. was filed by "Land of Clowns," act, owned by Ted Evans. Complainant charged the Newark management had paid the act off \$50 short on a week's engagement.

Theatre at that time was booked by Pantages. A. & E. Dow, New York, independents, are the present bookers.

Defense

As their reason for paying "Land of Clowns" under the contracted figure, the Adams Bros. alleged the booking office (Pan) erred in the salary stipulated in the contract. In the arbitration the V. M. A.'s Joint Complaint Bureau held the theatre responsible, notwithstanding any error by the booking office, with the theatre management directly responsible for contracts issued in their name.

Adams Bros. refused to accept the V. M. A. decision in the act's favor. Act stated the cut salary was accepted under protest as alternative of receiving nothing for the date. Complaint was filed with the V. M. A. immediately.

Pan's Name Off in Canada

Toronto, Dec. 10.

Directors of Eastern Theatres of Canada, formerly Pantages and now a subsidiary of Famous Players-Canadian, all resigned. A new body will soon be named from among the staff of Famous Players.

Likely that Pantages' name will disappear after New Year's. Reason given is that FP should control. Earnings have shown an increase during the 73 days of present fiscal year.

Interstate's Friday

Interstate vaude circuit, Keith-booked in New York, changes Dec. 20 to a Friday opening policy. Loew and Publix, in Texas and through the south, open Friday.

F-M UNIT CHANGES

Ruth Hamilton played the State, Los Angeles, with "Hot Dominoes" last week. Goes back to "Uniforms" at Long Beach, Dec. 13. Dexter Webb and Diaz are in this unit, switching from "International."

Cropley and Violet and Harry Rapee added to "Desert." Muriel Stryker, just back from "Indian Summer," out again with former unit.

Four Hi-Hatters held back from "Desert" for "Power" at Pasadena, Dec. 19.

East Unit No. 3

"Standard Show No. 3" third of Keith's eastern five-act unit bills, will be booked around the Weaver Bros. and their rube production.

HEIDT AT MONTE CARLO; LEAVES F & M DIRECTION

Horace Heidt and his orchestra of youthful Californians are set to appear 10 weeks, commencing Feb. 8 next, in the Casino, Monte Carlo.

The Morris office did the booking, through its Paris representative, M. Lartigue. Lartigue was lately over here on a quest for talent, when he saw the Heidts in stage action.

It's the boys' first trip abroad, and the first time the noted Continental winter resort has engaged an unknown American band to entertain. The Heidts for three years have been practically confined to California, only recently coming east. Their first engagement was at Keith's Palace, New York, held over there weekly for four weeks. Since then they have been playing mostly in the Fox de luxe houses.

Heidt's agreement with Fanchon & Marco expires New Year's. It will not be renewed, Horace Heidt states, and says that thereafter the band will operate under its own management.

R-K-O Div. Mgrs. Meet

At a call from Joseph Plunkett in the home offices, all the division managers of the R-K-O system are in New York for conference.

Among those reporting are Nate Blumberg, Chicago; J. E. Birnbaum, Cleveland; Thomas D. Soriero, St. Louis; James Carrier, Seattle; Charles Winston, Boston; Claud Saunders, Minneapolis; Frank Vincent, Los Angeles, and the local divisional managers, H. D. Emdee, Charles McDonald, Dave Beehler and Lou Golding.

Pan, Seattle, Leased

Los Angeles, Dec. 10.

Rodney Pantages has leased Pantages theatre, Seattle, to Jack Russell for five years for musical tab and talkers.

Russell formerly had the Strand, Long Beach, with same policy.

Hip Circus, Bill

Christmas circus produced by Fred Bradna, goes into a four-week grind run at Keith's Hippodrome, New York, Dec. 14. Run will extend through the holidays.

2-2 IN OHIO

Chicago, Dec. 10.

Western RKO booking department has added the 106th Street, Cleveland, to its list, but temporarily is out on booking two other Ohio houses—Schine-Ohio, Lima, and the State, Sandusky.

Both these Schine houses are dropping vaude temporarily. Poor business given as the reason.

Pan's Meagre Bookings

Pantages acts will be booked for the Pan, Minneapolis and Pan, Kansas City, out of the Chicago office, but all must be confirmed by Rodney Pantages from his Los Angeles office.

2 Back to Vaude

Empress, Grand Rapids, and Brown's, Louisville, both in straight films for about two years, return to vaude Dec. 14 and 15, with bookings by Keith's Chicago office.

Sparring and Friend have reunited as an act after being separated two years.

Dempsey On Percentage In Keith's N. Y. Houses

Keith's and Jack Dempsey are arranging several weeks in New York for the ex-champ on a percentage basis. Dempsey is at the Palace this week for a \$5,000 salary. He asked \$7,000.

Last attraction played by Keith's on percentage was "Peaches" Browning, about three years ago. In 1922, when champion, Dempsey played some vaude for \$5,000 guarantees and percentages. He was guaranteed \$7,000 on the Pantages circuit a short time later.

Keith's New York houses, other than the Palace, cannot afford to play Dempsey on a straight salary. On percentage the Albee, Coliseum, 81st St., Kenmore and Madison can chance a profit.

Keith negotiations with Dempsey are through Tom Piazza, with Weber-Simon as his agents.

FUNNY PEOPLE ON VAUD STAGE PROBLEM

Passing of small time and vaude in the sticks—the school for comedians—is held likely by many alarmists to cause an extreme shortage of stage funny men in the future.

According to those shouting the warning all signs of the present point to a vaude business full of songs and dances and devoid of comedy.

The type of comedy meant is that which is regarded as first grade stuff today, whether high or low. The finger pointers refer to the past of practically all current topnotch comedians, mourning the passing of small time.

The best comics did not develop until receiving lengthy experience in the dumps of variety, it is explained. Between small time vaude and burlesque the star comedians of today learned the ropes. Years of hard knocks and bad breaks sharpened them.

It is contended a prat fall cannot be perfected without years of practice on the small time. Imperfect prat falls are called offensive in big time theatres. Should an undeveloped comic try one he is likely to be laughed at.

Not only the falls, but all of the basic forms of true comedy must be gradually picked up in the hideaways, say those who fear for comedy of the future.

Development

Comedians are born, they admit, but they reserve the opinion that their talents must be developed. Few raw and inexperienced comics have stepped into fast company and clicked immediately, they aver.

It is held and almost proved that since small time vaude and burlesque began to slip, two or three years ago, not over half a dozen young promising comics have appeared on the theatrical horizon. In other years the number was greater and more consistent.

There is no small time. Burlesque isn't fit even for hopeful beginners. Where is the comedian of the future to receive his schooling? The veterans ask.

The only way out is for the comics to learn their stuff faster and determine how to make 'em laugh in a shorter space of time, and without the aid of lengthy experiment and experience.

Back in Fam. Dept.

The J. F. Sullivan vaude theatre, North Adams, Mass., returns. Keith's (Family Dept.) for vaude bookings Jan. 4. Play in last half bills.

Timberg with Publix Unit

Herman Timberg and Co., recently in vaude, go to Publix for its unit, "Pirates of Melody," at the Palace, Dallas, on Jan. 3.

Birmingham's Stock

Birmingham, Dec. 10. Pantages will reopen Dec. 23. Jack King's musical comedy, backed by Jack Crawford, will go in.

Charlie Potsdam, confined in the Kings Park State Hospital, Kings Park, Long Island, is anxious to hear from or receive friends.

Merry Christmas Just Another Wednesday to Flop Mob of Indies

OFFSIDE STUFF OUT IN N.V.A. CLUBROOM

Nix on the off side stuff in the N. V. A. club. A close order for the main floor has resulted in sweeping orders going into effect around the club.

Nix on the placing of bets by phone and the incoming calls on results of races. Men reported long active in taking bets along the 46th street way are understood to be responsible for the reported influx of petty gambling in the club.

Those who got into the club on the old gag about leaving cards at home when they were not paid up no longer get in. No longer are members behind in dues allowed club privileges. Only paid-up cards may float by the doorman.

The secretary's office since the new edict went into effect has been pilled by calls in person and by phone, asking that something be done about the new order. Nothing has been done.

LOU GOLDER'S TRIP

Vacational Leave by Warners to Study International Situation

Lou Golder, in charge of Warners variety booking office in New York, has been granted a leave of absence to study the international picture situation. He will leave New York shortly after New Year's, either going to Hollywood and then to Europe or vice versa.

This period was selected by Harry Warner for the Golder instructional vacation owing to the present dullness of bookings for Warner houses. While Golder is away it will be determined by Spyros Skouras as to further combination policy in the present and future Warner theatres. Golder's leave is on full salary under his two-year contract that carries an option.

With Golder away, Harold Kemp will be in charge of the Warner bookings, assisted by Steve Trilling, with Skouras, the Warner general theatre operator, supervising.

At present the Warner agency is handling about 11 houses. A considerable larger list is in contemplation.

While Golder's leave is indefinite, he expects to be away from eight to 10 weeks.

5 Fox's Go Films

Refusal of town councils to issue Sunday vaude permits to the Fox theatres in Bogota, Bound Brook, Bergenfield, Englewood, N. J., and Newark, N. Y., and failure of the five to financially carry vaude on Friday and Saturday, will cause them to go straight pictures, starting next week.

The five are part of the indie string taken over recently by Fox and booked in the Fox vaude office by Jack Allen.

Two-day (Fri., Sat.) bills weekly weren't drawing expenses. Fox office counted on Sunday to fill out profitable three-day stands, but balked by the town blues.

MARRIAGES

Peter de Rose, composer, to May Singhi Breen, musician, recently in New York.

Simeon Gest, Hollywood agent and brother of Morris Gest, to Marie Bekefi at Tia Juana, Nov. 18. Bride is of Bekefi family of dancers.

Wilva Davis, actress, to Paul Martin, stage manager "It Never Rains," Dec. 3 in New York.

Bess Meredith (scenarist) to Michael Curtiz (director) at Hollywood, Dec. 4. Miss Meredith, two years ago, divorced Wilfred Lucas, actor and director.

Fam. Dept. Evens Up

Booking contracts having expired, Comerford's theatre, Binghamton, N. Y., withdraws from Keith's exchange. Will join the other Comerford houses in the Amalgamated office for bookings.

Keith's Family Dept. regains the Shattuck opera house, Hornell, N. Y., Dec. 26, to play last half five-act bills.

Grief aplenty among the agent ranks, or rather the boys without a circuit "in" that have been peddling talent to independents and now have nowhere to go. Making the rounds as usual, but no sales.

Bookers that had, but haven't got now, doing dust on blues, crying with the peddlers, both saying that Xmas will just be Wednesday this year.

Most not logical celebrants, but generally on the take with festive spirit of Yuletide season usually an excellent excuse to take care of the boys on both ends and no suspicion of bribery. Yet all hoping for the first half the week after and peevish if they didn't get it. They usually did if sending in up to expectation.

The bookers, or most, are worried as badly as the agents. No deluge of gifts figured and most afraid to face agents or acts for fear of a touch. Few agents in the money afraid to approach the lame duck bookers for the same reason.

Acts putting on the Polyanna stuff to laugh off several weeks' overcast blues, but most grabbing the crying towel once in the room. The mask off, wondering what they can send the wife and kids for Xmas or an alibi if they can't.

Matter of Eats

Unhappiest Merry Xmas among this gentry in years. All hoping for an invite out to be sure of eating. Landlords another worry. Most very impatient with the boys in the red. Having exhausted reasons. They know they're only in until another tenant takes a look. Stenogs and other help equally down with smart ones content to have jobs no less living in expectation of bonuses.

That's the spirit of Broadway right now, the part of it supplying vaude to recirculate that didn't know Keith from a patent medicine, thought Proctor was Gamble's partner in soap. Fox something they trimmed ladies' coats with, and Loew misapprehended.

Since reading the Sunday saps and magazines the mugs have been educated to know the real mob through circuit invasion of most spots and don't like the little fellows that had been booking the nickelodians and dime museums.

Publix's Latest Route

With former Publix stage shows being dropped by Loew houses in the east, the present Publix unit itinerary is being switched around to cover up the dropouts. Loew stands discontinued by Publix are the Palace, Washington, and Century, Baltimore. Two others slated to go after New Year's are Loew's State, Cleveland, and Loew's Ohio, Columbus.

After the changes become definite the new Publix route will have its units hopping from Newark to Philadelphia after New Haven, Boston, New York, Brooklyn and Jersey City. Following Philadelphia will be Pittsburgh, Buffalo, Toledo and Detroit, with a probability that the latter two towns may be reversed in order later on.

From there the units will go to Indianapolis, through Chicago, Minneapolis, Denver, Omaha, Des Moines, Dallas, San Antonio, Houston and New Orleans.

Open Booking in Can.

Famous Players-Canadian, two vaude units in Hamilton and Toronto, Ont., will be on the open market for vaude bookings Jan. 1, when the Pantages contracts expire, if not secured by another organization by that date.

Two of the major eastern booking offices are reported after the Canadian pair. Both theatres play full week bills of six acts and films. Edward Milne, eastern Pantages office manager is booking Hamilton and Toronto under the Pan contract and continues until Jan. 1.

Chic Sale Back at \$3,000

Chic Sale, the author, goes back to vaude for two Keith weeks at \$3,000 each.

Opens Dec. 28 at the Palace, Chicago, and follows with a week at Palace, Cleveland. No New York date set for the comic.

Bargain Xmas Gift

VARIETY

For Two (2) Years, \$15, Sent Anywhere

Nothing beats "Variety" for a steady present to show folks, friends or relatives interested in the show business at home or abroad

One Year's Subscription (Regular Price), \$10

Two Years (Special Price), \$15

HOLDS GOOD UNTIL NEW YEAR'S

196 Contract-Exclusive Artists for NBC Radio or Other Engagements

There are now 196 artists under exclusive contract to the artists' bureau of the National Broadcasting Company for all radio work. Number includes all of NBC's high-salaried radio stars and names, with the artists' bureau of the other chain also handling the majority for outside engagements.

In addition are 24 popular orchestra leaders under non-exclusive contracts.

Private talent list of the NBC:

Tenors

Theodore Alban, Franklyn Baur, Harold Branch, Giuseppe Di Benedetto, Morton Downey, Charles Harrison, William Hillpot, Judson House, Lewis James, Jamison Steele, Frank Luther, Richard Maxwell, Allen McQuhee, James Melton, Lambert Murphy, Julian Oliver, Collier O'More, Leo O'Rourke, Jack Parker, Lanny Ross, Henry Shope, Robert Simmons, Robert Stevens, Maurice Tyler, Nicholas Vasiloff, Joe M. White.

Baritones

Archibald Vernon, Carl Bethmann, Phil Dewey, Walter Preston, John Seagle, Elliott Shaw, Theodore Webb, Edward Wolter.

Basses

Frank Croxton, Harry Donaghy, Wilfred Glenn, Leon Salathiel, Darrell Woodward.

Sopranos

Olga Alban, Caroline Andrews, Martha Attwood, Betsy Ayres, Beatrice Belkin, Dolores Cassinelli, Jessica Dragonette, Gitta Erstinn, Astrid Fjelde, Elvira Giles, Amy Goldsmith, Olive Kline, Mary McCoy, Alma Peterson, Pauline Haggard, Gladys Rice, Muriel Wilson, Rosalie Wolfe, Genia Zielinska.

Contraltos

Elsie Baker, Vaughn DeLeath, Adelaide DeLoce, Paula Hemmings, Mary Hopple, Mildred Hunt, Alma Kitchell, Elizabeth Lennox, Welcome Lewis, Devora Nadworney.

Pianists

Frank Black, David Buttolph, Lolita Cabrera Gainsborg, Keith McLeod, Muriel Pollock, Kathleen Stewart.

Violinists

Arcaidie Birkenholz, Godfrey Ludlow.

Harpist

Georgia Price.

Organist

Low White.

Conductors

Robert Armbruster, Giuseppe Bamboschek, Arcaidie Birkenholz, David Buttolph, Walter Damosch, George Dilworth, Graham Harris, Hugo Mariani, Erno Rapee.

Specials

Amos 'n Andy, Frank A. Arnold, Phil Cook, Floyd Gibbons, Harvey Hays, Percy Humes, DeWolf Hopper, Katherine Tift Jones, Bob MacGimsey, Pickard Family, Bob Pierce, Grantland Rice, Bob Sherwood, Edward Frank, Goldman's Band.

Standard

Vocal—American Singers (5), Utica Jubilee Singers (6), Armchair Quartet (5).

Instrumental—South Sea Islanders (5), Parnassus Trio.

Popular

Vocal—Breen and DeRose, Interwoven Pair (Hare and Jones), Smith Brothers, The Guardsmen (4), New Yorkers (4), Men About Town (4), National Cavaliers (5), The Ramblers (4), Revelers (5), The Serenaders (4), Bonnie Laddies (3), Landt Trio and White, Melody Musketeers (3).

Instrumental—Piano Twins (Robert Pascoello, Lester Place), Biviano and Pecorara.

Announcers

(Noted if doubling.) Alwyn Bach (baritone), Howard Butler (humorous talks), Herbert Butterworth (baritone), Phillips Corbin, Milton J. Cross (tenor), Paul Dunn (basso), Neel Ebsen (baritone), Ralph Freese (tenor), Kelvin Keech, Patrick Kelly (tenor), William Lynch, Graham McNamee (baritone), Curt Peterson (baritone), Martin Prosser (basso-baritone), Marley Sherrie (basso-baritone), Norman Sweetser (baritone), Edward Thorgerson (pianist-organist), Charles

An Actor

Former vaude headliner who works but two hours a day making a short at Warners' studio, Flatbush, sleeps in Brooklyn every night so he can make the plant on time for shooting daily at two p. m.

Same actor closed early this year with a revue. He was getting \$1,500 and a vaude chain offered him a 40-week contract at the same figure. He turned it down. Wanted \$1,750, been off the stage since and is out only \$36,000.

PAUL MORTON CANCELED BY KEITH'S, EASTERN

"As far as the eastern Keith houses are concerned, Paul Morton is through." This was stated by George Godfrey, Keith's eastern booker, following the second cancellation of Paul Morton within a month.

Morton, lately doing a two-act with his daughter, Naomi (Paul and Naomi Morton), was booked to open at the Kenmore, Brooklyn, Saturday, but declared to be in an unfit condition to go on. It followed a similar happening at the 81st Street about a month ago when Morton promised reform, according to Godfrey.

Paul Morton is a son of Sam Morton and the late Kitty Morton, and one of the original family members of the noted vaude act, Four Mortons. His daughter, Naomi, has been his stage partner since the split of the standard team of Paul Morton and Naomi Glass (Mrs. Morton).

Ban against her father does not affect the status of Naomi, Godfrey stated. Other vaude circuits and booking offices not concerned in the matter.

Lorraine in Saranac

Conflicting stories circulated upon departure of Oscar Lorraine, vaude musician, for Saranac Lake Saturday night. It is understood that his health became impaired at about the same time he suffered severe losses in the New York stock market.

Oscar will take a good rest at the Lake before resuming in vaude.

TOUGH CUT-BACK

Hollywood, Dec. 10.—Ted Doner's auto smash of two years ago is still taking its toll.

Doner, engaged for a Warner short, was to do some hoofing. The legs wouldn't stand it and the studio was compelled to replace him.

GETTING READY

Hollywood, Dec. 10.—Billy Grady, of the William Morris office, is here laying the fuses for the Al Jolson concert tour which he will manage.

Grady returns to New York before picking up Jolson Jan. 10.

Arrested Over Wrist Watch

Rochester, N. Y., Dec. 10.—Ruth Mix, of the R-K-O Palace, reported a wrist watch, valued at \$1,745, stolen from her dressing room while she was on stage. Police investigated and arrested Roy McKinney, Columbus, O., colored dancer with the unit. McKinney maintains he is innocent, and watch has not been found.

Tramont, John Young (dramatic reader).

Orchestras and Leaders

(Not exclusive.) Jack Albin, Smith Bellow, Ben Bernie, Larry Davis, Clinton Eskimos (Harry Kessy), Bernie Cummins, Jean-Gold-kette, Johnny Hamp, Tal Henry, Ipana Troubadours (Sam Lanin), Hal Kemp, Howard Lanin, Vincent Lopez, Don Marcotte, McKinney's Cotton Pickers, The Mediterraneanans (Hugo Mariani), Earle Mobley, Ben Pollock, E. A. Rolfe, Rudy Valen, Peter Van Steeden, Venetian Gondollers (William Scott), Fess Williams, 7-11 (Dave Grupp).



RUTH LOCKWOOD
of LEAVITT and LOCKWOOD
in "Hit of 1929"

With Ted Eddy and Band, the Seven Haydens, Girls, Babs Day and Gattison Jones and Elsie Elliott.

This week (Dec. 11), Golden Gate, San Francisco, by Saul Burger Modes, Inc.

Direction CHAS. H. ALLEN

COLORED ACTS CAUSE KEITH'S ANNOYANCE?

Few May Jeopardize Standing of All-Negro Turns on Circuit

* Three or more of the colored acts on the Keith chain are reported causing annoyance to the Keith theatre managers and booking office. The account states that before the present reorganized booking force assumed charge in Keith's these colored acts, credited as stage hits, seemed to do about as they pleased, whether in the theatre or in connection with their business transactions with the booking offices.

There is nothing against the turns or members on personal behavior. The substance appears to be that the negro turns bring about the annoyance have developed swollen heads regarding their importance to either Keith's or any stage, over the tallness of their salary or the size of their hits.

One of the acts in question last week is said to have wired the Keith office, requesting a release from its contract with an answer promptly returned if the act paid the booking office the full amount of the money it had secured as an advance it would be released immediately. No reply was received.

Won't Be Bothered

This wire peeved Keith's to the extent it was determined if more bother came through colored acts, in their dealings with booking office or house managers, Keith's would stop playing colored turns altogether. While the booking office appreciates the value of some colored acts to its vaudeville bills, the newly organized booking and managerial staff has taken the attitude that no actors of any color will hereafter run the Keith stages or offices.

Quite a large number of colored turns might be affected were Keith's to carry out its determination, if the negro artists continue to attempt to take advantage while in the theatre or booking office.

Some years ago all colored acts remained off of the big time, Keith's and Orpheum, for a long period. While off they were haphazardly restricted to the small time. They gradually worked back through merit, receiving much more salary from Keith's than they could secure in any other show.

This story seems to have been given to Variety in something of the nature of a suggestion, if the colored turns who may have annoyed Keith's wish to observe it. On the Keith time negroes are accorded the same treatment given any other performers. In return, the Keith people say, they must reciprocate if continuing to play the circuit.

Chow, Meineries and Nite Clubs As Spots for Keith Jump-Breakers

JOE LANG RUINED HIS KITTY'S SMILE

Chicago, Dec. 10.

Joseph Lang squawks that the lowdown on why his vaude turn, "Smiles and Kisses," stopped was because his wife and partner, Kitty Lang, failed to live up to the act's label and didn't show her teeth. Kitty admits she did give the mob a big flash of dental work, but claims that Joe socked her where she smiles, ruining that effort.

To settle things all around, Kitty has filed suit for divorce, so that Joe can get a hyena and Kitty can go into a dead pan routine.

LEE KRAUS DISAPPEARS

Wife and Children Destitute—Appeal for Aid

Unable to find a single trace of her husband, Lee Kraus, former vaude agent, and herself and two children destitute, Mrs. Kraus this week was forced to appeal to theatrical organizations for assistance.

The police are making an effort to locate Kraus. At one time he was a house detective at the old Saratoga hotel, Chicago. Later he engaged in vaude agenting in Chicago. Upon forming a partnership with Arthur Horwitz, he opened an agency in New York. Later he and Horwitz parted.

Later Kraus was reported taking up a commercial line.

Stewart and \$500 Gone

Stewart City, Ia., Dec. 10.

Dick Stewart, managing an act for Greenwald & Weston, Chi. prod., is being sought by police, along with \$500 in Greenwald & Weston money, according to Morris Greenwald.

Stewart disappeared Dec. 3 after paying off the company, including his wife, and hanging scenery for the act, which opened the same day at the Orpheum (RKO). He has not been seen since.

2D PERJURY TRIAL

Los Angeles, Dec. 10.

Garland Biffle, accused of perjury in the Alexander Pantages-Eunice Pringle case, goes to trial a second time Dec. 16. On his first trial jury stood seven to five for conviction. Pantages awaits the outcome of this case with peculiar personal interest, as an acquittal will strengthen his own plea for a re-hearing.

STARRING HELEN KANE

Hollywood, Dec. 10.

Paramount is going to star Helen Kane in a musical to be made at the Long Island studios. A. E. Green is being sent on from here to direct. Production early in January.

Green was operated upon for goitre at the California Lutheran Hospital this week.

TEACHER'S PARLOR DOUBLING

John Mulholland, special instructor at the Horace Mann School, doubles at private parties as a magician.

Mulholland's routine consists of a lecture on the history of magic in addition to card and coin manipulation.

VAUDE ACTOR AS LINCOLN

Hollywood, Dec. 10.

Indications are that Charles Middleton, of Middleton and Spellmeyer, vaude, will play Abraham Lincoln in D. W. Griffith's talker of that name.

Picture is to be made for United Artists.

ASKING \$1,500

Los Angeles, Dec. 10.

Fox has given Stepin Fetchit, colored actor-comic, 15 weeks' release from his contract to play vaude dates.

He is being offered at \$1,500 a week.

Keith's is after a nite club and chop suey circuit through its club booking department.

According to Jule Delmar, in order to avoid the Pekin runaround frequently given the indie cafe bookers and acts, the egg foot young mandarins will be asked to sign contracts and lay it on the line in advance.

All of the restaurants booked will pay the club department a flat sum weekly. Keith's revenue will be derived through the difference between the guarantee and actual salary total.

Acts for the cafes will be drawn from the regular Keith vaude source and booked in most instances through the Keith agents.

In a short time it may not be unusual for an act to break the jump between the Jefferson and New Rochelle with a split week at the Far East restaurant (special dinner, 75c; no covert charge; ladies invited).

Harry Lemoire Tells Worries to Judge; Separation Suit

Harry Hemme, professionally Harry Lemoire, chanted the sad song of the disappearing tight-rope walker and juggler in explaining to New York Supreme Court Justice Wasservogel he couldn't pay \$100 a week alimony and \$1,000 counsel fee asked by his wife, Ada, known as Dolly Lemoire, in her suit for separation. His talk got a reduction of his wife's demand to \$30 a week alimony and \$300 counsel fee, but did not win a dismissal of the suit on his claim that his wife has been suing him in Connecticut for a divorce for the last two years.

Dolly Lemoire said she married the defendant in England in 1916, and that she was his stage partner until 1927, during which time they earned \$83,000, of which she claimed half.

Telling his troubles to the court, Lemoire said:

"The income of a vaudeville performer is necessarily spasmodic. I have earned \$300 a week, but my particular forte is slack-wire walking and juggling. The vogue for this sort of performance reached its height, so far as I was concerned, in Great Britain and on the Continent up to 1920. Since 1920 the tastes of the audience have changed and there is little or no demand for my type of act."

"My profession is also a dangerous one. I have sustained numerous falls, which have destroyed my ability to continue as a juggler. Both my hands are partially paralyzed, my shoulders have been dislocated and my right leg so severely injured as to incapacitate me."

Lemoire said he put all his earnings, \$30,000, in a loan two years ago to Edward Arlington and Zoe McClary in the Charleston Hotel Co. and the 74th St. and Broadway Hotel Building Co., from which he first got \$300 a month, then \$200 and finally \$150, and which he thinks may be nothing before long because Arlington has been in bankruptcy and no assets can be found, and Mrs. McClary has said she can't pay the principal for at least seven years.

"My wife wasn't entitled to half my earnings anyhow, for she wasn't in any sense my partner," Lemoire said. "I would have made as much without her, and only let her work with me to humor her. Her sole duty in the act was to hand me towels, powder, etc."

MARKET STAYING WEST

Hollywood, Dec. 10.

Russell Markert and his 17 girls appearing in Universal's revue, will remain on the Coast for several months to fill other picture dates. Final negotiations are still on.

Chi Agents in N. Y.

Max Richards and Maurice Greenwood, Chicago Keith agents, are in New York this week on an act hunt.

Keith's Western First 4-Act Unit Bill Costing \$2,750 Weekly Starts Dec. 28

Keith's Orpheum (western) circuit's first rotating vaude bill of four acts opens Dec. 28 in St. Paul. Ahead of it lies the new route of 27 weeks and no cut salaries, considered the most playable western trip available to vaude acts in years. The route was laid out by Charles Freeman, in charge of all Keith's bookings in the west. Territory under Freeman's direction, and to be played by the four-act bills as units, is bounded on the east by Cleveland and covers everything westward to the Pacific slope. A couple of eastern spots, perhaps Syracuse and Rochester, will break the jump. At the end of the 27 Orpheum weeks the Interstate circuit of eight

additional weeks may be added for the intact bills, forming a cutless route of 35 weeks, or the longest stretch of one-circuit vaude time in the country.

Members of the Orpheum's first road show are "Snoozer, Jr.," Medley and Dupree, Lee Twins Revue and Jack Pepper. Total salary cost to theatres will average \$2,750, with the highest figure of that amount reported drawn by Pepper.

Cost of all Orpheum rotating bills will be \$3,000 or under, the average when struck probably in the neighborhood of the initial bill's \$2,750. This places the cost of the western units from \$750 to \$1,250 under the weekly combined salaries of the two five-act unit shows formed by

the eastern booking department of Keith's, under direction of George Godfrey, for eastern houses.

Godfrey's division is continuing with its own intact bill plan. "Standard Show No. 2," as it has been named, opened the first half of this week in Flushing, L. I. It costs approximately \$3,500 in salaries, with the acts, Margaret Schilling, Lulu McConnell, Wilton and Weber, "Tiny Town Revue" and an opener.

Route laid out for the eastern rotators comprises about 25 weeks. Unlike the Palace, New York, which will be included for the No. 2 eastern bill due to Miss McConnell playing a repeat there last week and the "Tiny Town Revue" the week before.

West's first unit will play all of the houses, since it holds no quick return material.

Keeps to Policy

In such cities as Chicago, St. Louis, Kansas City and a few others the Orpheum four-act bill will be embellished with one, two or three acts to build up the show to coincide with policy of the theatre.

Acts in the units will have the benefit of advance exploitation, not possible under the now passing spot booking system. Theatres also count the added leeway for advertising as in their favor for business-getting and building.

The \$3,000 limit on the Orpheum budget excludes all high salaried freak or transient "names" from the Keith vaude in the west.

Keith's eastern and western booking divisions will book and organize their own intact bills, also setting their own salaries, practically working as separate organizations on all but mutual matters.

Plan for Godfrey's department to follow the west's four-act bill idea and elimination of all actual salary cuts from the eastern Keith time is under consideration and favored to be adopted.

ILL AND INJURED

Fully recovered from recent appendicitis operations, Bobby Folsom returns next week at Keith's, Flushing, L. I.

Sam Laveen (Laveen and Cross) is in Post Graduate Hospital, New York, for cancer treatment.

Bert Fitzgibbon, injured by an auto recently, will leave French Hospital this week. It was first believed he had a fractured ankle.

Frank Mostyn Kelly, former vaude cartoonist, went to Saranac Lake Saturday.

Joseph K. Watson, in Mt. Sinai Hospital, New York, ill of stomach trouble. Slowly recovering.

Mr. and Mrs. Irving Southard were injured in a taxi accident in New York Saturday night, former bruised and shaken up. Mrs. Southard was so severely injured she was removed to the French Hospital. Mr. Southard is attached to the N. Y. A. club staff. Mrs. Southard is professionally Nellie Ruess.

Lynn Pratt, in N. Y. A. ward, French Hospital, New York, critically ill.

Richard Cooke, who suffered a paralytic stroke recently, very slow recovery.

Connie Mitchell, hurt in recent auto accident when Harry Kranz was killed, improved in French Hospital, New York.

George Choos, operated upon for appendicitis, reported improved Monday in French Hospital, New York.

Dewey Bloom, press representative for Gertrude Lawrence, operated on for stomach trouble in Mt. Sinai hospital, New York.

Nell Healy of Gordon and Healy, now at 50 Shepard avenue, Saranac.

Houses Opening

Granada, Hollywood, Cal., 900-seater of Fox Coast group, is open again after 13 months of darkness. Bert Sykes manager.

Indie Managers No Longer Enthuse Over Keith's; Past Methods Recalled

Most difficult job confronting Keith's scouts out on the road for new houses in the drive to revive the Family Dept. is that of cleansing the Keith name and reputation in the eyes of the indie managers and convincing them the booking negligence they suffered from under the old regime is now a thing of the past.

Out-of-town independent managers whose theatres are their means of livelihood have seemingly not forgotten the former Keith methods in act bookings and dealings with the indies.

Most of the indies solicited by Keith's road scouts stepped out of vaude and away from Keith's two years or so ago, and turned to pictures. Their reasons ranged from general decline of vaude to difference with Keith's over the treatment accorded them and the vaude bills they were receiving. Neglect of the indies by Keith's and the latter's careless methods in dealing caused them to walk in large numbers.

Name Not Strong

Those presently on scouting trips for Keith's are reported amazed at the attitude of the indie managers when the Keith name is mentioned. According to the scouts, the day

when Keith's could take its pick of the indie houses it wanted to book is gone, for the time being at least.

A considerable number of small or vaude-less town indies are reported practically sold on the return to vaude as an aid to dropping straight picture grosses, with the added expenses through restoring vaude possibly to be recouped by inciting new interest with stage acts. The selling, from the accounts, goes as far as mention of Keith's and then the managers stop listening.



ESCOLA LA RUE

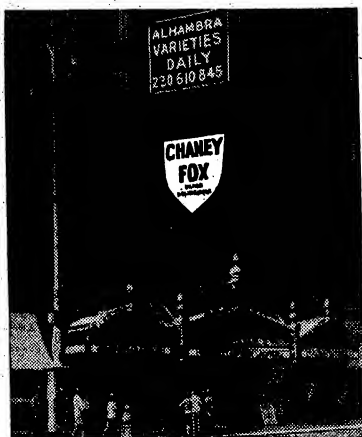
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"THE ENCORE"—"The act of Chaney and Fox is a riot of color, incalculable skill and a real dancing proposition of exceptional merit."

ITINERARY

December 9—Manchester

December 16—Pleasantry Hotel, London

December 23—Alhambra Theatre, London

December 31—Dublin, Ireland

January and February—Monte Carlo, Nice, Cannes, Pau, etc.

EUROPEAN ADDRESS

Care Foster's Agency, 32 Shaftsbury Ave., London, W. 1
American Representative, WM. MORRIS AGENCY

NEW ACTS

Emma Dux, French music hall comedienne, rehearsing turn, written by Louis Stedman. She arrived from Paris two weeks ago.

Maier and Shaw have dissolved their agent-producer partnership. Bill Maier is returning to vaude.

Lynn Canter and John Miller and Lido Boys in comedy act.

Davis and Berry are reuniting as team after six years.

Hellman and Ray have dissolved their producing partnership. Max Hellman has gone into real estate.

BIRTHS

Mr. and Mrs. George Pincus, Nov. 29, in Chicago, son. Father is Peist's film department manager in Chicago.

Mr. and Mrs. Julius Witmark, Jr., daughter Dec. 8 in the Park East Hotel, New York.

ENGAGEMENTS

Paul Frawley, "Top Speed," Herbert Rawlinson, Louise Huntington, Arthur Cole, "City Haul," John Halliday, "Treasure."

MAE WYNN and BUDDY

"FUTURISTIC RHYTHM"

WEEK OF DEC. 7

RIVERSIDE, NEW YORK

Direction JACK WEINER
EDWARD S. KELLER OFFICE

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Standard act, consisting of 1 Chacma Baboon, 1 Mandrill, 2 Drill, 1 Sphinx Baboon, 5 Rhesus Monkeys and 1 Java. Stock (all males) good and willing workers, in superb condition and working order. Act worked by lady and easy to handle. All new paraphernalia and two sets of draperies. Good opportunity for conscientious couple. Act maintains permanent training quarters centrally situated, with all conveniences. Rental of training quarters optional. Will thoroughly teach present routine. Apply W. F. Diaz, Hotel Nassau, 56 East 59th St., New York City

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in **"SHADY LADIES"**
By JEAN PAUREL

BOOKED SOLID
1929-1930
R-K-0

Direction **(EDWARD S. KELFER**
JACK WEINER

My sincere appreciation to the Messrs. Charles Freeman, George Godfrey and Ben Piazza for their helpful suggestions and many kindnesses.

Publix Units Playing Three Acts Of Standard Class Instead of Four

A decision to use three acts to a Publix stage unit is reported to have been reached by A. J. Balaban. Heretofore the minimum number has been four.

Just when the change will go into effect has not been stated. Publix now is playing around 25 stage units, each rotating weekly.

Booked by the William Morris

office, the Publix units' acts have been costing about \$2,500 weekly, with the bulked cost, including chorus, reaching around \$3,000 to each moving stage show. In reducing the number of turns from four to three it is said that Balaban concluded after a conference with the Morris bookers that a better quality of talent could be secured in three acts costing the same amount, than Publix has been procuring in the four turns.

In going into the three-act units Publix will be more largely tapping the standard class of turns, with the chances that each of the three acts for a salary of gross \$2,500 will be of the standard vaude brand.

Paris Chatter

(Continued from page 2)
renovated with a double set of numerals.

The entire Fox organization is now housed at 12 rue Blanche, around the corner from the two separate buildings occupied on rue Pigalle (Nos. 17 and 22), wherein the film and Movietone News divisions were situated.

Hunger for anything Jolsonesque because of the great popularity of his "Jazz Singer" in Europe caused the booking of Bob Fisher into the exclusive cercle (gambling club-cabaret), Abbaye, Brussels. Fisher is a frank imitator of Jolson. He arrived Nov. 15, going to Brussels a week later and is set for Paris thereafter.

Ed Haffel on Paris edition of New York "Herald." Nite cable editor.

H. Wolf Kaufman, ex-Broadway-

ite, pepping things up in publicity. Resigned from "Herald" as reporter to do general publicity, educating natives on press-agency. No cinch. Has George V. hotel.

Soviets did a Shubert with Paul Scheffer, former Moscow correspondent for the Berlin "Tageblatt." He is refused re-entry into Russia, hence Herr Scheffer goes to New York as the Berlin daily's correspondent. Scheffer's stuff on the Soviets wasn't relished by the Russian government.

Local signor offering 50,000 lire prize for best biography on Gabriele d'Annunzio written by October, 1930. Limited to Italian scribbles.

New move to bar aperitif (cocktail hour) sessions in public taverns, bars, etc., in Belgium, has the French booze merchandizers in a panic. Aimed strictly at them. Nobody takes bottles of cocktails home, having theirs at public cafes, hence the French Government's ire at Belgium's proposed legislation which is still in abeyance.

Bernard and Henry, femme Van and Schenck from Chi, are here trying to get set.

Allen Foster, the Misus, two kiddies and an English nurse, still having a tough time with their French. Foster alone can read a menu and must punch the clock at home around six nightly in order to get the proper chow for the youngsters. He was almost ready to quit "Good News" rehearsals because he couldn't make himself understood. An interpreter saved the day.

Anonymous tip-off detoured 1,200 cases—count 'em, 15,400 bottles—of champagne on a ship bound from here to America. Skipper talked himself out of arrest with the customs men through unloading the contraband cargo at Havre and facing formal charges of false declaration of cargo under the maritime laws.

George Arliss has formally denied quitting the stage for talkers. Has since left for London.

Some to-do here again on whether the late Gaby Deslys wasn't really Hedwig Navrátil, Galician Jewess from Hungary, as the result of an estate tiff. Harry Picer, her original sponsor, says "No." Barristers aver she wasn't French, but a Hungarian subject. If so, a legal battle against the city of Marseilles, to retrieve the fortune she willed the French municipality, is sound basis for complaint.

Considerable gab here over the flaming red fingernail polish affected here by the femmes, a manifestation picked up from the Basque country by the Parisians during the Biarritz season. Everybody getting publicity panning the Spanish ladies for this crimsoning of their cuticles.

Pola Negri is to divorce Prince Mdivani here. Also peeved at reports U. S. Government is suing her for taxes, stating that if this were so she'd never have been allowed to leave America.

Chatter in London

(Continued from page 2)

"Silver Wings" leaving Clayton and Waller without a baritone.

Ankle-length transparent skirts make up for that lost a. a.

Rudi Schneider, "medium," has got all the conjurers het up.

Western Electric is advertising all over the lay papers.

D. B. Wyndham Lewis, top flight columnist, has written for the Green Room Rag.

After three weeks illness Walter Bruce is back in Wallace's play, "The Calendar."

Lord Berners is writing music for Cochran, who just can't keep out of print.

If you want to phone New York, call at your pal's when he's out. It's a new game!

Lawrence's "Red" Boy" famous painting, up for \$1,000,000.

Augustus John designing things for the Chelsea Arts Ball.

Noel Coward is supposedly writing music for a Shakespearean opera.

"Unemployment Corner," opposite Hippodrome, where all the small-timers hang out between dates, discusses its stock losses.

Cedric Hardwicke has been given a miniature apple cart. But Shaw got photographed with it.

Papers are clamoring for Mabel Poulton, local picture lead, to star at Drury Lane.

"Goodbye to All That," Robert Graves' autobiography, has broken all records for its class by selling 20,000 in a week.

Val Farnell, sooner or later, will have to be operated for appendicitis.

Publix-Olympia at New Haven, Conn., most recent of chain's houses to shift monicker to Paramount.

If You Don't Advertise in

VARIETY

You Don't Advertise

Judgments

Glynn Theatre, Inc.; National Theatre Supply Co.; \$6,184.

Wilton Lackaye; 48 West 52d St. Corp.; \$1,256.

Tempo Theatre Corp.; Elmwood Realty Corp.; \$3,515.91.

Irvin C. Miller; Millard H. France Sons, Inc.; \$1,937.70.

Caryl Frink MacArthur; 157 East 72d St. Corp.; \$183.30.

McKown Managing

Hollywood, Dec. 10.

James McKown has replaced Nick Jorey as business manager for Lita Grey Chaplin. He left here to join the act in Texas.

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New Brighton Theatre, Brighton Beach, Coney Island. Fully equipped. Rental \$15,000 per annum, immediate possession. House open for inspection at all times. For particulars communicate with

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BLOCK and SULLY

"Dealers in Humor"

By AL BOASBERG

Direction MARTY FORKINS

P. S.—Had a lovely week with Mr. and Mrs. Jack Benny at Palace Theatre, Chicago

and acts over to the Garden gratis to them coming from Jersey.

a veteran vaudeville reviewer gripped the arms of his chair and prepared to suffer. Turned out to be the planting of a shrewd trick. Only a phrase or two of "William Tell," and then into the fastest and hottest kind of jazz with acrobatic business by xylophonist for a while of a finale. A knockout in the opening spot for a single is something to talk about in a vaudeville hall.

Bobbie Carson and Co., "Nat," were right into the comedy knockout with his stage hand trio act. Big blonde woman stalls as single singer for the introduction of Bobbie as a piano player. A third hand, who then is commanded for the act. Carbon has a nice baritone voice and a good rough style of working that this mob loved. Third member is page boy or bellhop in uniform, who aids comedy business and contributes a brisk tap dance. Comedy smash here.

Gertrude and Eleanor Bond illustrate a certain type of the small-time couple of this kind early. They do a couple of humble stenographers attending a ritz dance and out-ritzing the affair. They are in a rest between dance playing for the entire 2 minutes, the talk having a fairly paprika flavor by the hard-boiled gold-digger brunet partner. "Old man give you what you want?" young men, in a sample, but there is plenty broader than that. Pleased mightily at this stand.

Penny, Rego and Gold, couple of years old now, have outgrown the ritz dance technique, but are as rowdy as before and no cleverer. They go stronger for the comedy and are slowly easing out of the musical side, which is only a few minutes, with one playing piano and another doing trick bit playing two clarinets at the same time. Finish is strong and the last act. Comedy is very terrible and wouldn't do except in Lincoln Square grade of stand.

Katie Pullman and Charles Calvert do 50-minute revue-flash with 10 people (New Acts) for the finale. "Why Bring That Up" (Par) film feature and perhaps explanation of the Sat. attendance.

Rush.

RIVERSIDE

(St. Vaude)

Upper Broadway's big time, or more precisely, two-a-day, currently offers what may be reported as a good average bill of seven acts.

Vaudeville bills in general might be classified into the single and "good" with auxiliary descriptions to modify, as: unusually, very average, pretty, and not so.

And, of course, the location, clientele, policy, scale and opposition of any given vaudeville bill are considered. These are fundamentals both of booking a vaudeville bill and of appraising its success. It is perhaps useful to occasionally restate such fundamentals.

Riverside's location is in a prosperous semi-swank neighborhood, its clientele literate and more or less discriminating in policy, fixed by the terms of the lease, is straight vaude twice daily with reserved seats, and its opposition is pictures at the subway, a legit house of slightly higher scale.

With these circumstances in mind the vote on Mae Wynn and Buddy Tabor and Green, Cullen Landis and Josephine Harmon, "Movie" the Newells, and Henry Santrey would probably return a plurality.

Mae Wynn and the gent who consorted to be introduced to the converted as Buddy opened speedily with nifty taps. Tabor and Green, following, were a little light for the Riverside but did okay with their yodeling and harmonizing which all but the feeble humor.

From pictures and a session in legit comes Cullen Landis (New Acts), attempting to create a real reason for being booked by having bought himself what probably is still called a "vehicle," a word whose fitness got it barred from "Variety" some time ago, although some of the trite or tripe writers still use it.

Josephine Harmon, that virile comedienne, ranged and blundered across her usual good success. Then came Felovis, who, without disparagement to Henry Santrey's masterly showmanship, was on this night a little more of the essence of vaudeville's perennial claim to popularity.

People carry away a remembrance of such talents and find the ordinary effusive adjective "marvelous" rather weak to convey the full measure of awe felt at the ability of a human being to be able to achieve these things.

With unusual simplicity and restraint Felovis bills himself simply as "The European Juggler." That's a title in itself.

Billy and Nellie Nevell have been doing nicely for some little while, thank you. And if it's news, Henry Santrey has a good hand.

Business at the Ritz was just so-so, meaning fair house or less. It is essentially a night house because in the day the possibilities are limited to housewives and children in all but the best of the best. Heads away in the path of the vaudeville production.

Loud.

GRAND O. H.

(Vaudefilm)

Vaude, three acts, took but 35 minutes in full stage for the first half of the week. Col's lengthy flying special, "Flight," featured, and help of Post. Movie, a few minutes attempted community singing from screen slides. This house usually plays four or five acts. Fairly well filled and the house more responsive than deserved. Just an easy neighborhood audience.

The Flying Thrillers, three youths, started their human aeronautics and closed after but six minutes. Boys are nicely built and appeared to enjoy the jumps and catches as well as the customers. Display the "trapeze routine."

Kirby and Duval took the middle spot for 15 minutes. Five minutes too long. A mixed duo composed of fire and warbling duo composed of elongated but and much shorter and blonder femme. Patter drew a few laughs at the start but lagged toward the finish. Gals stereotyped laugh, head nervously wracking after the first few minutes of it. Closed with the boy solo baritone a ballad and later joined the femme for a duo. The girl couldn't do a thing, so the boy partner's strong pair of tonsils drawn her eye.

Cheap girls' flash, Jack DeSylvia, closed. DeSylvia himself is the only worthwhile entertainer among the crew of surrounding femmes. These gals are stripped to short trunks and brassieres with a little tenuity and plumage, added. Slightly posing getting by on the display of eye-filling pulchritude. Their attempted chorus hooping didn't. Everything is wrong from routine to manner. Specialty femme warbler wasn't easy on the ears. Main pleaser was comedy Dutch Apache between DeSylvia and another femme.

81ST STREET

(Vaudefilm)

Agnes Ayres and Arman Kaliz (New Acts) are the names of the first half vaude section, but the name on the screen, Clara Bow, about the extra, is the main attraction. Bow film is "Saturday Night Kid."

Miss Ayres and Mr. Kaliz are in the middle of a five-act bill that would be a real treat to see. Keith's drive to restore the standing of vaude. The show hasn't a sock and plays like a crystal set re-produces static. If this is the attention on tap for the 81st, Keith's will have two flops up town, this one and the Riverside. They've long since given up hope for the Riverside, but the extra still has a tight grip on its patronage and still has an even chance.

Marty May does his single next-to-closer and returns as conducting m.c. of the band and specialist turn. "Through the Periscope." Those lifted gags of May's, heard often in this wise neighborhood, didn't go so well and May, did much better. Most of the extra's material hasn't been around lately.

In the closing band flash are several excellent specialties, routine in stereotyped manner and doesn't desire a vaude from them. This is intermediate entertainment in a house that should be kept as big time as possible.

Billy Greengard and Blossom (New Acts) No. 2, polish up some old ones and make them shine with knockout antics to rate as average for the spot. Uncaught opener, Ray and Arman, a comedy sketch in Henry Bellitt's settlement with the booking office, started the show early.

Undercapacity for the 81st on a Saturday night.

LOEW'S MET.

(Vaudefilm)

Cracker-jack bill for current week to capacity Saturday afternoon. Christmas shoppers dropping in to rest and be entertained after early morning bargain hunting undoubtedly enhanced attendance. The show was worth it.

Surly and L. Troupe, six men and two women, opened with a snappy combo of tricks, gymnasts and plate spinning.

Hewitt and Hall, two personable comedians, a piano player, registered with harmony singing. The boys have appearance, harmonize well and have a happy selection of numbers. All pops, having a top of the tab revue "Clippings of 1929" got first crack and clicked as rib ticklers. The layout is the usual vaudeville, with a few knockouts and numbers. Nothing new in the fade-outs. Just the usual burlesque stuff but for laughs.

Ben Hardy, a monkey from picture, a top line and held down next to shut assignment with monologues, later lunging on Bobby Callahan, diminutive comic, for a few minutes. Callahan took them from Callahan makes a corking partner for Bard, with the latter snapping it up as straight and also occasionally copying a few laughs. "Headin' for Harlem," unbleached, revved, whammed over in closer.

Some real talent in this lineup with the Zeppellin Trio, harmonists and drummers, playing a wild pace while Josie Carroll snaps across a couple of numbers like nobody's business. Luell Sisters hold and warble between and with general rest, making a fair bill, but the picture is a second run. Clara Bow in "Saturday Night Kid" (Par). It went two weeks at the Paramount.

ACADEMY

(Vaudefilm)

Badly spotted vaude on the first half bill. Lew and eddies layout of seven turns with Eddie Leonard (New Acts) topline. The vet minstrel man, with a recent picture under his belt, probably accounted for some draw on 14th street, but rest, and as entertainment, was just a scramble.

Four of these seven acts, all of varying quality, either while or closing, were booked on the same bill is a mystery. But there they were Saturday afternoon, interlocking in a last, probably accounted for some draw on 14th street, but rest, and as entertainment, was just a scramble.

Russell Markert Dancers came next with a pip flash of 12 trained steppers and a specialty girl, but didn't mean anything in the spot. Also it made two full stage acts following each other, and for no good results. Markert girls are a nifty bunch, with precise and picturesque routines. The specialty girl does two boy numbers, one of which can be dropped advantageously, as 18 minutes is too long for a specialty girl.

Cy Landry, in the troy, eccentric dancer, who acquired a rep. in picture houses, doesn't look the same. His hoofing is still easy, but the new material is rather weak. A girl singer is out. Among other things Landry has stopped using special comedy music for his dancing. The new Cy Landry is too clever a performer to go along long with his present routine.

The Ghezzi, Paul and Nino, started the show all over again with their slow motion act, which put everybody to sleep. Made no difference how good these boys are, they didn't belong in No. 4. While probably the best of the show to hand and head, the head work, the Ghezzi couldn't help holding an already wobbly show down further.

Passing over the Leonard interlude, the next act in the first and only punch on the bill was registered by Collins and Peterson, two boys who know all the ins and outs of the act. Gags, Marty Collins, forcing the laughs, Harry Peterson backing them up with solid straight work, cinched for the pair. It's the sort of act they can't miss and bounds at this end of town.

The DiGatanos, dance flash, closed to medium returns, though running the same easy tap work from the featured team, with a dash of Apache which had Collins and Peterson "butting in" for a build up. Team carries a speedy little specialty, stepped out, and closed with "Seven Faces" (Fox) screen feature.

HAMILTON

(Vaudefilm)

Saturday change day brought 50-50 vaude ensemble to this neighborhood. The featured team, a film, real draw, and giving what could be considered near-perfect entertainment for a middle class capacity crowd.

Four acts with A. Trahan headlining. He was new to house—but he won't be after this day. He also doubled in the Lester Irving Trio. Others were Radiant Trio, comedy song and dancing gang, and Earl Hamilton, composed of two men and girl in comedy, song and chatter.

Trahan knocked customers cold—revived them, soaked them again in 25 minutes of piano playing, comedy, songs and dances, assisted by a partner, She's a stunner, blonde and easier than that on eyes. Her name's Cameron.

Irving Trio looked good enough to own closing act, action graceful, steady, and impressive. Big item was double lift by Lester. Radiant Trio is new according to "Variety" files. Just fair turn that starts off slow and warms up to end. Got what is rated only fair hand at this pleasure-ave. (New Acts).

Hamilton and his two partners passed muster and edged customers' enthusiasm up just that much where they were straining for real comedy that Trahan followed with.

Customers were mostly kids. They go with and against an act at the same time, but nobody minds, and the better the act, the more they desert from the young hyenas, regardless—but they've got to be comical.

Film "The Saturday Night Kid" (Par) 63 minutes. Vaude went 67. Aesop Fable, sound news, and 16 minutes of trailer stuff for 160-minute performance at 30c.

HIPPODROME

(Vaudefilm)

In first week of vaude replacing presentations at the Keith Hip, lack of a name among the six acts was called unfortunate. This, the second week, also sees no name among the six acts making a fair bill, but the picture is a second run. Clara Bow in "Saturday Night Kid" (Par). It went two weeks at the Paramount.

Apparently the booking attitude is to furnish a stage show for support of a picture in this large house. If it's a case of neglecting one or the other, at least the right one is being neglected.

Stage show was a dud on comedy. Only act going after laughs primarily was Weston and Lyons next to closing. Other comedy attempts were incidental, as tried by a juggler, acrobatic team and others.

Princetonians, eight-piece band with singing, and a comedy director, besides two girl and two boy dancers, opened (New Acts). In view of what picture houses have in mind, this everybody turn is not misplaced. This one only five.

Bobby May, juggler, who starts weakly as a harmonica player, did very well once he went into routine with clubs and balls. Worth any house, and would be much better without the harmonica. He knows it himself, as evidenced in his remark that everybody thought he was going to be terrible when he started. It must be a party entertainment complex.

"Chinese Ship Rat," third, pretentious Oriental revue, was the layout's flash. Seventeen people in native costume and delivering in good English. Worthy of exploitation.

Combination of eccentric dancing and foot balancing done by the Gells in fourth spot, liked. Two men acting on mirrors, the last finish, tossing him around for a strong act caper.

Weston and Lyons, mixed comedy team, showed the same cross as the weaker when Weston first started the act with one of the Elaine Sisters. Fake encore is a Bowery cafe bit and is why the act isn't going to make a name. Those opening gags get very forced.

Three White Flashes, male trio who closed the show, a fast on roller skates, closed with a fast and a slow motion act, a very excellent dumb act, but playing to the inevitable backs.

Saturday afternoon business fairly heavy on the main floor.

Bang.

58TH ST.

(Vaudefilm)

Respectable bill of vaude for the first half.

Great Rolle, midget magic turn (New Acts), an interesting opener. Magic stuff is new from midgets, and they liked it here.

Bobby O'Neil and Gertrude Manners, a comedy team, the duce with their tried and true musical skit, "Gas." O'Neil's trouping for years makes him a standard, while Manners is a tidy bit of pettiness in a comedy of turn that smacks of smart yet clean stuff.

More prim material from Ilse Marvenga, blonde Hungarian warbler, who does a comedy of vaude. It's a musical act that should go big around family stands. Went over in this house. Earl Collins tenors rather weakly, and D'Anza and a girl are a fitting adjunct with dances.

Hunter and Percival, mixed comedy duo, had the old joke, thickly applied, and a comedy of vaude. Hunter's word dialects and Miss Percival's looks combine for results.

On the closing end Ida May Chadwick and her colored aggregation of spiritual singers and red-hot steppers lent a corking touch. Miss Chadwick sports a nifty wardrobe and registers as always with her tap work.

With "The Saturday Night Kid" (Par) the screen draw, that same evening held a well-filled house.

Span.

LOEW'S STATE

(Vaudefilm)

A two-and-a-half hour vaudeville show here at 75c, that's worth it. Vaude composed of an above average collection of six acts, with Bert Gordon, and Frances Arms headlining. The featured team, a film, real draw, and giving what could be considered near-perfect entertainment for a middle class capacity crowd.

Four acts with A. Trahan headlining. He was new to house—but he won't be after this day. He also doubled in the Lester Irving Trio. Others were Radiant Trio, comedy song and dancing gang, and Earl Hamilton, composed of two men and girl in comedy, song and chatter.

Trahan knocked customers cold—revived them, soaked them again in 25 minutes of piano playing, comedy, songs and dances, assisted by a partner, She's a stunner, blonde and easier than that on eyes. Her name's Cameron.

Irving Trio looked good enough to own closing act, action graceful, steady, and impressive. Big item was double lift by Lester. Radiant Trio is new according to "Variety" files. Just fair turn that starts off slow and warms up to end. Got what is rated only fair hand at this pleasure-ave. (New Acts).

for the No. 2 position. The xylophone specialty by Bantell in which he changes hits to indicate various national dances, and the hoofing specialty by his partner while skipping rope are the moments.

The Briants were on third in their w. k. pantomime in which the pair by grotesque, laziness slowing and looks show what a heluva life it is to be movers and having to lift such hefty things as dining room chairs. Comedy without talk that has every element of new results most anywhere in vaudeville.

Frances Arms, next, and assisted by an unbilled pianist (male) has an act of songs, including "Singin' in the Rain" from "Hollywood Revue" (talker); "Am I Blue?" from "On With the Show" (talker), and in character, impressive of people in one of those congested apartments where the Gellies are the only thing her to do Irish, Wop, Yiddish and other dialect stuff, all of it good. Best done and outstanding herpuck out, closing.

Drinking bout among the circus people. Gordon landed here in next to closing to find some of his recent Keith and Fox audiences have thought a shade more of his recent Keith and Fox audiences, frequently resorting for special benefit of State payees to cracks Keith's would doubtless doom to death Gordon's heart poetry lines for a very brief encore.

Newsreel of Beat-Metrotone in sound and M-G-M International (silent), and regular orchestra overture by Loew's State Senators, with Ruby Scherling conducting, balance of show.

PROSPECT, B'KLYN

(Vaudefilm)

Sat. mat here is literally a kiddie show. As a kiddie show any vaude goes big, especially comedy. The weaker material, as a rule, are well behaved except for stretching their response beyond the usual time and holding up the show on quiet rules again. Only other trouble with these kids is that they persist in giving the ushers barrels of trouble. They buy a balt seat and try to slip into the logs. Keep the ushers on the constant go checking up stubs. A luke warm neighborhood offering of vaude kept the kids busy applauding.

Harum and Scarum (New Acts) took off. Just a duo femme comedy acrobatic turn. John and Paula Carbury, spotted dance, proved a hoofing turn.

Roger Imhoff and Co., handed the youngsters plenty gags with their hick dialect and prop room furnishings. Skit revolved around Imhoff as the logical gent who rents the room in a minimum hotel. Kids took nicely to Imhoff's characterization.

Maley and Howland, next, have what an audience of this age likes. Maley's act, work drew plenty laughs. Comedy pair, a bit of legman, and goes in for a bit of legman. Howland as foil.

Grace Smith and Four Buddies drew the final curtain on whirlwind legology, steller, but for the boys and Miss Smith. Boys are a quartet of fast hoofers, working together and later separately for individual honors. Miss Smith, of high ground, a not a member and a fairly good stepper, but suffers in comparison to the support. F. N.'s "Young Nowheres," featured. Spotlight and Fathe News.

SCREEN BUGS AGAIN

(Continued from Page 1)

choir, but wants to get away from it all. She says, "I know, Mr. Casting director, what the price of fame is, but I am desperate and am willing to pay."

But all letters do not come from the peasantry. Some are from well educated people. A local business man writes in asking, "If you can use a man with a hearty, attractive, infectious laugh (natural) you might give me a tryout without obligation." Another offers his services free, stating, "The object of this letter is to ask you just one day's work. My high ambition is to be a movie star. I have a lot of pictures—lots for the money, mind you, but for its art, which is great. I have, so I'm told, much talent, so why should I go to waste?"

A letter from St. Paul, Minn., says, "Find Inclosed a photo of little Cinderella. She looks like a princess when dolled up and draws attention."

Continue Campaign

Because of the over abundance of correspondence, we are unable to publish a moment's notice, catered to, or reply to these letters. Producers Association is doing everything possible to discourage the screen inclined, but a year's effort can be toppled over by a single newspaper yarn telling the country that the studios are after new faces.

New York Chatter

Nitza Andre, of "Scandals," doubling at the Silver Slipper.

Arline Judd never worked for a newspaper. 'Twas her dad.

Merle Johnston's concentrating on his own studio endeavors.

Hal Roach is due in town today (Wednesday).

Warren Nolan gets back from the Coast this Thursday.

Janet McLeay's gone for ping-pong and expects a motorcycle for Christmas.

Irwin Hammer and Julius Kohl, piano bangers, have moved in on the Ledova act.

When the exchanges moved from 729 Seventh avenue the cigar stand went bloeoy and folded.

Don Clarke and Halsey Raines, M-G-M publicity, have collaborated on a play called "New England."

Marion Spitzer will leave for the Coast in time to spend the holidays there. Pulling out about Dec. 14.

Adrian Morris, new pub man with Radio Pictures, is a brother of Chester Morris.

Hiram Brown, president of RKO, went away over the week-end to hunt ducks at the Thousand Islands.

Mrs. Philip Curry (Blanch O'Brien) is anticipating one of those events.

George Callahan sold his first short to Pathe. Is working on a Gilbert and Sullivan series.

Fred Keating, magician, has signed a life contract with his manager, C. M. Hub, formerly in the lumber business.

Sonny Aronberg turned out his first novel and will devote all future time to shorts. 'Bye to the law business.

Lotti Lodi, Daryl Zanuck's foreign screen find, appeared at a local party in a blue gown and blue tinted finger nails.

Peggy Goldberg, publicity writer for Educational, has half her face

in bandages as the result of doing a Prince of Wales in Central Park. Name of horse was Submarine.

Goldwyn office is looking for a blonde girl, with stage experience, to play opposite Ronald Colman in his next. All the blondes in town are atwitter.

Following the New York opening, Bill Frawley had his contract changed to run-of-the-play and got a voluntary \$100 raise. He's in "Sons of Guns."

"Pev" Marley, husband of Lina Basquette, and 10 years cameraman for DeMille, is rehearsing in his wife's vaude act. His first stage experience.

David Vivian Bath, News reporter and husband of Mary Hay, dancer, added the extra letter in his first name after a numerologist told him he was shy one letter to make him lucky.

It was a reporter of a major daily who, while interviewing a politician, caught going wrong and facing a prison stretch, asked, "Mr. So-and-so, when do you expect to commit suicide?"

Whitaker Ray and Richard Maney have taken desk space at Warner Bros. headquarters. Over there they're known as "Warners' theatrical press department."

Ray and Maney will remain there to publicize "50,000,000 Frenchmen," for which W. B. is the bankroll.

In addition to paying Jack Dempsey a reported \$6,200 for the Palace week, RKO added the cost of a beefsteak dinner for Dempsey and sports writers. Around 40 people at \$7 a head. Writers were invited as guests to cover Dempsey's act.

Office boy at an info desk in the Metro offices is a bit hard of hearing. In the rush of things the kid was given a check with orders to rush it through a protector machine.

"Chest protector?" he asked. (Continued on Page 61)

Murray's Fee

James D. C. Murray, attorney for George McManus at the latter's trial is said to have received \$75,000 for his fee.

Wiseacres on the "Main Stem" quote the figure at \$50,000.

Chatter in Loop

Palmer House claims the record for dicks. A total of 21.

Emil Stern, of Essaness, answers the phone without secretaries.

Al Spink, Schwab and Mandel rep is back from points north and west. Irene Bordoni, having had her marriage annulled, is now applying for citizenship.

John D. Hertz, taxi man, turned down a \$1,000,000 offer for Reigh County, the Derby winner.

Nat Carson is responsible for the murals at My Celler, the Coffee Dan similitude on Lake street.

John D. Sousa, nephew of John Philip, has a singing daughter in opera abroad.

Hotel in town doesn't like gum. Fired a head waitress last week for chewing spawntin.

Jack Hess is teaching Bill Adler, his RKO p. a. assistant, how to eat five meals a day, like Hess did in London—when he ate.

Ballyhoo man for the Randolph St. peep-show has a new overcoat. And an interest in the hot-chestnut stand in the next doorway.

Archie Blyer, dance arranger, hauled his Chevrie out of the garage, and left for N. Y. in the worst early snow of the season.

Frank Dare, local Equity head, and Fred Lowenthal, attorney for the organization, spend days wrestling over religious problems.

Mary McCormic in a Sunday concert here, spying a bunch of grain men, sang "Among My Futures" in English and wowed 'em.

Jack Hess, the p. a., has plans for publishing a book on press agenting, written particularly for the benefit of the managers.

Charlie Freeman is now wearing a topper and a cane on Saturday nights only. That booking office gets 'em all.

Julius Klein, Chi newspaper mugger, has been planned with the Crown of Roumania medal. By the dowager queen Marie herself.

Those fellows carrying unvarnished canes were stock show visitors and not Showmen's League delegates. League canes were all varnished.

Winter settled in Chi with the opening on West Madison street of full meals for 15 cents. The buy includes coffee and bread and butter and is a winter feature.

Josephine Halderman Julius, the Kansas publishers' daughter who has made a companionate marriage stick two years ago, is now working at one of the department stores

'ROUND THE SQUARE

Won't Meet Smoke Slice

Smaller grocery, cigar, drug and stationary stores still operating as Indies in their field, are not likely to meet the cut on Lucky Strike, Old Gold, Chesterfield and Camel cigarettes just instituted by the United Cigar Stores.

One small store operator, who has sold these brands at 13 cents a pack, or two for a quarter, claims his profit is only 5 cents on a carton, and that when he figures the cost of pocket matches given away free, costing him 4 cents for 10 packages, he isn't able to do much better than break even.

1930 Sherlock Holmes Marries

Pat Harty, detective attached to West 47th street and formerly a blue-coat of the same precinct whose post was on Broadway and 52d street for years, became a Benedict last week.

The Harty's are on their honeymoon in Miami.

Mrs. Harty is said to have been a show girl. Harty met her recently while conducting an investigation of the loss of \$25,000 in gems. The gems were recovered and the thieves sent to prison. Mrs. Harty was so impressed with her 1930 Sherlock Holmes that they soon became husband and wife.

Frenchmen Tipped on Stocks

Returned travelers from Paris say that during the big stock break all of the French stock traders were selling American securities over there, while the Americans in Paris could only sit by and see themselves wiped out.

How and when or by whom the French were tipped to get out of the market, wait for the break and then sell, none of the Americans could locate. But they did learn that from last August, onward and until the break, the French were disposing of their American holdings. One large French banking house is said to have cleaned up an enormous amount through the Wall Street smash, so tremendous a sum it would not be given credence if printed.

One Frenchman in explanation of his countrymen's "foresight" claimed Americans dealt in futures, gambled on prospects rather than investing in dividend paying stocks, and some of the American dividend payers, he declared, returning a yield less than bonds, were far in advance of what the gold bonds were selling for, leaving a market condition that could not stand up. Under that opinion they sold, said the French, and "guessed" right.

Sample Boozie in Small Bottles

A recent scheme of selling cordials in small bottles, each bottle holding three drinks, and said to come from Cuba, has developed a double edge. Bootleggers are sending in sample bottles of the cordials, pricing them at \$100 a gross (144 bottles). They will furnish the same kind of samples of scotch, rye or any other liquor, to be delivered as per sample or delivery returnable, with payment to be made after acceptance.

The scheme sounds all right excepting one legger around the square who priced his cordial bottles at \$100 a gross evidently doesn't know he is being freely undersold for the same thing at \$75.

Apartment Theatre

New York's newest little theatre is the Candlelight, in an apartment structure on East 60th street. It will be devoted to midnight entertainment, with programs of sketches of a sophisticated nature. The idea is said to be continental. Material is to be secured from American and European sources, with players secured from the legitimate. The venture is being sponsored by Charles Morton Bellak, president of a group of metropolitan hotels.

Embassy Trick Exit Closed

Use of the Bond building exit for the Embassy theatre, making it a simple matter to empty the house after each hour show, has been stopped by protest, from reports, of the Bond Clothes people, who have the entire say-so on the lobby running to Broadway.

Paying a steep price for the lobby space, the clothes outfit squawked. The special cop in the lobby, chasing show people and others hanging (Continued on Page 74)

in Chi, while her husband is with the Bell Tel. Co. They still claim happiness.

Stanley Price, who played the juvenile in the local "Able's Irish Rose," in town to welcome his wife, Frances Seabens, and the addition to the family which she promises for this week.

Next to the stage door of the Palace Theatre will be the new home of
MRS. GERSON'S GRILL
11 Years on Broadway and Moving

NEW YORK THEATRES

BELASCO Theatre, West 44th St. Eves. 8:50
Mats. Thurs. and Sat., 2:50

DAVID BELASCO Presents

It's a Wise Child

A New Comedy by Laurence E. Johnson

AVON Theatre, West 46th St. Eves. 8:50
Mats. Thurs. and Sat., 2:50

Dir. A. L. Erlanger

Brick Pemberton Presents

Strictly Dishonorable

Comedy Hit by Preston Sturges
Staged by Antoinette Perry & Mr. Pemberton

ROXY 56th St. & 7th Ave. Dir.
S. L. Rothafel (ROXY)

William Fox presents

LENORE ULRIC in "SOUTH SEA ROSE"

All Talking Movietone with Songs
New Musical Comedy with Entertainment
Entire Roxy Ensemble and cast of brilliant
artists. "Midnight Pictures" Nightly, 11:30

BELLE BAKER

in "SONG OF LOVE"

with RALPH GRABER and DAVID BURNARD
A Columbia Picture
On Stage: Revue spectacle, "The Fanny" Arthur
Kortz, produced by WESLEY EDDY, the
Capitoline, 40 Chester Male Girls
Yasha Bunchuk conducting the Capitol Grand Or.
B-way 51st St.
Heart Motetone
Mng. Director
CAPITOL
Midnight Pictures Nightly at 11:30

Warner Bros. Theatres

2 Vitaphone Hits

JOHN BARRYMORE

In His First Talking Picture
"GENERAL CRACK"

Warner Bros. Theat. Daily, 2:45, 8:45
B-way & 52d St. Sun., 2, 6, 8:45

77 Stars! 100 Shows in One!

"SHOW OF SHOWS"

(In Technicolor)

Winter Garden
Bway & 90th St. Daily, 2:45, 8:45
Sat. 3, 8:45, 11:45
Sun., 2, 6, 8:45

Matinees: Good Seats, All Prices
At Box Office

GEORGE ARLISS

in "DISRAELI"

Central Theatre
B-way & 47th St. Daily, 2:45, 8:45
Sun., 2, 6, 8:45

Held Over for 2d Week by Popular Demand

"Gold Diggers of Broadway"

Warner Bros. and Vitaphone and Natural
Color Picture
with Winnie LIGHTNER
Conway TAYLOR, Nick LUCAS
and Ann PENNINGTON
All Seats Daily, 10:30 a. m. to 1 p. m., 50c
B-way and 47th St. S T R A N D
47th St. S T R A N D
Midnight, 11:30

Game of Love and Death

By ROMAIN ROLLAND

A THEATRE GUILD PRODUCTION

GUIDE THEA, 52d St., W. of B-way

Eves. 8:50, Mats. Thurs. & Sat., 2:40

Gifts made by Patients from Show Business in Saranac, N. Y.

For the real spirit of Christmas, order gifts made by hand in the workshops of patients from the show business now in Saranac who have spent long hours conceiving beautiful and appropriate articles.

Beautiful Flowers and Dolls, OLGA KALININ, 80 Park Ave., Saranac

Hand-Tooled Leather Goods of all Sorts and Monogrammed Silver Ash Trays, HARRY NAMBA and VERNON LAWRENCE, 80 Park Ave., Saranac

Attractive Hand-Made Dolls May Be Ordered from HELEN CURTIS, 7 Front St., Saranac

Oil Paintings, Canes and Painted Pillow Cases, FRANK MICKEY WALSK, 80 Park Ave., Saranac

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STREET SCENE

RKO THEATRES

IT'S RKO Let's Go

B. F. KEITH'S

PALACE

Biggest and Brightest Show of Year

JACK DEMPSEY

ESTHER RALSTON

KEN MURRAY

RIVERSIDE

HENRY SANTREY

JOSEPHINE HARMON

Wm. & Elsa

Taber & Green; Nell; others

R-KO PROCTORS

58th ST.

Wednesday to Friday, Dec. 11 to 13

DOUGLAS FAIRBANKS, Jr.

All Talk—"THE FORWARD PASS"

LIEUT. RITZ, RICKS, Lillian Morton

Glen & Jenkins; Lillian Morton

R-KO PROCTORS

86th ST.

Wednesday to Friday, Dec. 11 to 13

DOUGLAS FAIRBANKS, Jr.

All Talk—"THE FORWARD PASS"

LIEUT. RITZ, RICKS, Lillian Morton

Glen & Jenkins; Lillian Morton

Paramount Taxi Co. Seizes Paid-for Car of Indie Driver on Rate Claim

Harry O. Sanberg, 40, vice-president of the Paramount Taxi Corporation, was freed in West Side Court on the charge of grand larceny by Magistrate Richard I. McKiniry. Sanberg resides at 316 West 76th street. He had been on bail.

Detective Tom Hannigan of the West 47th street station arrested the taxi executive on the complaint of Sol Schiff, taxi chauffeur, of 1958 Ellis avenue, Bronx. Sanberg was arrested in the corridor of West Side Court when Schiff demanded it.

Schiff asserted that an employee of Sanberg had seized his taxicab in Columbus circle. Schiff located the cab, but was powerless to recover it. It had been taken to a garage, where the wheels were removed. Schiff spent hours with police officials begging for the return of his cab. Thus far he has not received it.

Sanberg admitted the cab was taken. But not by him. Through his attorney, he asserted that Schiff was charging a greater rate than allowed by the Paramount Taxi company who uses their cabs. In the contract issued by the Paramount they have a penalty clause of \$500 for a violation.

Schiff bought the cab from Joseph Greenwald. Nothing was owed on the cab, asserted Schiff. He stated he had been warned by letters from Sanberg to cease charging a higher rate than the company. If he continued to use the Paramount name and insignia, Schiff ignored the letters because, he stated, he did not buy the cab from the Paramount, and hence saw no such agreement. It was then the cab was seized.

Fixing Rates
Magistrate McKiniry stated that Sanberg did not steal the cab. He proceeded against Greenwald.

Philip O'Brien, head of the Taxicab Chauffeurs' Association, was indignant at the discharge of Sanberg. He stated that this was just the beginning of a taxi rate war. He asserted Paramount is trying to drive the independent taxi chauffeur off the street.

"What right has Sanberg or anyone else to fix a rate. The Board of Aldermen has ruled that a 30-40 rate be charged. I am happy that Magistrate McKiniry did not pass upon the validity of the contract," stated O'Brien.

Herring, Warner Thea. Treas., Stole \$4,700

Sleepless nights and concern about his young wife, bride of only a short time, caused Horace Herring, 35, treasurer of Warner's theatre, 1164 Broadway, to push a note into the hands of Thomas J. Martin, auditor of Warner Brothers, 321 West 44th street, explaining how he robbed the box office of sums totaling \$4,696, according to Detective Roger Meehan and Pat Hartly of the West 47th Street station.

Mr. Martin had an examination made of the books and the shortage was verified. Herring was arrested. In West Side court he pleaded guilty to the charge of stealing \$300 Sept. 4. He waived examination and was held in \$1,000 bail for the action of the grand jury.

Herring's young wife did not appear in court. She was probably unaware of her husband's arrest. Herring bowed his head in court and was visibly affected. He has been employed at the theatre for several years and is said to have received a salary of \$80 a week.

Meehan and Hartly asked him where the money went. "The nags got my dough. I made a few winners in the beginning. Then I began to lose. I tried to recover my losses and got in deeper," he said.

Herring lives with his wife at 102 West 90th street. He was held in high esteem by his employers. He had a system of checking up his accounts, stated the sleuths.

Herring's bride was an usher at the Warner, asserted the cops. The defendant courted her for a short time. When Herring was asked to disclose the name of his wife, he retorted, "Why heap any further misery on her."

3 DAYS OF BEATINGS, SAYS GIRL OF DOC HALL

Marius Hall McGuffey, 45, tall, slender and slightly stooped, fencing teacher to the "400" and physical instructor to enervated bankers, listened intently in West Side Court to the recital of an alleged savage assault alleged committed by him on Alda Auerbach, 22, stenographer and teacher of dancing.

Miss Auerbach, barely able to recite the facts, spoke haltingly and in whispers to the court. Magistrate Albert Vitale was forced to place his chair near the complainant. The latter told of how she was viciously assaulted by McGuffey, whom she referred to as "Dr. Hall" in the apartment of Florence White, fencing instructor and dancer, in apartment 2 B at 118 West 47th street. Miss Auerbach testified that "Dr. Hall" shared Miss White's apartment.

The complainant came to court assisted by her sister and brother. She stated that her right jaw was fractured as a result of "Dr. Hall" booting her as she lay prostrate on the floor after he had knocked her senseless with his fists. She asserted the "doctor" was infuriated as a result of a drinking orgy in Miss White's flat.

She declared she had not been drinking. She testified she was held a captive in the apartment for almost 12 hours, the "Dr." refusing to permit her to leave. "He continually punched me. I begged him to stop. He said, 'if you open your mouth I'll sock you. And every time you open your mouth I'll sock you again. You are a liar,'" she stated the fencing master called her.

Friend Called
"I cried and made an effort to escape. He locked the door. Wallace Miller, a friend of mine, arrived about 9 p. m. Thursday. There had been several couples in the apartment but they had left. Mr. Miller came to take me for a walk. I feared to tell him the 'Dr.' had beaten me. "When Mr. Miller heard the shouts of the 'Dr.' he left. Then 'Dr. Hall' pulled my hair and renewed his beating of me until he fell asleep. While I was on the floor he kicked me, breaking my jaw.

"I pleaded with Miss White to let me escape. She stated she would break my other jaw. When the 'Dr.' fell asleep I raced out of the apartment and collapsed on the street where a patrolman sent me to Roosevelt Hospital."

Miss Auerbach's face looked as if it had gone through a grinding machine. She testified being employed by the 'Dr.' for one week as a stenographer and dancing teacher to Miss White. She had been a hostess in the apartment for three days. Miss Auerbach said. She stated the 'Dr.' had put an "awful" on her eye several days before the big assault, although she did not complain to the police.

"I feared the 'Doctor.' I told my brother and the 'Doctor' said he would make good."

The "Doctor" asserts the affair is a "shake."

FAST GYP IN \$1 "TAXI" TAKES CHUMPS FOR \$10

Capt. Louis Dittman of the West 47th station is making a personal investigation of dance halls in the Times Square district, studying the methods of operation of each place he visits. Capt. Dittman's drive is against those dance halls that sell "time out" to a stag who picks a hostess, and paying \$3 or more an hour for the remaining time she is supposed to work, takes her out.

The chief existing dance hall evil, however, according to those who know the business, thoroughly, is the "closed" dance hall, of which a dozen now operate from 14th to 66th, east and west of Broadway. In these sucker traps, advertising 125 hostesses, only stags are admitted. These joints put the gyp on plenty, the \$1 admission entitling the saps to eight two minute "tunes" dances with a hostess. Bands play two choruses of a dance number, and the floor is cleared.

HOT DOG TOSSER Ex-Pugilist Loses Out All Ways at Garden

Carl Melola, 25, 335 Box street, Jersey City, former pugilist, was fined \$10 in West Side Court on a disorderly conduct charge. Besides being fined, Melola was given a boxing lesson he probably will not forget.

Carl, accompanied by several friends, went to the bike races at the Garden, and when the race lulled a bit Carl lmbined a bit. Hungry he went to the hot dog stand. Not waited on fast enough to suit him he began tossing the hot dogs at the attendants.

Lieut. John Broderick appeared and tried to dissuade Melola. The latter, boasting that he was a sparring partner of Young Zazzarino, made a swing at Broderick. In a few minutes Melola was a very much subdued young man.

In West Side Court, before Magistrate McKiniry, Carl did not remember what had happened and apologized. He paid the \$10 fine.

CALKIN FREED ON GUN PULLING CHARGE BY GIRL

"I don't want the old thing," said Irving J. Calkin, actor, of the Hotel America to Patrolman John O'Hare when he was proffered the return of a pistol after his discharge in West Side Court. Calkin, said to have had a magician act under the name I. J. Irving, is reported operating a collegiate show at present.

O'Hare from the West 47th street station arrested Calkin on the complaint of Helen Clark, 20, of 145 West 47th street. She asserted Calkin slapped her face and then went to a trunk to "get a gun."

Calkin was charged with violation of the Sullivan law and was ordered to produce the gun. Calkin found the gun in Calkin's trunk in his room. He denied using it. Miss Clark stated she didn't see Calkin draw the gun.

The girl stated she had been in Calkin's act. She was dismissed. Going to the hotel to plead with Calkin to reinstate her, Miss Clark said, Calkin struck her. "And then he raced for his gun" she told the youthful bluecoat.

Calkin denied the allegations. He had no permit for the "rod" because he never used it, he said. It was unloaded and given to him by some fellow actors. Miss Clark halls from Dayton, O.

The Court was satisfied Calkin was innocent and discharged him.

Inaccurate Biographies TEXAS GUINAN

By Claude Binyon

Texas (Spray) Guinan, last in the divorce records as Maymie Monahan, went on the stage because her dad tried to corner her potato market in Texas without making allowance for the Greek restaurant policy. Too late he found that the rusta big boys had enough half-fried French-cut spuds on hand to last through three Siberian famines.

Young Spray was in finishing school at the time, winning medals and cups for making gravy with a pistol. She finally caught a night train for Okmulgee because one of the profs took her hand gap literally. Besides, the school was serving potatoes fried three ways. Then came the war.

On the stage Texas did pretty well with a sharp-shooting act, using stagehands whenever she ran out of clay pigeons. The prop builders' union called a halt to this eventually by giving the act a great big foot whenever it hit town.

Texas then went to Hollywood, where she made 210 short western films under the name of Two-Gun Guinan. The 210 pictures were about an open space gal who protected her honor with ammunition. The thing could have gone on indefinitely had there been enough bullets.

From the West

Musical shows followed, and Texas was well on the way of becoming a celeb. "Amerecia, I love eet!" she drawled one day to a re-

No Lonely Native Women in Congo, Where Souls Go Co-operative Fast

BANKER AND GIRL FRIEND MADE SCENE ON STREET

Elizabeth Armstrong, 29, dancer, of the Rockefeller Hotel, 35 West 51st street and William Holloway, banker, address refused, 33, were arraigned in West Side Court before Magistrate Morris Gottlieb on the charge of intoxication and disorderly conduct. Both received suspended sentences.

Miss Armstrong became hysterical in court and the Magistrate was forced to halt the proceedings until she composed herself. They were arrested by Patrolman John Ginty of the West 47th street station who found the pair in hot argument outside of the Hotel Rockefeller.

A taxicab chauffeur was complaining about his fare. He sought it and the best he got was looks, pushes and abuse. The woman is charged with tearing his suit. Ginty came upon the scene and he was threatened with annihilation if he didn't beat it.

The officer hurried the pair to the "hoosegow" in West 47th street. They got bail. In court the chauffeur appeared with his torn suit. The Court directed Miss Armstrong make good for it. A lawyer had to rush out and get the money.

The chauffeur stated he had picked up the banker in Wall Street and later Miss Armstrong at the Rockefeller Hotel. He said he made many stops at speaks. Holloway asserted he came from Alabama.

VILLAGE EATERIES OFF FREE ART AND LIT GAB

Reading recitals and art exhibitions have been ruled out by the handful of futuristic tearooms of Greenwich Village, which had previously been promoted to remain open after the usual closing hours as spots for both.

Struggling poets and canvas daubers, supposedly with followings, would promote the use of the eateries for semi-weekly exhibitions, selling the operators on the idea of extra revenue to be derived from refreshment sales to listeners and onlookers. Most places figured themselves out on lights and heat expenses, claiming the onlookers were gastronomically fixed before in or else were on a diet.

You may talk of legit and films on Broadway—but in Africa it's gin and whiskey and no woman lacks for company on the Black Continent.

Woman's paradise. While commercially speaking the films rate biggest in entertainment, pictures don't compare with the soles conducted by villagers on an ordinary night.

Africa's great White Way is the jungle. Where a Broadwayite would be cautious, the resident white in the Congo steps lightly and unafraid. Marriage is a convenience. Official or not—one year in that country and souls go on the co-operative plan.

Men are mostly occupied with hunting around the Congo. The women with whoopee. Everybody knows the other woman's secret. It's like Harlem along the Uganda—except that night life in Africa is free and whites don't mix with the blacks.

Everybody's friendly, and all a husband expects is that his wife be forewarned of his return. Everybody drinks. Everybody plays.

Wives at Home
Some wives prefer to join mates on hunting tours, but they're exceptions. Most remain in the village where at the night parties couples grow very friendly, sometimes as late as after the first drink.

What makes it somewhat different from Harlem and Broadway is that the booze is okay. Once in awhile a guy shoots his wife—but that's a rarity and happens but once in a decade. The bird who hasn't a sense of humor had better stalk to Broadway.

Most villages in the Belgian protectorate have no more than five or six women. When their husbands leave to call on tigers and lions the district evens up.

All of which may be the reason, according to reports, that big game hunting in the Congo isn't a bad racket.

ALLEGED RING THIEF RAN INTO SLEUTHS

While Detectives Gilroy and Dugan, West 47th street station, were in a loan office at 43d street and 6th avenue making an investigation, A. Albert Buck, 24, radio installer, 61 Elwood street, offered a diamond ring for pledge. He asked the clerk for \$200 and the sleuths became suspicious. They asked Buck where he got the ring. It contained 24 diamonds and a large sapphire valued at \$1,000. Buck told conflicting stories.

The detectives took Buck to the station house for further interrogation. They learned that the jewel had been stolen from the apartment of Leo Gugenheim, insurance broker, 336 Central Park west.

Buck had gone to the apartment to install a radio during the absence of members of the family and servants he rifled a drawer and took the ring, it is alleged. A \$20,000 bracelet was overlooked.

In West Side Court before Magistrate Gottlieb Buck pleaded not guilty. Mr. Gugenheim was in court and asked permission to withdraw his charge. He said he thought the young man had made a mistake. Magistrate Gottlieb said he was powerless to entertain such a request and advised the broker to make his plea before the Grand Jury.

Bettors Guessed Right On McManus Verdict

George A. McManus, race track booking commissioner, was acquitted of the charge of murdering Arnold Rothbart, all around gambler, by direction of Judge Nott in General Sessions before whom the prosecution had wasted more than two weeks in trying to prove a case against McManus. The betting odds for acquittal had been 4 to 1 and even money the judge would direct the verdict be against McManus and his relatives and friends upwards of \$300,000 for his defense. It is doubtful if his expense of the trial exceeded \$50,000.

It is estimated the D. A. office spent nearly one-half million dollars in trying to build up its case.

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

Rosita Forbes, novelist and explorer, landed an auto crash.

All the props and costumes for Williamson's New York production of "Jew Suss" will be made in London.

"A. A." Antony Armstrong, noted "Punch" contributor, has his first play, "Caught," billed for the Repertory Players.

"The Daily Mail" has stunted an ex-Scotland Yard man off to Dunseldorf to solve the mysteries and increase its circulation.

Pamela Barrington got her photo and story in the papers through saying she doubled Frances Doble in a talker, and got the same space again through confessing she didn't.

C. B. Cochran is putting on a revue starring the Guitrys in London next summer. He plans Alexander Mosaic in "Hamlet."

Joe Sacks' "The Woman in Room 13" ended after three weeks.

Swashbuckling returns to the London stage in "The Highwayman," new at the Comedy by J. Jefferson Farjeon. Mary Glynn is featured, with Allan Jeayes, Ashton Pearce, Tom Reynolds and Yvonne Rorie.

After dickering around for a new title for "Sybarites," Dennis Bradley has fastened on "The Amoralists."

With Shaw's little ditty about Captain Brassbound out of the Everyman, next production will be "Storm," by Ostrovsky, said to be one of Russia's finest plays. Norman Shelley will lead.

"Madame Plays Nap," by Brenda Girvin and Monica Asensu, will be Sybil Thorndike's first on her return to the West End. Lewis Casson will be opposite.

NEW YORK

Meeting of State Funeral Directors Ass'n was held in N. Y. City, with resolution suggesting a radio station broadcast funeral music at a fixed hour every afternoon, to be picked up gratis by funeral processions throughout the state.

Mrs. Sophie Bakst, professionally Bill Williams, was denied application for alimony and counsel fees pending trial of her suit for separation. Husband is a stage carpenter. Judge suggested Mrs. Bakst can pay her own expenses inasmuch as she's actively employed.

In a letter to stockholders concerning suit against Warner Bros. by the government, Harry Warner states the suit is under the Clayton Act and not the Sherman law. Relations only to its First National holdings, Mr. Warner said. Also that it has no connection with the suit brought by the government against Fox.

Harry A. Bruno, press agent, announced his engagement to Nydia D'Arnall, actress.

Sir Harry Lauder asked to appear at a meeting of the Montclair Rotary club, sent a long telegram outlining his reasons for not being able to appear. Club had to make a special assessment to pay for the collect message.

Monroe Herring, for three and a half years in the box office at Warner's theatre, admitted taking \$4,126 to play the races. He was arrested, charged with robbing the theatre of \$4,686, and arraigned for grand larceny.

Producing affidavits to show her counsel was busy elsewhere when her breach of contract suit against J. W. Seligman came to trial, Vera (Kittens) Leightner, former show girl, had her suit restored to the calendar.

Bert Werner, who obtained and resold \$44 worth of theatre tickets by ordering them over the phone under the name of Rear Admiral Harris Laning, was convicted of petty larceny in Special Sessions. Sentence delayed a week at Werner's request, although court warned him he will get the limit. Convicted previously of grand larceny three times, petty larceny once, and forgery.

George Walsh, of the Yacht Club Boys, was failed for failure to pay alimony to the former Josephine Davis, from whom he was separated two years ago. Claim is \$6,000. At

time of her suit for separate maintenance, Mrs. Walsh named the late Myrna Darby correspondent.

Dissolution of the Fox Photo Play Co., of Manhattan, was explained by Attorney Saul Rogers as dropping of a useless subsidiary, and having no bearing on the government's trust suit.

Clue to the whereabouts of Charles O. S. Westergaard in London, sought for extradition on charges of having embezzled the Phenix National Bank and Trust Co. of \$60,000, was furnished in New York by Irene Pashkova, actress, who doesn't like the reputation and habit of having more than one girl friend.

Libel suit against Otto H. Kahn by Rosalina Morini has been revived by Appellate Division after Supreme Court threw it out. Miss Morini wants \$250,000 on allegation that Kahn praised her voice publicly but repudiated it later.

Attorney-General Mitholland, visiting the office of the Davenport-Quigley Expedition, \$100,000 corporation for exhibiting an African safari, "Anglo-African" cash assets of \$20. Against 75,000 shares of stock sold is the one film, which "Dr. Davenport" has been showing in high schools for a fee. "Davenport" who admits that isn't his right name, also carried two "cannibals" who it is claimed were picked up in Harlem. Board of Education has withdrawn its permit for showing of the film in high schools.

In Brooklyn, bandits who were torturing Edward Jones and his son, Charles, because they wouldn't tell the B. F. T. theatre safe combination, fled when they heard voices in the theatre. It was the sound apparatus being tested by electricians.

On complaint of Ada Auerbach, dancer, Prof. Frank Russell Hall, fencing master, was held in \$2,500 bail on charges of assault. Miss Auerbach said she was held prisoner all night in an apartment, and subjected to tortures. Charge was partially denied by Florence White, friend of Hall, who said Miss Auerbach asked the prof to box and wanted to get hurt. Prof's real name is Marius Hall McGuffay.

Yeggs cracked the Embassy theatre safe and found \$180 in silver. First robbery of a newsreel theatre.

Edith Broder, now a leading lady on the road, has demanded \$1,000 from Joseph Shea, agent. Four years ago, she claims, Shea offered to place her in the leading part of a drama for that amount, but didn't after he was paid.

Louise (Jolly May) Hall, circus fat woman, arrested in the Atlanta city jail with plea that she was penniless. Claimed she was fired from a circus when reducing from 800 to 625 pounds. Jail is feeding her while she attends a comeback.

Christine Halpon, show girl, held in 1,000 bail on complaint of William McNelly, druggist, who said she created a disturbance in his store and attempted to stab him.

Divorce for Constance Bennett from Phil Plant, Long Island rich boy. Million dollar settlement reported.

Ruth Elder, who married Walter Camp, Jr., is in the new social Register and Gene Tunney has been dropped.

LOS ANGELES

For violating the city ordinance prohibiting ticket scalping, Bert Howard was sentenced to 10 days in Municipal Court. Testimony showed he had sold 33 tickets to the Walker-Hudkins fight last October for \$10 each.

Mrs. Helen Gibson, former wife of Hoot Gibson, arrested on a charge of suspicions of being drunk while driving an automobile, was released after the police were unable to obtain a felony complaint against her.

Ethelyn Clare, pictures, is waiting for her final divorce decree from Dale Henshaw, producer, next August, to marry Percy Westmore, studio make-up artist.

Superior Court Judge Archibald granted Virginia Kay Oakland, dancer, divorce from Wheeler Oakland, pictures, for desertion. Mrs. Oakland will have the custody of their 10-month-old child.

Walter Hagen, who was picked up for speeding while making a picture here two years ago and forgot to

appear in court, was recognized by the same cop when he arrived here to play in the Calif. Professional tourney a few days ago. Fined \$10.

Final decree of divorce has been granted Leon Tellegen from Isabel Craven Tellegen, pictures. Mrs. Tellegen was awarded the custody of their son, Rex, 6.

Dolores Del Rio is defendant in a suit for \$31,000, brought by her former attorney, G. R. Lessing, charging she declined to pay this amount due him for legal services rendered her.

Superior Court Judge Gould ruled that Jack Noonan, brother of Sally O'Neill, and Molly O'Day was sane and must stand trial on the charge of robbing Ted Lewis' home.

Mrs. Sylvio Davidge granted divorce from Roy Davidge, operator of the "California" Lab., on the charge of desertion. Receives \$50 a month alimony and \$25,000 worth of real estate.

City Prosecutor issued a complaint against Arthur Madlyn for operating a half man-half woman exhibition at 508 So. Main street. This type of freak exhibition is illegal in Calif., according to the prosecutor.

The \$15,000 breach of contract suit brought by Dolores Salazar against Ferdinand Pinney Earle continued to January 12 to allow for the deposition of Earle, now in France.

Bessie Love, pictures, and William B. Hawks, local broker, filed intentions of marriage. Both gave their ages as 28. Miss Love used her legal name of Juanita Horton. Wedding Dec. 27.

As an aftermath of the litigation brought against Lillian Gish by Charles E. Duell, Supreme Court upheld the suspension for six months of Attorneys G. Sadoff and A. L. Abraham for misconduct in connection with the suit.

Attorneys for Alexander Pantages filed an answer to a \$250,000 damages suit brought against him by Frederick T. Wise, scenario writer, for slander. Answer charges that Wise was adjudged to be of unsound mind in 1925, and his judgment never had been set aside.

CHICAGO

Martha Grief Moir, former dancer, and Harry Moir, Jr., of the Morrison Hotel, are suing each other for divorce. Both charge desertion.

Patrick ("Paddy") King, racketeer and ostensibly business agent for the Theatre Ushers and Cashiers' Union, was shot and killed in a loop gun fight last week.

Mrs. Charles H. Fargo, local society matron, is now a clothes-horse with a Public unit at the Chicago theatre.

Four suburban roadhouses and several beer flats were raided by the cops last week. Better known joints were the Shadow Inn, Seep O'Day, Derby Inn and the Cottage.

SING SING'S SHOW

(Continued from Page 1)

comedy lines and Carman showing fine stage presence in the romantic scenes and song numbers. Playing the Zelma O'Neill role was Jack Katz, who injected plenty of pep into the part, scoring individually and coming close to stealing the show with the hot numbers.

Among the high lights of the show were:

A hunchback prisoner singing his original-song number, "So Glad," in an olio specialty. Dressed in white flannels and tan sport coat.

One of the "girls," a tall, muscular guy, the best dancer in precision troupe, with both arms tattooed.

Electrician playing the spot on the hairy legs of the ponies in the opening and finale numbers.

The dozen or more "lifers" selling candy, soft drinks and programs in the lobby.

Singer Sila holding reunions with friends among the cast and the ushering brigade.

Members of the cast searching for familiar faces among the audiences and rushing out front to talk with them during intermission.

The Filipino dancer, in for murder, who did tango with the "reading lady."

Youthfulness of the cast, average age not over 25.

The heavy and the "ingenue" going up in their lines with the "ingenue" turning to the audience and explaining it.

Clothes and Clothes

By Mollie Gray

Not Very Interesting

"Roses of Picardy" is synchronized with a man, which evidently broke memories in a husky gent. He started keeping time as though there were an enemy under each foot. Since anything is possible in Loew's New York, skirts and coats were gathered up off the floor—another argument against long skirts. And no matter how uninteresting this may be, it is still more interesting than the picture. Lillian Hall-Davis plays the heroine, her face as expressionless as ice cream. Not knowing the native costume of Picardy, Miss Hall-Davis may be right in looking as much like Little Red Riding Hood in one costume, Priscilla in another cape and bonnet, and the rest of the time in just a shawl and dress.

Podal Protection

Continuing the roll call of protective footwear, Bloomingdale's calls its waterproof jersey with rubber soles and heels "Sno-boots." The lighter weight moire effect rubber, with cuffs which can be worn turned up, is called a "Raynash" in Bedell's.

A Broadway version, seen on a well-dressed stroller, fitted perfectly to just below the knee and were zipper closed.

Xmas Shopping

Shopping these pre-Christmas days is mostly a matter of being shoved. Air pocket in Macy's happened to be the book department, indicating an intellectual Christmas, since a number of new customers have been added.

At the bead counter are necklaces of hemette, a gunmetal colored composition which in the pearl shapes looked too much like bullets for decorations. In the cut sizes and used with jet they become quite good looking. In a cheaper shoe department, styles are numbered in the show cases and signs suggest ordering by number.

Four-a-Day, and Capacity

In an improvised theatre seating 300 in Gimble, Jean Gros' French Marionettes are giving four shows a day to capacity. Each show lasts about 40 minutes and is changed daily.

Wednesday's program consisted of a first part illuminated ballet, explained and accompanied by records. Two choruses of the figures large and colored and lighted from within, delighted the children, even though the mechanics of the production seemed common knowledge. When the butterfly's light departed momentarily there was great discussion as to whether that was meant to be or not, and if so, why.

Second part was the popular cartoon character, "Skippy," in the school room and again introducing the acts of a circus. Circus closed with a band selection.

Paramount's Okay Show

Paramount has done well for itself this week. In "Match Box Revue" the Foster Girls appear first in yellow fringe and bead costumes, tipped by shaggy feather head-dresses. As cigars, they wear brown velvet suits with jasper white trousers and gold bands around the waists. Finale is a parade in gold and yellow and a pipe and cigaret tableau au above.

Giersdorf Sisters croon in smart velvet gowns with side lengthened skirts produced by overskirts which start at the sides and permit a little of the silver lining to show as it ripples away to the back. Light crystal beading ends the long bodies and around the necks. Edna Covy's burlesque ballet dance is well done, and Al Gordon's dogs never fronted a more friendly audience. Mr. and Mrs. Jesse Crawford again console each other. Mrs. Crawford in her form and a frock of orange velvet with circular collar.

Garbo's Sartorial Rave

The great Greta Garbo is the State-headliner—and has no competition. Her gowns are always interesting and "The Kiss" is no exception. The ombre moire taffeta with its one view of the darkest shade, one sided flat bow at the skirt center where the flounce that makes the back longer started, bodice double breasted was especially good looking. Her tennis frock was double breasted, too, with big pearl buttons, but the buttons on her

lovely woolly coat were self covered and trimmed the high cuff.

Odd neckline on a velvet frock had the scarf end threaded through the bodice, sleeves tight to the elbow, very full from there, ruffled out like those of the white coat.

Frances Arms sings well, character stories being sure fire. Her black crepe gown was front lengthened with underskirt and a very full cape fell from the back décolletage, diamond buckle at the waist. In front and shoulder gardenias looked well with her striking blondness.

Bert Gordon's partner, who wears his honors this week and wore black satin made with front flared skirt and separate flares lengthening the back, a deep V yoke of crystal.

Bentell and Gould doing as well here as at the Palace, also the Meyers, Lubow and Rice-Revue.

Santa and a Long Skirt

Santa is getting in training for that big night by coming to the Riverside every Saturday and giving a beautiful doll to some lucky little girl and a sled to a boy, a very business-like sled it was, too, no fobbin'. Manager taking the name and address of the fortunate ones.

Josephine Harmon shouldering the feminine honors this week and very capably, her gown of black chiffon was only slightly higher than the floor on one side, diamond shoulder straps and a narrow crystal edge to the back décolletage, diamond pendant lending a touch of elegance.

Elsa Maxwell's flame color crepe gown had a crushed grille of the material with the buckle coming at the back of the hip, the skirt in many sections looking very full but having no foundation at all.

At last a Hollywood nomad who gives the public something besides the thrills of seeing them in a ruffe, Cullen Landis in a Southern accent and nifty evening outfit uses a sketch, "There Goes the Bride," which is very good, well played and has some really bright lines. Helen Wilson looks smart in a white transparent velvet wrap whose cape collar finished with a ruffe, as did the hem, white net gown with bolero front to the bodice becoming a capelet in back, snug hips and the skirt in sections from there very full near the floor, narrow pink and green ribbons making the belt.

Henry Santrey and his orchestra give a splendid performance, quite a production, in fact. Second half goes old-time minstrel, with the members' black face being accomplished with thin silk masks that tie back of the head. Irene Skeeter sacrificed her natural attractiveness for her comedy make-up, a dance, but she'd have been just as clever and amusing with the addition of a little face powder. Marie Haskin's ballet was pretty, in white tulle and one shouldered satin bodice, black satin for the finale.

Jean Arthur's Frocks

In "Half Way to Heaven" Jean Arthur wears a printed silk frock of pleated hem and ruffe at about the hip line. Her sleeves have tight cuffs to the elbow and full from there. A dark silk coat, worn over it, also finished in a ruffe. Two sport frocks used contrasting color bands to good advantage, especially the light one on the dark circular skirt.

Clowns and Gold Fringe

Harry Weiman and His Debs, at the 86th Street call their band of offering "A Musical Circus," necessitating a tent drop and the girls in clown costumes, an easy way to break the ice. A talented and comely group whose one weak spot is the singing, though the solo wasn't bad until it became a trio. Clowns dressed to white satin frocks with bishop sleeves and green velvet sleeveless jackets, hip length and belted with white.

Mrs. and Mr. Jack Norworth in their familiar sketch. Mrs. Norworth's pajamas were green satin, trimmed with ecru lace, the coat black.

Feminine member of the Four Diamonds has every reason for being the most sparkling of them all, being a very pretty girl and a genuine dancer; but after an attractive white chiffon frock, trimmed girlishly with silk flowers at neck and waist and edging the double skirt

(Continued on Page 61)

Uncommon Chatter

By Ruth Morris

In the Shops

In the shops... Southern wear in Best's Summer Shop. Turquoise jersey favored for bathing suits. Cummering light dresses in eyelet-embroidered batiste. Cap sleeves to be popular, also trim shirt-waist dresses... Robert's new Du Barry Room on the fifth floor, just for facial treatments... Soft suede gloves at Sax 5th Ave. in the new longer slip-ons. Blue for a nice shaggy Pig-skin gloves quite the thing for sports wear... winter outdoor clothes at Sterns, including woolly toboggan suits. The St. Moritz Shirt in washable chamolis with lacing up the front... Gadgets for Idjitia. Victrola at Abercrombie and Fitch that will wake you up with a melody. Black enamel cigaret case at Macy's with encrusted watch. The self-winding watch at the larger jewelry shops. Perfume atomizer in the guise of a cigaret lighter.

Calder's Miniatures

Now that the circuses have crept into winter quarters, Alexander Calder, son of the well known sculptor, has brought his novel troupe to town. The Calder Circus appeared last Sunday night at the 58th Street Galleries and proved to be an equipment that can be carried about in paper bags and presented on any small square of felt or carpet.

Principals in this bijou one-ering display are bits of wire sculpture, painstakingly created and conceived with life-like accuracy. There are hare-back riders, clowns, acrobats and aerial artists, all performing daring stunts at the pull of a string or however Calder sees his miniatures to work. Performance even boasts an Oriental dancer who out-coaches all other artists in this line. Bits of costume are suggested on the wire-outlines and the whole thing is done with a grand sense of humor.

Accompanying the circus is an exhibition of paintings, wood and wire sculptures, toys, jewelry and textiles. There are studies in wire of Margalo Gillmore, Theresa Helburn, Charlie Chaplin, Eugene O'Neill and others of the theatre, with amazing resemblances worked into the simple outlines.

Romantically Old Fashioned

"Sons of Guns," despite its slightly hard-boiled title, is a romantic old-fashioned type of musical about the well-known War. Singing choruses outward bound on army transports and flash-backs of over-the-top scenes. Good entertainment, thanks to Jack Donahue and a useful score.

Lily Damita makes a pleasing heroine when she doesn't try to sing. She has an annoying trick of letting her tumbled hair mask her face in hoydenish moments. Rather hard to remember just what was being worn back in 1918, but the costumes seem to be a mixture of the styles from '14 onward. Those billowing old-fashioned peasant costumes were probably typical of Charles Le Maire in '18 as they will be in '35.

Three groups of costumes for the Rasch Ballet are lovely, adding color to excellent routines. Damita's finale dress might have come right from Hollywood—a shimmering, long trained frock in silver cloth with an enormous standup collar of white marabou.

Sax's Entertainment Service

It is now possible to shop for talent at Sax's 5th Ave. The frantic hostess, in despair over entertainment for her guests, may hire anyone from Helfitz to trained seals for her next big party.

Unique service is offered by Mrs. Anita Damosch, Littell and Mrs. Chester Burden, who conduct an entertainment bureau under the auspices of the New York Junior League. Profits of the enterprise go to the various charities of that organization.

The team of Littell and Burden will do as much as little as is desired toward putting parties over. They will attend to the engraving and sending out of invitations, arrange for catering, and even straighten out problems of etiquette. This last is a valuable assistance in some cases. Or they will merely hire the entertainers for the evening.

Always on the lookout for novelties, they hold daily auditions with the hope of discovering unusual

entertainment. They report a current demand for the Agular Lute Quartette, Fred Keating and the Yacht Club Boys. Tango teams are also popular with party givers. Nobody seems to want tenors.

Unbecoming Gobs

Hippodrome has abolished its band policy for regular vaudeville. Last week's bill had Marty May introducing a band act with bright flippancies and introducing various specialties and numbers by the girl band. Girls appeared in unbecoming white gobs suits. Grace Smith hooped and sang with her Buddies, wearing the same costumes. Naomi Morton was dressed in a cute green taffeta with sequin trim.

Emphasize "In Person"

The Palace billing is, at great pains this week to assure prospective audiences that its three stars will be present "In person."

Esther Ralston, one of the three, introduces a decided film flavor, even a theme-song-like billing which captions her as "The Golden Girl of the Screen." She outlines a full-length scenario in her characterization of the girl from Bloomington who seeks extra employment as a dance club hostess in order to support a crippled brother. Brother's demise is announced by a telegram which interrupts a dance, and the lucky heroine continues dancing—hysterically—cinematically. The number concentrates all the tricks of a seven-reeler into a few moments of vaudeville. It's cheap, but audiences like it.

The star dons red wig and comedy costume to deliver some not-too-funny lyrics about the joys of finishing with an eccentric dance done surprisingly well. Her last costume is a stunning dance in celebration in silvery-gold sequins, with matching cuffs and awfully chic turban. Special drops are stunning—in satin, with encrusted sparkling encrustations that look swell.

Elsa Newell is a grand comedienne, appearing first in one of those coy bathing suits of the '90s that featured high-water necklines and freedom from drafts. Her second costume is in capucine chiffon, with fitted bodice and circular length skirt.

South Seas License

"South Sea Rose" furnishes Lenore Ulric with one of those high-spirited parts seen against contrasting backgrounds. The story starts on a South Sea island, populated with natives who break into a Broadway number in perfect English. Later the heroine is seen in a conveyance and then on board a schooner where she has a swell time playing Joan Lowell. Nothing could top this but a sight of her in Lulu Belle costume in a tight-laced New England setting, with touches from the comic strips added for comedy.

The Roxie travels this week from the Ritz picture to the Sidewalks of New York. The Roxeyettes stroll down the latter in traditional "gas walks" costumes accompanied by a waltz clog. Other numbers are the singing of a Rubenstein melody by figures picked up with dim lighting on a misty stage and a cunning hic-a-brac ballet, with the dancers posing as silhouettes on lamp shades.

Printed Silks

Erte, the French designer, has created some printed silks which are on display at the Cox Galleries in conjunction with a showing of his works.

The silks, highly decorative, will necessitate simple dress treatment. They feature tiny clusters of intricate design against a wide-spaced monotone background in strong color contrast. One which will surely be successful in summer frocks has an all-over design in a small wavy pattern done in shades of blue and pale rose. Another striking one is in brilliant red featuring spattered sunbursts in yellow-gold.

Newsreel Contrasts

Newsreel Theatre programs grow better every day, with the fertile minds of the camera staff seeming to find no difficulty in digging up items that make fifty minutes simply fly.

There seemed to be no good reason for including a shot of a lady in a bathtub, excepting a kickless cocktail, until it was immediately followed by a glimpse of thirsty

tourists invading a bar in Mexico. Newsreel audiences like these sly contrasts.

Elsa Maxwell's Party

Elsa Maxwell's party in the Crystal room at the Ritz on Sunday night made costume ball history for years to come. Two hundred guests attended, impersonating various celebrities. Announced in pairs, strange combinations were effected—such as Peggy Joyce entering on the arm of David Belasco, and Beatrice Lillie led down the stairs by the President of the German Republic. Slews of Helen Morgans, Charlie Chaplins and Greta Garbos, with a hearty welcome assured by Edmund O'Brien's attendance as Grover Whalen.

Mrs. Jules Glanzer was appropriately named as Peggy Joyce, while Walter Wanger summed the pale face and clerical garb of the Maestro himself. Since no good party could be a success without the Marx Brothers, George Gershwin appeared as Groucho, Dick Rodgers as Zeppo, Jules Glanzer as Chico and Justine Johnston-Wanger as Harpo, with bubble gum completing her costume.

Judging from the duration of the party, there was no definite time limit on the return of the hired costumes.

Masters of Happiness

An established theatrical phrase is being menaced with Collins and Peterson serving as "Masters of Happiness" at the Academy this week. The m. c. was bad enough, but m. h. with its implication of deliberate and determined hilarity, and looks toward the great old modern German neighborhood with the grilling work of Spain. Buildings now being erected are violently modernistic in spots; their windows have metal trimmings twisted in mad designs. Inside, merchandise is displayed on tortured metal racks.

CLOTHES AND CLOTHES

(Continued from page 60)

hems, she appears in gold fringe. Gold fringe is not had in its place, even at small quantities as this, but aside from the fact that the bodice looked soiled, the whole thing really was ugly, and Miss Diamond didn't look the part for the costume. No girl who wears her hair parted in the middle so successfully and charmingly should try to wear that type costume. A previous silk bodice and velvet shorts suit looked well.

For Clumsy Feet

No more clumsy feet in winter. "Protective Footwear" is now in the hands of artists, and each year what used to be rubbers becomes something just a bit neater and more ornamental.

I. Miller calls them "Shugly" of thin rubber in various colors fitting well at the ankle.

Macy's are "Gaytees" of rubberized cloth but only in two colors, brown and grey.

Oppenheimer Collins calls them simply "rubber galoshes" and has them lined for warmth.

Goodyear, for the milder weather, puts out a purse size package in rubber case, of thin sandals, a handy thing now that slippery days are coming.

NEW YORK CHATTER

(Continued from page 58)

"What's a chest protector?" All the kids seemed dumbfounded, until one seriously spoke up saying, "A brassiere, dopey, a brassiere."

Johnny Dugan, office boy of the Weber-Simon agency, is doubling this week's wage by part in Jack Dempsey's sketch at the Palace. It's his stage debut. Script originally gave him two lines but he squawked, so they made it three.

Joe Schenck and Lee Shubert tried to get into the Paramount the other night, but the uniformed guard outside couldn't see or say anything but, "Seats in the balcony only." Finally Sam Katz came along, saw what was going on and said, "Come around to the side entrance, boys, think I can fix it with that doorman."

Police Commissioner Whalen's no bug on consistency. He theorized that an aviator killed, died a hero through considering pedestrians on Central Park West while his plane was out of control, while the commissioner demotes a living detective with commendable judgment who undoubtedly considered a banqueting party as one gun against seven when he held it up. But Whalen was consistent in one way: each time he got his name and picture in the papers.

Hollywood Boulevard

Hollywood's business district centers on Hollywood Boulevard. Here the town comes to shop and stroll. In the fan magazines Hollywood Boulevard is the hallowed ground where Swansons, alighting from Hispano-Suizas, nod to Pickfords; Zukors flick the ashes of their Corona-Coronas which, falling, are found to be diamond dust. "The Boulevard," they call it.

But, looking at it in the glare of the California sun, Hollywood Boulevard is just one more Main street, with its Babbits, and that would have been its name, in any town but this. Hollywood, gliding everything, has no streets. Its thoroughfares are avenues, roads, ways, boulevards and places. A street by any other name sounds flossier.

Once a lemon grove, Hollywood Boulevard has developed and boomed right along with the picture industry, until now it is a good spot for big stores. Miles long, the business district has concentrated into the eleven blocks between Orange and Vine. Its buildings are mostly one story "taxpayers" so that buildings which express their confidence in the future of Hollywood real estate by rising to greater heights, tower like Woolworths by contrast.

Every type of architecture is here. A bit of Old England leans against an Aztec temple. An Egyptian mausoleum is a picture theatre, and looks toward the great old modern German neighborhood with the grilling work of Spain. Buildings now being erected are violently modernistic in spots; their windows have metal trimmings twisted in mad designs. Inside, merchandise is displayed on tortured metal racks.

5 and 10's Thrive

The homey, provincial feel of the boulevard comes from all its chain stores, which thrive in this locale. Here are Woolworth, Grand, Kress, Newberry, for it's a great street for the five and tens. Liggett's command strategic corners. Cut-price drug stores abound. Head stores in blare. Dress shops sparkle with beaded dresses for \$15. Ladies' hats are on sale for a dollar. Three book stores take care of the reading public.

Bargain hunters don't have to sleuth for sales. The shop windows carry banners. Not done in fine lettering, nor restrained in size, they are specific about the variety of sales they blazon. For sale, removal sales, opening sales, clearance sales, pre-holiday sales, last-day sales; they entice those who like to believe they are getting more than their money's worth.

The exclusive, that is, the higher priced shops have localized at each end of the boulevard. Midway is Hutton & Co., brokers, occupying the match plot, overlooking the street, architecturally. There is no place to buy jewels. Only jewelry is sold on Hollywood Boulevard.

Diversion seekers have a choice of five picture theatres and one legit. The boulevard's many restaurants, for this is a town of emancipated women, are moderate priced table d'hotes or lunch counters with comfortable swivel chairs. A lone class restaurant, the Montmartre, is the only place where one can dance and dine to the tune of a colored orchestra, except for the lone class hotel, the Roosevelt.

A-Foot, A-Wheel

Scurrying down the roadway, looking for precious parking space, go modest little sedans. Sometimes a Rolls, sometimes a Minerva, but more often a Chevrolet or Ford. Traffic moves by fits and starts, for the traffic signals change almost before you can shift from second to high. In the middle of the blocks are pedestrian safety zones occupied chiefly by women with toddlers. Motorists wait, for in Hollywood the pedestrian has right of way.

To make it still more exciting for automobiles, the street car passengers' safety zones are outlined by rows of corrugated metal buttons. Evading these, the driver meets a fresh clutch of buttons where the buttons mark the "limits" of a left-hand turn. These buttons are vicious and bite, if traversed by a tire. It's great sport to drive up to one menacingly, as if to run it over, and then fool it by a deft flick of the wheel. Gives a sort of bull-fight atmosphere to the Boulevard, which goes well with its carnival air.

One quality is common to the

Hollywood Styles

By Cecelia Ager

people who stroll, bustle, linger, dart along Hollywood Boulevard. They carry bundles. Hatless men promenade with the aura of the studios about them. Women emerge from beauty parlors, the water-waver's veils still upon their tightly curled hair. Informality is expressed to the length of the street. Heavily-rouged high school girls promenade arm-in-arm, pausing at a malted-milk shop. Peter the Hermit, in white duck and sandled feet, talks to a traffic cop at the corner. Children lag behind their mothers, playing with the balloons they got at the last sale. Picture extras trip along to a manicure appointment on unbelievably high heels, afterward they must stop in at their agent's. Electricians are busy connecting wires to search-lights for a new shop's opening. Middle aged women are standing on the sidewalk, waiting for Gary Cooper to come out. A dame saunters past, trying to act bored with her two white foxes. In art shops youths with collars cut very low at the neck and loosely knitted ties are seeing Mexican glassware to matrons for bridge parties on a busy street, but not an elegant one.

Early to Bed

The Boulevardiers disperse early. They remain on their home grounds only until the picture shows are over. At 11 the throngs have dwindled to newshybs selling the morning papers to motorists waiting at street corners for the lights to change. All that is offered on the Boulevard then is tit-tat-tee at the telegraph offices or a liverwurst sandwich at the Montmartre. The street of the stars contents itself with the stars in heaven.

At The Studios

"Hit the Deck," all ready now for R. K. O's Tishan publicity department, among its surprises, a fish number, which heretofore is not called an "Undersea Ballet." The number gets its name from the fact that the girls are dressed as much like fishes as girls who have to dance can dress like fishes. They are tightly encased in fish net made of green sequins, which is used for the sleeves and stockings and head dresses. Their hands are covered with the material, and it is pulled over their shoes. Fins made of glazed green tarlatan with ribs of sequins are placed in the head-dresses in a becomingly severe manner. Fins on their ankles and on their hips leave no doubt. This is a fish number. Technicolor won't miss any of the lovely sea green that Walter Plunkett has used for these costumes.

Majorie White is a pretty blonde bride in Fox's musical extravaganza. She wears a conventionally correct wedding dress of ivory satin with long light sleeves of Alecon lace and a high collar with a wide white lace that is picked out with embroidery in pearls. Her headress, worn far back on her head, so that her hair will show, is a tatra of stiffened lace from which falls a long tulle wedding veil. Orange blossoms are bunched over each ear, and she carries a simply staggering corsage of artificial orchids, roses, and lilacs-of-the-valley.

Fifi Dorsey helps to make "Hot for Paris" a picture to send "The Cock-eyed World" back to the convent. As a night-club danseuse, she wears a costume inspired by a lack bathing suit. The upper is net heavily sequined where it should be. The trunks are made of red satin, with some more sequins for luck, and are belted with rhinestones, which also decorate the bottom. Frou-frou anklets of maline, a red and white ostrich fan, and a hawk of bracelets are thrown in bravely, for Fifi plays one of the manzoules the sailors sing about.

Billie Dove's next is called "Faithful." An actress is sensitive to nuances in characterization, so Miss Dove permits a slight blouse at the waistline in a lame printed chiffon evening dress. The very low back is cut ingeniously off center so that one bare shoulder is given a twisted strap-for-support. The off center idea is followed by the long tight hip yoke, and the skirt is long and flaring. There is a gold cloth accompanying the dress which has a couple of good Dove touches, however, such as a white fox collar with a ribbon bow and streamers tied at one side, just a whimsy. But nobody has such eyelashes.

VARIETY

Trade Mark Registered
Published Weekly by VARIETY, Inc.
Sime Silverman, President
154 West 40th Street New York City

SUBSCRIPTION:
Annual, \$12.00 Foreign, \$15.00
Single Copies, 25 Cents

VOL. XXVII

No. 9

15 YEARS AGO

(From Variety and Clipper)

Belasco-Lasky gave their production of "Rose of the Rancho" a Broadway premiere and it was the wonder of the film trade that the New York dailies treated it like a legit stage premiere in their reviews. Robert Warwick was star.

United States began to come out of the business depression caused by the World War, now about four months old. Steel mills resumed in Gary, Ind., and up-state New York textile factories were running overtime on war goods for Europe. However, the famous "war brides" had not yet made their Stock Exchange debut.

K. & E. surrendered their lease on the Grand Opera House, New York, world famous theatre built in the '80s with easy Wall Street money. Howard Gould took the house back, having inherited it with his father's (Jay Gould) estate.

Film producers and renters tried to get together in the first move toward price stabilization. Proposition tentatively was a "gentleman's agreement" on rentals. Idea was forced by price cutting competition and dog-eat-dog attitude in trade.

Much talk of theatre over-seating in New York. One house in the overcrowded Bronx went from theatre to garage. At the same time in the less crowded district of Broadway in the 80's an old garage was being converted into a picture house.

Pekin cabaret, upstairs in the building 47th street, Broadway and Seventh avenue, and one of the popular night spots, had the biggest show among Broadway spots of the kind.

50 YEARS AGO

(From Clipper)

Reviewing baseball season of 1879, Clipper observes that the curved ball now has been perfected and is essential to good play. Batsmen experienced in facing pitchers with a curve can now punish one who can command only an accurate straight ball.

Public refused to patronize the new idea of limited endurance contests. Dan O'Leary, champion pedestrian, tried to run a six-day walking match in Newark, N. J., with contestants in action only 12 hours in 24, but gate was disappointing.

First mention appears of a six-day bike race (high wheels) when meeting was held in Chicago Sherman hotel to match local riders against a foreign team just arrived. Plan was to have contestants work 14 hours a day until total made 84 hours.

Commercial publicity was not an unknown art. John Weisner and John Frazer were rival makers of athletic footwear. Weisner published a challenge to Frazer, offering to run him in his own shoes any distance from 100 yards to a mile for a side bet of \$500.

E. E. Rice produced his "Surprise Party." In the cast were a number of players familiar to the elders of this generation, among them Henry E. Dixey, Pauline Hall, Sarah Cowell-Lemoyne, one L. Earlvon Edoulin.

From the Olympic Club, San Francisco, comes a suggestion for electrical timing of speed contests, principally trotting races. Idea is to create an electrical impulse to start and stop split-second watches by the breaking of threads across the track by the horses as they started and again as they finished.

2d Squawk From the Sticks

By Ed Gooding

("Variety's" Toledo Correspondent)

Wise "Variety!" Yeah! Looks like this thing may go on for weeks. Carl Laemmle may try to buy the serial rights, and produce it for the grind houses.

In the Dec. 4 issue, the banner on Page 1 reads: "Legs Minus S. A.—N. G." The biggest news of the week!

Why, you chumps, that story originally was sent out by a studio p. a. along in September. The opposition here printed it the day before I got around to it, so I threw it away. But it was in "Variety" next week.

Another studio p. a. read it, rewrote it to insert names of his own company and execs, and sent it out. It landed in one of the film trade papers, where a third studio p. a. saw it and again rewrote it and sent it out as originating from his outfit. I finally printed it in desperation.

Then "Variety"—all of six weeks later! Page 1 and slopover of nearly a column!

Another thing—why in hell it when one of us slaves out here hotfoots it out to get an exclusive story for the rag, maybe cheating his own sheet by holding up publication till "Variety" gets a crack at it, he then finds it buried under the Ill and Injured column? And a story rewritten from the daily press gets a head on Page 1.

You birds have fallen down on Hollywood chatter, New York chatter and studio "advances" lately. How do you expect us guys to get out a paper every day, if you don't supply the stuff for us to steal? Outside "Variety," dramatic pages have to carry the appearance of having some news, you know.

But to return—Wise "Variety?" Yeah! I'm leffing!

All o. k. from Mr. Gooding. But the "Legs" story wasn't the press release he refers to. If it had been, Mr. Gooding would have printed it in the Toledo "Blade" without hesitating.

Inside Stuff—Vaude

Legmania turns are reported cutting down on buck dancing routines or else eliminating these routines entirely. Reason is that during past season almost four out of five chumuses have specialized in buck dancing with the similarity of steps boring the audiences.

Charlie Bierbauer, deposed head of Keith's Family Dept., hasn't yet accepted the agency franchise offered to him on the way out. According to the booking office the offer stands if he cares to take it. Meanwhile Bierbauer is playing with his end of "Courage," making the trip to Baltimore last week to be with the show.

Politeness is killing on R-K-O now, with the telephone operators at headquarters, in subsidiaries and in the theatres instructed to greet all callers with a "good morning," "good afternoon" or "good evening," depending on the time of day the phone rings. At the theatres, also, the operators have been instructed to answer phones by saying "R-K-O Jefferson," etc., putting the initials in front of the names of each house.

Reports from the west that Fox is pulling vaude out of its wired houses is denied by Jack Loeb. A Topeka, Kan., report likely led to the rumor. This was explained by Earl Simmons (F & M) through three or four F & M Ideas playing the Jayhawk theatre there on spec. As the house was having trouble with the local labor union, permanent F & M bookings were called off.

Ritz Brothers, who played the Palace, Chicago, last week, started a billing scrap which Jack Hess, publicity director for RKO. Dissatisfied with second place in the ads, the brothers took space in the "Herald" and "Examiner" to exploit themselves apart from the regular Palace display.

Hess immediately notified all dailies that the name of the RKO theatre could not appear in such ads.

A slight misunderstanding between audience and performer at the State-Lake, at a second show, caused a rumpus which almost resulted in wiping out a couple of acts. Trouble started when Bert Hanlon, whose ace gag is applauding the audience, sitting in a chair and asking them to entertain him, evidently got sore because he didn't like the way the mob performed for him, and walked out on them. A person in the first row gave him the razz, and Hanlon burned. Will Singer, manager, paid him off for the two days and told him to stay out. Mrs. Hanlon, Doris Canfield of Canfield and Allen, also on the bill, wanted to assert herself, and they were told they also would be paid off. After pleading on the part of Hanlon and Canfield and Allen, Hanlon was permitted to return to the stage.

Spot booking of acts for RKO's weekly (Tuesday night) broadcast of vaude talent makes it impossible for the advertiser to secure a fair share of publicity. Chief objection to the last-minute booking and loss of publicity is that, after all, the real purpose of the broadcast is exploitation.

Co-operation between the publicity bureaus of Keith's (vaude) and the NBC (radio) isn't possible, with the latter obviously shying away from the Keith radio press matter so as not to stoke the newspapers with premature and uncertain information. When names of artists scheduled to partake in the RKO hour are sent to the radio departments by the NBC publicity staff, a notation states they are tentative. The dailies receive too much spot news in the other press matter to chance uncertain information.

RKO's program is never definitely set before Monday, the day before actual broadcast. Often the real names of the bills are not set until the same day.

But little advance exploitation is possible under that system. Exploitation after the broadcast is over is comparatively worthless. Some of the splendid line-ups of acts, contributing their services free, on recent RKO programs could have supported volumes of exploitation. They were deserving of it.

Keith's is spending time and thought to the weekly air programs. Suggestions for betterment of the bills is sought each week from the Keith executives and bookers by Hiram Brown, who listens in every Tuesday night on the set in his private office.

Improvement in quality is not the first necessity. The best suggestion anyone could make would be the booking and definite setting of all programs at least three days if not three weeks before the broadcast. Any value possessed by the names and acts participating would be immeasurably increased by advance heralding.

Loeb's vaude bookers cling to the custom of catching most of their shows on Monday, although the bills now open Saturday. Saturday and Sunday the acts have to cut on account of four shows.

Inside Stuff—Pictures

(Continued from page 38)

write the dialog for a forthcoming epic. Author would have been willing to work on the picture at \$500 a week with a contract for four weeks.

Instead of going to the poet direct, the film man called on a legit producer in New York to procure the writer, his friend, believing he could get him less by this method. Price asked by the legit producer was \$30,000, and the film official agreed. He burned plenty when he found out.

One of the biggest tie-ups of the kind ever effected will be engineered by First National for "Girl from Woolworths," scheduled for the New York and Brooklyn Strands Christmas week.

Besides the special parties for Woolworth employees, enlargements of scenes from the picture will be placed in 155 five-and-tens and plans are under way, but not wholly completed, for a Woolworth girl contest. In connection with the latter stunt, F. N. may send Alice White east.

Los Angeles Chamber of Commerce, which prides itself on being the greatest C. C. in the country, has a 24-window display of L. A. in the lobby of its new building. Everything made in L. A. is displayed.

In the section devoted to pictures there is a miniature of a studio, and surrounding it are the pictures of who the sign announces as "the great screen stars." These are Norman Kerry, Virginia Lee Corbin, Priscilla Dean, Kenneth Harlan and Dorothy Devore.

Divorced wife of a picture actor is figuring on marrying another actor. First husband is \$1,500 in arrears on alimony. Former wife had him hauled into a Los Angeles court, but someone tipped the judge that the wife was about to wed and wanted the money for a trousseau.

Judge called them both to his chambers and told the woman that she would have to settle for less than half. Case is now off the court calendar.

Social secretary of Mrs. Vincent Astor called up Paramount with an idea of inviting Maurice Chevalier to a party in aid of a charitable organization. Chevalier, due to his belated trip east and necessity of starting production on "The Big Pond" as early as possible, could not attend.

Mrs. Astor did not want him to perform in any way but merely come as a guest, it was pointed out in the invitation.

Providence movie fans have their own ideas. The Providence "News" found that out when it conducted a contest to find what the average fan wanted as screen fare.

Hundreds of replies were received in the contest, which offered cash prize for best essay, and ducats for a number of others. Majority of opinions gave producers the razz for putting on too many talkers with musical comedy background.

Idea that's got the post office in various sectors of the country delivering pamphlets plugging Public entertainment, at no expense to the chain, was sprung by Ben Serkovich. It's a tie-up on the early Christmas mailing campaign.

Pamphlets are paid for by commercial houses and industrial firms who take credit for pamphlet's early shopping and mailing advice while succumbing to a plug for the resident Public theatres.

In making the French version of Maurice Chevalier's next, "The Big Pond," the French star will act in an unofficial supervisory capacity.

Paramount has called in Jacques Bateatille-Henri, who did the French songs in "Innocents of Paris," to adapt "Big Pond" and its songs into French. Bateatille-Henri was lyric writer for Chevalier in Paris before signing with Par.

Five hundred negroes engaged for a day's work in a picture were recalled a week later for additional scenes. They were called direct in the first instance and paid \$5. Second time was through an agent, and they were informed they'd have to pay the 10% commission. They refused to go on unless \$7.50 was given them. After arguments, the studio came through.

A 40-60 credit and billing arrangement prevails in Edmund Lowe's one picture contract with United Artists. He is playing opposite Dolores Del Rio in "The Bad One."

Miss Del Rio will get the long end on most of the free publicity preceding release of the picture, but when it comes to the ad copy, the firm must see that Lowe is mentioned second.

Paramount had Jean Arthur set for "Young Eagles" and Fay Wray for "The Benson Murder Case." Switch was made and all was set for release when someone recalled that Miss Arthur had been killed off in "The Canary Murder Case."

Reverse switch, back to the original, was then made.

One major Coast studio gave some 200 or more preview hounds the run-around by tipping off in advance that a big picture would be previewed in San Bernardino.

Mob motored out and became plenty burned upon learning the picture had been previewed in Los Angeles.

Betty Amman, now a full fledged star for Ufa, her "Asphalte" being recently released, is an American girl, 20, who couldn't click in Hollywood.

She now rates importantly with German flicker fans.

Fox News' world girdling sound unit, recently returned from a southern Pacific cruise, is now turning out the Grantland Rice "Sportlights" Men and truck went south last week.

This detail may again be assigned to a special tour by Fox.

Most of the Par-Public employees are doing their Christmas shopping through the Co-operation Buying Dept. of the twin organization in New York. Arrangements are for discounts as high as 30% on this plan.

Joe Seider, former theatreless head of the Motion Picture Theatre Owners of America, is answering press agents applying to handle his few Long Island theatres with: "Sorry, but my organization isn't big enough."

Ruth Biery, chattering love-life specialist, and expert on criminology, is sending out her annual letter advising the coast studios not to send her Christmas presents.

Don Jose Mojica's title on his first Fox talker, "One-Mad Kiss," is the same as Valentino has planned to use for his next picture. Vic Shapiro originally submitted it.

Charles Rogers, erstwhile indie producer who went into the home talker field, is already wishing himself a merry xmas. Some 40,000 home talkers of various makes were sold last year.

Hollywood film agents squawking on the lull. One non-squawker got two of his clients jobs by thinking up a novelty idea and selling it gratis to a producer on the condition they be engaged to do it. If the idea clicks he may turn producer.

MACLOONS REMAIN ON EQUITY'S UNFAIR LIST

Although reports from Los Angeles say that Louis Macloon and Lillian Albertson-Macloon have secured a theatre and are preparing to produce "The New Moon," Equity declares it has instructed its Los Angeles office to the effect that no Equity member will be permitted to accept an engagement from the Macloons, until they have been removed from Equity's unfair list. A notice to that effect was ordered posted in the coast office. Macloon, said to have gone into the boat building business at Mystic, Conn., left for the west recently.

Charges have been preferred against Miss Albertson with Equity's Council. She has been sent notice that the case will be heard early in January. If the charges are upheld Miss Albertson will be subject to suspension or expulsion. The charges are based on Miss Albertson's book during Equity's losing fight on the coast last summer in attempting to organize the talking picture field. The book was labeled "One for All and All for One, but That One Is Frank Gillmore."

The book makes charges against Gillmore in particular and Equity in general. When Miss Albertson recently sought to be reinstated as a manager she was told that might be done if an arbitrator ruled the book was, as Equity's Council maintains, unfair and distorted, she retracted.

Miss Albertson refused to accept that proposition.

Los Angeles, Dec. 10. Louis O. Macloon and his wife, Lillian Albertson, have taken over the Majestic under their own names, it is said, and will function as the coast producers of "The New Moon," due to open here Jan. 12. Their company, secured from Schwab & Mandel, runs until Feb. 15.

They have taken over the three-year lease held by E. E. Horton. Latter will make two pictures for Warners and one for James Cruze within the next six months. Contracts for the Macloons with the public will be Lee Parvin, as house manager.

San Francisco, Dec. 10. Rudy Kaye of the Carrie and Eddy act, at the Golden Gate last week dropped "The Desert Song" number when they found warning notices plastered around by Louis Macloon, threatening prosecution of any professional using the song.

Hollywood, Dec. 10. Louis O. Macloon has announced his impending debut as a producer of pictures.

Macloon Stage and Screen, Inc., is the corporate title of a state's rights organization.

Wary of Broadway

New shows in rehearsal in New York and those already preliminary in nearby territory are wary of hitting Broadway until after New Year's.

Newman and Johnson, producing "The Sap From Syracuse," had planned a December entry, but after the out-of-town opening decided to hold it until after Christmas.

Fox Road Stands

Los Angeles, Dec. 10. Fox Coast is making the Balboa theatre, San Diego, and the Capitol, Long Beach, available for road shows. Balboa theatre has been closed three months. Closing of a dramatic stock company left the Long Beach house dark.

IDLE WITH PAY

Hollywood, Dec. 10. Elizabeth Patterson leaves the Fox payroll Jan. 1 when her six month contract expires. She was not called for a picture in that time.

HOWARD ROGERS GOES U A

Hollywood, Dec. 10. Howard E. Rogers has been placed under contract by United Artists to write and adapt eight stories. First job is to be the shaping of "Sea Dogs."

Goldwyn Group Leaving
Arthur Hombler Jr., Harry D'Arast and Sidney Howard leave for Hollywood Saturday to begin preparation for the next Ronald Colman picture, "Raffles." Starts shooting Jan. 15.

Bramwell Fletcher, English actor who has second lead, goes to the Coast via the Canal.

Author's Precaution

Chiseling tactics of a Yiddish legit group in New York, playing one attraction for more than a year, makes it necessary that the author sit in at the box office at every performance, in order to collect full royalty.

PREACHER NO CHUMP

Lays Off Free Publicity for Reopened "Bad Babies"

Los Angeles, Dec. 10. J. Stuart Blackton, former picture producer, is backing "Bad Babies," which reopened after a jury disagreed on charges that the play was immoral. Blackton was encouraged by the trial publicity, and with hopes that Rev. R. C. "Bob" Schuler, who was responsible for its closing would attack it over his radio station. Schuler has not given the reopening a tumble, and show is having a tough time getting by.

Century Commish Suit

Against the Shuberts

The Appellate Division has denied an application by Lee Shubert and the Trebush Realty Co., Inc., to compel David H. Gross to give additional particulars in his suit against them for \$43,500. Gross alleges that he was engaged to procure a purchaser for the Century theatre property and that he interested Irving Chanin, as a result of which Chanin, or the corporation in which he was interested, bought the property for at least \$5,000,000.

The defendants denied the main allegations, and got an order for particulars, but failed in their request to get information from the plaintiff as to the manner in which he brought about the sale of the real estate to the Chanin interests, and all the steps taken in affecting the sale.

Film Stars Go Legit

Hollywood, Dec. 10. Henry Duffy will bring several stage and screen stars into his productions during the Yule season. Grace La Rue and Hale Hamilton will open in "Dear Me" at the Hollywood Playhouse, Dec. 22, following Guy Bates Post in "The Climax." Then for the cast of "Boomerang," which follows "The Ferguson Family" at the President, he will have Ben Lyon, Tom Moore and Kay Hammond.

Sell Little Theatres

Los Angeles, Dec. 10. The Friday Morning Club, exclusive women's organization, has put the Figueroa Playhouse up for sale. The theatre, part of the club building, has been more or less of a liability since it was built. The Ebell Club, another women's club, finds itself in the same position with the Windsor Square theatre in the Wilshire district. This house, since it was built three years ago, has played one legit attraction.

LOTS OF READING

Hollywood, Dec. 10. Claire Kummer, brought from New York by Fox for originals and dialog, has been assigned to reading plays. Office hours from nine to five daily until expiration of her contract.

TO FILM OWN OPERETTA

Los Angeles, Dec. 10. Franklin Warner, producer of the operetta, "Oh, Susanna," at the Mayan Theatre, is making arrangements to produce the piece as a picture. He will use the stage cast.

Montreal Stock Through

Montreal, Dec. 10. Stock dies out in Montreal next week with appearance of American Opera Company at its Majesty's. Some talk of turning Empress first-run double-feature talker house into stock.

Kolb and Dill Revived

San Francisco, Dec. 10. Kolb and Dill, German comics, will come out of retirement in a revival by Henry Duffy of "Now and Then," at the Alcazar, Dec. 22. Team is under contract with Duffy to play here and in Los Angeles.

RADIO BUYING STAGED LEGITS

Contracts have been signed for a number of former stage shows to be done via radio. "Desert Song" was sold for one hour of broadcasting when a new station in Minneapolis opens this month. Stock men throughout the country have become vitally interested. Release for broadcast was engineered through the American Play and French offices with the Minneapolis radio interests.

Leasing of plays for radio is just beginning. Wonder is if it will knock stock completely out of existence or help it. Heretofore radio stations have offered dramatic skits, but all originals and for the most part performed by amateurs. One of the pioneers on the spoken voice via air was WGY, Schenectady, but its initial efforts were amateurish both as to plays and players. A radio stock company is not new, but weekly presentation of standard plays is. One New York stock office has prepared a list of old plays which have outlived their usefulness in stock and are being offered for radio.

SYRACUSE'S MEMORY ON THE LOU TELLEGENS

Syracuse, N. Y., Dec. 10. Lou Tellegen, reported in New York as denying his "wowsie wedding" to Eve Cagenova, actress, has a short memory, in the opinion of members of Syracuse's own "400's." Lou and Eve were Mr. and Mrs. Tellegen when both appeared here during the summer with the Empire stock. As such, they were frequently entertained at local country clubs and lionized by the summer society set.

Previously, Lou and Eve had toured in vaudeville in a skit, "Drinks for Three." A few weeks ago, they filed an engagement with the Capitol stock in Albany, reviving Tellegen's own drama of some years back, "Blind Youth."

Shelley Judgment

Elsa Shelley, legit, was awarded \$325 in arbitration against Dr. Louis Shine, producer of "Courttesan," one-character play by Irving Kaye Davis, tried out last June and dropped after controversy between star, author and producer.

Miss Shelley had attempted to collect salary to date against Dr. Shine, claiming a run of play contract and no release. The arbitrators ruled that Shine was not responsible for the period between June and September, through it being within the scope of the Equity decision. Shine testified that he had given Miss Shelley usual notice.

Miss Shelley entered a counterclaim that the ensuing controversy with Shine had damaged her reputation as an actress. Arbitrators tossed out the counterclaim, and Miss Shelley stated she would make the matter the premise of a civil suit against the physician-producer. "Courttesan" had been a triangular story center since tryout. Davis, author, won a previous arbitration at the Dramatists' Guild for reversion of rights to play, claiming Shine had failed to fulfill contract to reproduce his play, and also incorporating that there had been a special stipulation that Miss Shelley be retained.

Jed Harris Back

Jed Harris is back from London. When he departed and shut up shop it was said he had bought a house in a lane where literary folk reside and there he would stay and enjoy his million or two. He was also credited with saying he never liked show business and was through with it. But it appears that while Harris was positive of that then, he's not so certain now. It may even be that Jed will be back in harness as a producer at which he made good in a hurry. Harris likes Miami and may have made overtures to Arch Selwyn to again share that apartment down south.

THEY'LL LISTEN FOR YEAR

Hollywood, Dec. 10. When Louis Mann completes his work at M-G-M in the "Old Times" Revue, he will remain on the lot another year. Metro gave him the ticket through William Perlberg of the William Morris office.

ANNE NICHOLS' REST

Closes Office—Legit Conditions Unfavorable

Believing that conditions in the legit field are not favorable, Anne Nichols, famed author and producer of "Able's Irish Rose," has temporarily retired to her ranch in California. Her offices in the Fulton Theatre building, New York, have been dismantled, although the lease has another year or so to go. That Miss Nichols will return east before the end of the season is not improbable. The trip west was suggested by her physician.

Miss Nichols early this season prepared a schedule of several plays for presentation. "She Walked Home" going on first. It was withdrawn after two and a half weeks, during which the show drew bad breaks. One was a missing principal who, on the opening night in Washington, failed to appear. He said he didn't know the show was to play that night (Sunday).

Fay Raymond's Suits

Fay Raymond, show girl, also known as Fay Palmer, is plaintiff in two suits in New York against the Vanities Producing Co. (Earl Carroll), one for \$750 for services rendered and the second for \$2,625 on alleged breach of contract.

Miss Raymond was in the chorus of the last "Vanities" at a \$40 weekly salary and claims she played 75 extra performances at a \$10 rate. The \$2,625 she claims due on a contract with Carroll for the "Vanities" company currently on the road. She was released after a week.

Both claims denied by the defendant.

Actress Slayer's Plea

Albany, Dec. 10. Frederick Edel, who is to be electrocuted at Sing Sing Thursday for the murder in New York of Mrs. Emily Harrington, actress and wife of Guy Harrington, who now owns a stock company in Birmingham, has written a last plea for clemency to Governor Roosevelt.

After the murder of Mrs. Harrington, Edel was traced to Springfield, Mass., and to St. Paul, where he was arrested.

Paul Kelly's Comeback

Paul Kelly, who was in trouble on the west coast over the Ray Raymond murder, is going to return to the stage via the Ruth Selwyn show, "The 9:15 Revue." Mrs. Selwyn engaged Kelly during a trip to the coast.

CELEBRITY!

Bridget Farrar, former maid at the Park Central hotel, who was called upon by the State for testimony in the Rothstein case, has been given a small part in Gil Fag's "City Hall."

Elizabeth Meili, authoress of the play, wrote in an additional role to fit Miss Farrar. Play opened in Werba's Jamaica Monday.

THIRD "STREET SCENE"

William A. Brady is casting a third company of "Street Scene," scheduled for rehearsal two weeks hence and spotting on short stand dates.

The original is sticking at the Playhouse, New York, indefinitely, with the second company to open in Chicago in two weeks.

Biltmore's Rep

Mary Ellis and Basil Sydney will take tenancy of the Biltmore, New York, Jan. 6 for repertory under Shuberts. Opener will be "Children of Darkness."

M-G Buys "Naughty-Marietta"

"Naughty Marietta," operetta produced by Arthur Hammerstein with lyrics and music by Rida J. Young and the late Victor Herbert, has been purchased by M-G-M.

Cornack's New Contract

Parumont has issued a new contract to Bartlett Cornack, playwright.

PLAYBROKERS INACTIVE FOR PAST SIX WEEKS

New York playbrokers are singing the blues with picture companies calling and not buying up old and current plays for screen production. Brokers claim the present inactivity in their biz is unprecedented, with not a single Broadway play sold to a film producer in the past six weeks.

Even first string brokers working on assignments and with picture companies have been hard hit, with practically all assignments called off. Brokers say the major film concerns are overloaded with writing staffs and are holding off any outside stuff pending a check-up on their own material.

Another angle not liked by the play brokers is the existing Bickerton contract between author and producer, which cuts brokers' commission from 10% to 6% on all plays dating after 1926, when Joe P. Bickerton, atty., became the mediator between the Authors' League and Motion Picture Producers' Ass'n, retainering for his fee 1/4 of the brokers' commission.

Some brokers are unwilling to do business on 6% basis, preferring to handle plays prior to the Bickerton agreement and passing up many of the current ones.

Shuberts' Subscription Jam in Chi; Dark 9 Days

Chicago, Dec. 10. Princess, Dramatic League of Chicago house, owned and run by the Shuberts, has struck a snag in maintaining its schedule.

House goes dark Saturday (14) for nine days, jamming subscription schedule. Seats had been sold on a solid 20-week-run basis, with guarantee of five successive plays, each to run four weeks.

Four and fifth plays have not been announced.

Boston Opera Shutdown

Boston, Dec. 10. Boston Opera House, where the Boston Opera Company has been playing the past week, closed suddenly last night (Monday). Management made no explanation for the closing, but stated all members of the cast and chorus have been paid off.

Opera to have been presented last night was "Tosca." Money was refunded to patrons as they arrived at the theatre.

Combining Flops

Los Angeles, Dec. 10. Alice Pike Barney, the 70-year-old author-producer of "Moon Madness," who dropped \$12,000 on its week-run here, has struck purchased the production and costumes of "The Wishing Well," which flopped here recently.

She will use the scenery and costumes to rebuild the production of "Moon Madness," and open it in Frisco in January.

Coast "June Moon"

Hollywood, Dec. 10. Sam H. Harris, who arrived here last week, will probably produce "June Moon" during his stay.

Retitled for Chi

Ernest Pollock has squared differences with Equity arising over proposed revival of "Philadelphia," halted when Pollock had not posted usual bond run here, was posted last week and production permitted to resume rehearsals.

Pollock is reviving piece for Chicago and will reception it "50 Grand."

CLARK ON "BRIDE 66"

Hollywood, Dec. 10. Eddie Clark has been engaged by Arthur Hammerstein to write an original for "Bride 66." This will be Hammerstein's first picture for U. A. release.

Ruth Shipley's Try

Hollywood, Dec. 10. Ruth Shipley, New York stage actress, is on her way here to make a try for talking pictures.

Farago's Contract

Farago, Hollywood, Dec. 10. Francis Farago, playwright, has been given a term contract to write for First National. Result of his work on "Back Pay," current Corliffe Griffith picture.

Brassy Salesmen and Peppy Soda Jerks From Show Biz

All the off-heard talk about actors being unwilling to work has been disproven. All over Broadway they can be found in various jobs, and employers have found that they make good employees. To an actor a steady pay envelope is no laugh. Once trying their hand at a steady job, most of them feel it is far easier work than making the rounds of the agencies in these tough days.

Lightfooted Bellhops
Hoofers out of jobs turn into bellhops and soda jerkers. "They seem to be the type," said one bellhop at the Paramount Hotel who used to be in the chorus. "All the hoofers I know who are out of stage work are either bellhops or soda jerkers. Maybe it's because they are quick and light on their feet. He was perfectly serious, not gagging at all."

Childs restaurants on Broadway employ several ex-chorus girls, and one has an ex-"Pollies" girl. Slinging hash comes quite naturally to them, and they are usually pleasant and more agreeable to customers than the usual run of waitresses. More decorative, too.

In offices a lot of good looking ex-stage girls get jobs sitting at information desks in the outer offices. Many telephone operators in hotels around town are former stage girls.

Most ex-stage people are best at jobs which bring them into contact with lots of people. When it comes to selling things, actors are surefire. Used to selling themselves, and can sell about anything else. With their brass and self-confidence, no prospective buyer can dodge the smooth line. This information comes from a man who has a number of ex-actors working as salesmen for him. He is amazed at their salesmanship qualities.

Engagements

Doree Leslie, "Simple Simon."
Eva Cole, "The Merryman's Ghost," with "Homelife" (Philadelphia).
Maye Methot, Dorothy Sands, Laura Hamilton, Elizabeth Good-year, Donn Cook, Walter Egan, Walter Walker, Sigmund Rumann, Edward Reese, Arthur Shaw, Thaddeus Clancy, Hal Dawson, Robert B. Williams, "Halt Gods."
Frederick K. "The Merryman's Ghost."
Henry Hull, Edith Barrett, Henry Beresford, "Mary and Michael."
Alan Edwards and Doree Leslie, "Simple Simon."

Assembly's Third Try

Cast of "A Ledge," produced by New York Theatre Assembly and folding up last week at the Assembly (formerly Princess), was paid off by Equity from the bond posted. Assembly immediately posted another bond covering salaries for "The Novice and the Duke," its third, which goes into rehearsal this week.

"Wings" Stopping

"Wings Over Europe," on tour for the Theatre Guild, will wind up its road tour in Chicago Dec. 23. The all-English cast will be recalled and retained for a subsequent Guild production.

COAST OPENINGS

Los Angeles, Dec. 10.
Belasco dark one month, starting Dec. 14. Then "The Journey's End" from San Francisco, where it is playing six weeks' engagement at the Geary.
Curran theatre, San Francisco, opens Dec. 23 with Morris Gest's "Chauve-Souris" company for three weeks. Homer Curran has leased the Capitol, San Francisco, for "Toll Thru," opening New Year's eve for indefinite run.

"JINGO" WASHED UP

"Jingo," a drama presented by Lee McCullom, stopped in Atlantic City last Saturday. Out a week and four days, cast being paid a week and six-eighths.
Players claim two-eighths due, although that proportion was paid them during rehearsals.

"Scarlet Pages" Film

"Scarlet Pages," produced by A. H. Woods during the fall, has been purchased by Warner Bros.
Play was written by Samuel Shipman and John Hymer.

Salary or Walk-Walks

An actor out of work eight months was called to a manager's office this week and offered \$500 to play a part in a musical comedy now in rehearsal. Turned the offer because his last salary was \$600.

Manager raised his bid to \$650, but the actor refused, despite his agent's advice to grab the job.
He walked out; his pride had been hurt.

Shuberts, in Comstock Suit, Enter \$31,691 Claim

F. Ray Comstock's suit for accounting of profits from ventures in which he asserts he was a partner with the Shuberts has been continued by J. J. Shubert in an answer filed in Supreme Court demanding that Comstock and Morris Gest pay part of the losses of other ventures in which it is alleged they were partners.

Shubert also has entered claim for \$31,691, charging that amount was loaned to Comstock and Gest between 1910 and 1919.
Nine productions listed in Shubert's demand for an accounting, with seven said to have involved losses and two being profitable. Separate accounting from Comstock alone is demanded on six productions and six theatre leases. Dates range from 1906 to 1923.

Wash. Belasco's Finish

Washington, Dec. 10.
A Washington institution since 1895, the legit Belasco closed permanently Saturday, due to dearth of attractions.

Closing performance of "The Infinite Shoelace" was farewell, with Helen Menken, star, and L. Stoddard Taylor, house manager, making speeches.
Taylor was the recipient of many floral tributes, and an ovation when he stepped out on the stage.
House has been used as a try-out stand for several years by the Shuberts, always ending in the red.

AHEAD AND BACK

William A. Fields, press agent for Jones and Green, and Mary Harwood, for Denver, correspondent for "Variety," are doing special publicity for the New York Produce Exchange.

James Vincent, former treasurer of the Fulton, New York, is back with "The Jade God."

Robert Wilder, doing special publicity for the revivals at Johnson's, resigned and is now handling The Candlelight, new little theatre on East 60th street.

Harry Keller, ahead of Al Johnson concert tour in the west.

Stock Changes Hands

Albany, N. Y., Dec. 10.
The stock company which opened the season at the Capitol theatre, the only legitimate house here, under the direction of James Cornican, has been taken over by local people, including Oscar J. Perrin, manager of the house, and Frederick P. Magin, its treasurer.
The new management reduced top from \$150 to \$1.

Mrs. Fleischer's Divorce

Pittsburgh, Dec. 10.
Mrs. Agnes Fleischer, formerly with Carroll's "Fioretta" in Chicago and a professional model here, has filed suit for divorce against Frank Fleischer, Pittsburgh druggist.
Mrs. Fleischer charges desertion.

JESSEL AT GOLDEN

Latest tentative title for George Jessel's show is "Dreams and Ditches." Place will probably open in Newark and come into the John Golden theatre, Golden being the producer.

Bertran Block story is based on "Joseph and his Brethren" with Jessel reported receiving the top guarantee for a legit start to date. Show will carry cast of about 35.

FROM VAUDE TO STOCK

Dramatic stock supplants vaudeville policy at the Lyceum, Paterson, N. J.
Opens with "Saturday's Children."

EQUITY'S AGENTS' BRIEF

Filed in Matter of Edelsten's Appeal to High Court

Washington, Dec. 10.
Counsel for Equity filed a brief today answering the appeal attempt of William Edelsten to upset the lower court ruling granting Equity the right to take over control of agents' fees and designate who shall and shall not be agents.
Case has been formally submitted to the U. S. Supreme Court. Edelsten's petition for review is not expected to be acted on until the court reconvenes Jan. 6.

12 Shows Out

Again a dozen shows are on Broadway's closing line. Among them are several successes, but for the most part the withdrawals are fresh flops.
"The New Moon," presented by Schwab & Mandel, tours from the Casino Saturday after 65 weeks. It is the longest run show in town. It went along to better than \$40,000 for months.

NEW MOON

Opened Sept. 19, 1928. "Beautifully acted, staged and sung with taste and distinction," was the eulogy of St. John Ervine, visiting critic of the World. It was unanimous.
Variety (Ibex) said: "Another musical success."

"Let Us Be Gay," presented by John Golden at the Little, leaves after 43 weeks. Also a success holding over from last season.

LET US BE GAY

Opened Feb. 21. "Graceful and charming," said Lockridge (Sun) and that sentiment was echoed by the others.
Variety (Abel) declared: "One of the town's smarter comedies."

"Hot Chocolates," colored revue, tours from the Hudson. Played 26 weeks.

"Rope's End," presented by the Shuberts, leaves after just managing to stick three months (13 weeks).
"Winter Bound," Provincetown Playhouse show, will close at the Garrick, after a month.

WINTER BOUND

Opened Nov. 12. Mantle (News) in considerable indignation said it was "open to the charge of being a silly experiment at best," but thought it did its auspices credit. Seldes (Graphic) told his peasant readers it was "unprecise and fumbling."
Variety said: "Should prove a winner."

"Top of the Hill" independently presented at the Eltinge, taken off Saturday. Two weeks.

TOP OF THE HILL

Opened Nov. 26. Second stage got the assignment.
Variety (Span) predicted: "Looks like a short life."

"Veneer," an independently done, off at the 48th Street Saturday. Four weeks.
"The Amorous Antic," presented by Sam H. Harris at the Masque, closed at end of first week.

AMOROUS ANTIC

Opened Dec. 2. Darnton (Eve, World) awarded it "the fatal distinction of being the silliest play of the season," and Brown (Post) commented on "so much labor and so little success."
Variety (Ibex) considered it "amely written," but said: "does not quite figure to make the grade."

"The Humbug," independent try, off at the Ambassador Saturday as indicated. Two weeks.
"Whirlpool" started at the Biltmore early last week but dropped out Wednesday. Three days.

WHIRLPOOL

Opened Dec. 3. Ruhl (Herald Tribune) declared: "Could scarcely have been worse," and if this wasn't enough Darnton (Eve, World) said: "So bad it was funny."

In addition "The Merry Widow" concludes its two-week revival at Johnson's and "The Ship" sunk down the Village way.

Shows in Rehearsal

"Cease Firing" (Andy Wright) Lyric Studios.
"Recapture" (A. H. Woods) Eltinge.
"Nine-Fifteen Revue" (Ruth Selwyn) Belmont.
"Children of Darkness" (Shuberts) Biltmore.
"Harlem Nights" (Max Grisman) Bryant Hall.
"Red Dust" (Theatre Guild) Beck.

Pre-Xmas Week to See Six Chi Shuberts Dark

Chicago, Dec. 10.
Every Shubert-controlled house in the city except one (and there are seven) will be dark the week before Christmas.

With the Majestic and Garrick already on the rent-and-no-income list, the Harris, Princess, Apollo and possibly the Grand will be added.

Rehearsal plans call for "Night in Venice" to take a week off at the Grand after Saturday night, with the piece reopening Christmas week at the Majestic, and "Animal Crackers" relieving the Grand. "Street Scene" opens at the Apollo same week.

Only house that will bring the Shuberts something against overhead is the Great Northern, with Schwab and Mandel's "New Moon."

Stocks Pick Up

Stock managers are claiming stock is on the up trend. Last week saw 94 companies in operation.

This is a better showing than it has made in a year.

Ziegfeld's "Simon" First

"Simple Simon," as first indicated, will be Ziegfeld's first production this season. It will go into rehearsal next week. The book was completed by Guy Bolton and Ed Wynn, the latter to be starred. Score, by Rodgers and Hart. Seymour Felix to do the staging. In support of Wynn are Bobby Arnet, Doree Leslie, Alan Edwards, Hugh Cameron, Will Kern and Harriet Hector.
"Simon" will probably be the next tenant for the New Amsterdam, although Lew Leslie's "International Revue" is also mentioned to get the booking.

New One for Music Box

Hollywood, Dec. 10.
"Maternally Yours," farce-comedy, in rehearsal at the Hollywood Music Box theatre, to open Dec. 23 for two weeks.
Author-producers are Clarence O'Dell Miller, Pasadena attorney, and Ole M. Ness, former Little theatre director.

Agents' Election

Los Angeles, Dec. 10.
The Agents, a body of 30 former legit road men once affiliated with the T. P. R. O. A., re-elected SI Masters president for a third term at their annual meeting this week.
Miss Murphy also was re-elected secretary-treasurer for the third time. Tom Hodgman elected vice-president.

APOLLO, A. C. DARK

Atlantic City, Dec. 10.
The Apollo is to close for 10 days beginning Dec. 16, the first time in 15 years that the house has been dark.

Only two shows in sight.

\$50,000 TO STUDY DANCE

Los Angeles, Dec. 10.
Carlotta Del Mar, 17-year-old daughter of the late Carlotta Del Mar Smith, dancer, who was known as Carlotta the Great, was granted petition before Superior Judge Stephens that her cousin, Mrs. Adele Hanson, be appointed her guardian.
Miss Del Mar is sole heir to her mother's estate of \$50,000 which is directed that she use the money to study dancing abroad.

Grady with Jolson

Billy Grady of the Wm. Morris office accompanied Al Jolson to the Coast last week.

Grady is handling the Jolson world concert tour starting at El Paso, Tex., Jan. 15.

"B'way Nights," Censors' Worry, Quits in Detroit

"Broadway Nights," with Texas Guinan, folded in Detroit Saturday, the Shuberts deciding to permanently withdraw the show from the road.

Musical had been encountering censorship difficulties all along the road since leaving New York the early part of this season, because of its rawness. On Broadway it lasted but three weeks without Miss Guinan, and with "Doc" Rockwell then featured. On the road it lasted one week in Philadelphia, four in Chicago, one in Cleveland and two in Detroit.

FUTURE PLAYS

Wally Ford will appear in a legit piece titled "Junior," by Ewing Raftery. Ford is understood to be in 50's and will try it out in stock for a week, with plans for taking it to Chicago later.

Laurence Stallings is at work on the dramatization of Ernest Hemingway's novel, "Farewell to Arms."

Arthur Hopkins will produce.

Theatre Guild has shuffled plans again and instead of sending the Guild Studio's initial production, "Red Rust" into the Martin Beck for a series of special matinees, will project it as a regular bill next week (Dec. 16). "Silver Swan" will move to another house.

Guild's production of "Meteor," which had been scheduled for the Beck next week, has been postponed for two weeks.

"The Chalk Circle," Jane Ware producing.

"Nancy's Private Affairs," Myron Fagin producing.

"Trevelyn's Ghost," by Dwight Taylor, is next for George Tyler and A. L. Erlanger. Now casting and goes into rehearsal in two weeks.

"Playboy of the Western World" goes into rehearsal this week as next for the Irish Players at Greenwich Village, New York.

J. J. Leventhal producing a musical comedy, "Baby Blue," which goes into rehearsal in the Waldorf, Dec. 23, and a new play by Barry Townley, titled "Jumping Jack." Latter play starts rehearsing today (Wednesday).

"Deception" is the tentative title of a new play dealing with the life of Rothstein. It goes into rehearsal Dec. 23 with Inez Norton in the featured role. Producer not revealed.

A. E. and R. R. Riskin, who folded as legit producers last season, are about to stage a comeback with "Tower of Mystery," melo of the spook variety.

Now casting and due for rehearsal in two weeks.

Jacob Weiser has formed a legit producing partnership with Marion Gehring. The new combo will produce "Lost Sheep" as its first.

Weiser was formerly legit producer, but recently played reader for Shuberts. Gehring was formerly associated with Hyman Adler in production of "Skidding."

"Mr. Gilheoley," by Frank Elsner, from novel by Liam O'Flaherty, being readied for production by Henry Forbes. Chester Erskine to direct.

"Have a Good Time, Jonica," by Wm. Grew. Billy Moll and Joseph Meyers on words and music.

"Empty Bottles," a play by Frank Gay and Samuel Alexander Magnus, scenario writers, is to be produced by Benny Stein in January. Stein made his debut as a producer with "The Jade God."

Another Bronx Attempt

Joseph Klein, who once opened stock in 14th street, has taken the Bronx O. H. for stock.

Casts will offer plays in English. Both Jewish and American stock has been tried here many times without success.

DANCER'S DAMAGE SUIT

Portland, Me., Dec. 10.
Joan Rogers, dancer in "Rio Rita," is asking \$25,000 damages in a suit filed in Superior Court here against the Portland Terminal Company.

Miss Rogers claims she was thrown when alighting from a passenger car at Union Station April 27 and has been disabled since.

Literati

Another Source Dwindles

Bloom seems off the syndicate rose. Once the most prosperous of rackets for writers with name value, it now fails to pay some of these names, who consider their time at the rate of \$500 a day a minimum.

Five years ago \$200 or \$1,000 a week was common enough for big time syndicate writers. With New York in, a weekly feature could figure on \$100 to \$300 from that source alone, and by the time the mat service reached Tucson, Ariz., where rates run as low as \$1 a week, the gross was sure to be over \$500 weekly. Those staid writers, though their "Prestige" and "Cosmopolitan" checks may now be much bigger than they were five years ago, find that their syndicate checks hardly pay the month's light bill.

One writer, who gets \$3,000 a story, having had two raises the past year for good magazine work finds his syndicate checks only running about \$150 a week, and that includes a daily illustrated wisecrack as well as a weekly feature.

In fact, the syndicate word thing has become so bad that no syndicate will take on a writer on a guarantee basis. They work now only on a percentage, with the writer getting 50 or 60% of the gross, or in the case of a writer transferring from one syndicate to another, he might be allowed 80% of whatever papers of the whole string follow him in the transfer.

But in a cut price market with no fights for circulation, due to mergers the syndicate writer finds percentage more chicken food.

Cut Rate Femme "Experts"

Sharp competition is forcing the literary "experts," who "criticize" manuscripts at so much per thousand words, to reduce prices.

One feminine expert, in Wheeling, W. Va., will criticize any story up to 8,000 words for \$1. Another in Birmingham, Ala., advertises: "Send one, two or three short poems and \$1. A pleasant surprise awaits you."

Another lady in St. Paul, who says she is a former managing editor of "The Farmer's Wife," is a little more expensive. Her rate is 50c a 1,000 words. She advertises: "I am competent to 'finish' a manuscript in all matters of spelling, punctuation, paragraphing, etc." The word "finish" is in quotes. She has a sense of humor.

Still another in Santa Barbara, Cal., who claims to have authored 18 published books, undersells St. Paul. Her rate for criticism is 25c a 1,000 words.

Literary "experts" of the male sex are fewer in number, maybe because they haven't the same nerve or can't operate as cheaply. Authors' League of America has not as yet displayed any interest in the literary "experts."

Sports Libel Action

Last month a libel action of K. O. Phil Kaplan against the New York "Evening Telegram" and its sports expert, Joe Williams, occupied four days in a New York city court, but not a line about the case was noticed in any of the dailies. Kaplan asks for \$100,000.

The suit is based on the daily's streamline story that Kaplan should be ruled out of the ring for life. The story followed Kaplan's fouling of George Courtney during a fight at the Polo Grounds. In a previous encounter Courtney fouled Kaplan. It seemed to be a matter of whether either or both fouls were deliberate, but to fans they figured the boys were even.

The jury disagreed, but Louis Scadron, attorney for Kaplan, says the case will be retried.

6 in New House

Trio each from Macmillan and Doubleday-Doran have quit their respective concerns to organize a book publishing house. Company is called Richard R. Smith, with Smith formerly of Macmillan's, as head James E. Toor and Ray Critchlow, also of Macmillan's, are with him. Other three in the venture are Charles W. Ferguson, Clarence C. Dittmer and Harry G. Dodd, all of whom went over from Doubleday, Doran.

"American" Goes Classified

The Theatrical Managers Protective Ass'n's decision for classified show advertising in New York dailies is reported overcoming even adverse Hearst interests. American is cited as the daily which first refused acceptance of

the ads in box form, holding that it cut into the regular biz realized when producers went individual. Association told American flatly other papers had okayed the cluster and the morning sheet would be as out of luck as the Journal, which took a stand on high rates several years ago and lost out.

The American then slipped off its horse and is following the course set by its contemporaries.

"Lowsy" in 1733

London, Nov. 25.

Editor Variety:

Your publication being a confirmed slang-whanger, glossographer, verbiarism, etc., with an artillery of language abuse, might be interested in the fact that when in 1733 Handel and his orchestra was invited to Oxford University, one of the critics of the time, and a member of the university at that, referred to him as "Handel and his lowsy crew."

Beat that, you lexicographers. Jolo.

More Anagram Stuff

Silas F. Seader's Anagram book was released last week by Simon and Schuster. The preface mentions Alex Woolcott "having initiated the charming custom of publishing interesting anagrams that were occurring in contest at Wits' End, his town house, and at Neshobe Island, his rustic hideaway."

This is the first complete compendium of America's newest pastime, containing 1,001 word puzzles, including the official code of the Amateur Anagram Society. Each book is equipped with a cylindrical flap on the book cover.

Macfadden, Up or Down?

A report around the Bernarr Macfadden offices is that the publisher has acquired "Plain Talk," but no confirmation. Also, that the magazine, edited by G. D. Eaton, with Burton Rascoe assisting, will continue as a separate identity and will remain where it is, instead of moving to the upper Broadway offices of the Macfadden group.

If true, it may have been Macfadden who wrote the essay contest on the subject of sex, recently inaugurated by "Plain Talk." The mag is an iconoclastic publication, whatever that is, and has never been sexy until now.

After 27 Years

After 27 years squabbling over the price, Frank Harris and Tauchnitz have finally agreed and Harris' "Unpated Waters" has just come out abroad. Tauchnitz is the German publisher who turns out 50-cent paper-covered English volumes for continental trade only. He has an extensive list of titles, and of authors and thousands of titles. Prestige gag catches most of his authors.

Welcome, Welcome!

Vivian Guy, the Prince of Wales' artist, has arrived in Hollywood to sketch the colony's celebs for English publications.

Paris Critic's Book

Florence Gilliam, dramatic critic of "The Boulevardier," Paris, and wife of Arthur Moss, its editor, is in New York to peddle her tome on the European theatre. While in New York, for two months, she will write a Broadway letter for "The Boulevardier."

Another contributor to the Paris monthly publication, Mrs. Grace Loan, came over with Miss Gilliam.

Special Prof. Critic

The Minneapolis Star had performance of Morris Gest's "The Miracle" there reviewed by Dr. Le Roy Arnold, professor of English literature at Hamline University in place of its regular critic.

Dr. Arnold's review appeared on the front page under a three-column head.

First Novel Advance

One of the book publishers (Harper's) faced with a great shortage of material for its spring list, is giving advances to first novel writers on acceptance of the story's outline, hitherto unheard of thing except in the case of names.

Harper's unusual plan may be judged from the fact that many publishing houses won't even read first novels when submitted.

Larry Hilary Hornthal, who sells poetry, playlets and so on to "Harper's Bazaar" and other mags of the same ilk, is editing the (Nov) Shelton's giveaway, "The Spotlight."

Hollywood's Reading

Hollywood, Dec. 10.
(Consensus of best sellers by Hollywood book stores.)

Fiction

"Forewarned to Arms"—Ernest Hemingway.
"Sincerity"—John Erskine.
"Ex-Wife"—Ursula Parrott.
"Galaxy"—Susan Ertz.
"The Good Companions"—J. B. Priestley.
"Lewis Beretty"—Donald Henderson Clarke.

Non-Fiction

"The Incredible Borgias"—Herbert S. Gorman.
"July 14"—Emil Ludwig.
"Henry the Eighth"—Francis Hackett.
"The Incredible Marquis"—Gorman.
"New Worlds to Conquer"—Richard Halliburton.

She may soon inaugurate the inevitable dramatic department.

\$150 for 75,000 Words

Street and Smith pays \$150 for the 75,000-word novels which it publishes in book form under the imprint of Chelsea House. It's an outright purchase.

Another reason why writers die early, in one way or another, with statistics seems to be the most frequent if not popular way.

Marion Gering, producer of "Broken Dishes," is writing a book on the psychology of acting. Title is "Acting is Behaviorism."

Roberta Thornberg is picking manuscripts for Alfred A. Knopf. And what an office!

Homer Croy left for Hollywood, last week, to complete a new novel while there. No film offers as yet.

Long Suit Judgment

Chicago, Dec. 10.

Ending of the suit for \$120,000 filed by Edith Ransome several years ago against Thomas Wilkes, was a \$20,000 judgment last week on Miss Ransome's claim that she was thrown out of the cast of "White Cargo" and forcibly ejected from the theatre.

This when "Cargo" played the former Wilkes theatre. Superior Judge P. R. Parker handed down the decision.

AL ST. JOHN IN OPERETTA

Hollywood, Dec. 10.

Al St. John straightened comic for the operetta "Bambina," now rehearsing to open at the Curran, San Francisco, Jan. 12.

P. E. Browne Well Again

Norwalk, Conn., Dec. 10.

Porter Emerson Browne, playwright, has fully recovered from a long illness which kept him in an Arizona sanitarium for five years, and has returned to Norwalk, Conn., where he made his home for many years.

During the playwright's absence in the west his daughter Suzanne has grown up and has played on Broadway in several productions. The author is living with his daughter here.

"Woof-Woof" Opening

Demarest and Lohmuller's "Woof-Woof" winds up its Boston run at the Royal, New York, Christmas night.

Show lays off next week.

L. A. Repertory

Los Angeles, Dec. 10.

Civic Repertory, organizing under the direction of Simon Gest, will get started Jan. 20.

It will quarter at the Hollywood Music Box.

Coast "Belle" Off

Los Angeles, Dec. 10.

"Lulu Belle" is off for Dec. 22 at the Star of its all-colored cast, Nina Mae McKinney, is working for G.M.

Checking Press Waste

With a view to greater efficiency, Paramount has sent out a questionnaire to 1,600 syndicates, newspapers and other sources using news and photographs to determine what's wanted. Amount of waste will be judged by the answers.

RITZY

Atwill's Engagement

Lionel Atwill is expected to marry Mrs. Douglas MacArthur on New Year's Day. The son of Alfred Atwill studied to be an architect, but acted in London in "The Walls of Jericho" in 1905. Ten years later he came to America with Mrs. Langtry. Remaining here, he was engaged by David Belasco as leading man with Frances Starr, next starring in "Deburau," "The Grand Duke" and "The Comedian."

Divorced by Phyllis Ralph, actress, he married and divorced Elsie Mackay, actress. Miss Mackay eloped with Max Monteleone, actor, who deserted a wife and children in New York, having had two previous wives. The wealthy Mrs. MacArthur first divorced Walter B. Brooks, Jr., and then Major General Douglas MacArthur, both of Baltimore. She is a daughter of the fabulously rich Mrs. Edward T. Stotesbury, of Philadelphia, and the late Oliver Cromwell.

Mother of two Brooks children, she is the sister of Oliver Eaton Cromwell (who was divorced by Hope Beale and married to Katherine Dahlgren, who divorced Richard S. Emmet) and of James H. R. Cromwell (who was divorced by Delphine Dodge, who married Raymond T. Baker, who had been divorced by Mrs. Alfred G. Vanderbilt). Delphine Dodge is a daughter of the late Horace E. Dodge, automobile millionaire, and stepdaughter of Hugh Dillman, actor, who was divorced by Marjorie Rameau. Edward T. Stotesbury is the father, by his first wife, of Frances Stotesbury, wife of J. Kearsley Mitchell, of Philadelphia and New York, friend of Dot King who was mysteriously murdered.

Estate Settled

Estate of the late Mrs. Arabella Magee Boissevain was only recently settled. Amounting to \$1,204,086, all but a few thousands goes to the son, John Magee Boissevain, whose father, the late G. Louis Boissevain, from whom the mother was long separated, was conspicuous in society in New York and Newport. John married Estelle Carroll, whose father was connected with a riding academy in Brooklyn. Estelle did extra work in pictures for

Paramount at Astoria. A relative, Jan Boissevain, married Charlotte Ives, the actress, who changed her name from Danziger. Charlotte was escorted in turn by Scotti, the opera singer; E. F. Hutton, the financier, and Frederick Havemeyer. Last named society man finally married Mrs. Ralph Crane, known on the stage as Leona Morgan. Mrs. Jan Boissevain, who has a villa on the Riviera, is in New York for the winter.

Joan Sawyer, Defendant

Mrs. George A. Rentschler, remembered as Joan Sawyer, the dancer, is being sued by Paul Weiland for the alienation of his wife's affections. Years ago Miss Sawyer, who danced with Maurice Valentino, and others destined for fame and fortune, started in the chorus of "The Pink Lady." At the height of her success she was constantly escorted by Foxhall Keene, society man, and the late Jeannette Gilder, literary woman.

George is a brother of Gordon S. Rentschler, president of the National City Bank.

Cecil Cowles' Musicales

This winter, as during the several past, Cecil Cowles is giving musicals at her Park avenue apartment with fashionable dowagers present, she having especially cultivated the good will of Mrs. Drexel Dahlgren, Mrs. Schuyler N. Warren and Mrs. Horatio N. Slater.

For several years Miss Cowles, who hails from California, has been on the verge of having a light opera produced, and is always ready to "play over a number from my operetta." For a long time she has been escorted by Ford Huntington, uncle of Mrs. Vincent Astor, who graduated from Yale in 1891.

Big Social Event

A great social event was the recent marriage in England of the Hon. Diana Sackville-West and Baron Romilly, one of the richest bachelors in Great Britain. Bride is a daughter of Lord Sackville, who was Sir Charles Sackville-West when attached to the British Embassy in Washington.

His present wife was well known (Continued on page 66)

WANTED

A Sucker With \$100,000

Millions upon millions have been lost on Broadway by wealthy men—not all visitors, either—who decide to go into the show business (usually to give some little girl a hand). Stephen G. Clow, the author, tells how it's done, and also relates some of the experiences of the greatest on this list of easy marks. Mr. Clow knows his Broadway, having worked on "VARIETY" for some time, and his intimate exposure is bound to be fascinating reading to every member of the great theatrical profession. Read all about it in

BROADWAY ANGELS

By STEPHEN G. CLOW

ALSO

BAWDY BOSTON

By WALTER W. LIGGETT

A true picture of the Boston under prohibition that resulted in screaming headlines in every Boston paper last Monday morning. A story of corruption unequalled, in the annals of the city that barred "Strange Interlude" and "An American Tragedy."

THE TRIALS OF A TAXI DRIVER

By STANLEY JONES

Some of the experiences of a man who drives one, and how pretty women beat him out of his fare and college boys take him to breakfast.

SPIES ON OUR TRAIL

By RUTH FINNEY

What the government is doing to catch criminals. A story that will amuse, interest and excite you.

READ THEM ALL IN JANUARY

PLAIN TALK

Now on Sale at All Newsstands, 35c

Merchants' Parades and Ballyhoo Too Much for L. A. Legits—Closings

Los Angeles, Dec. 3.

Pre-Christmas showmanship by merchants downtown and in Hollywood is bothering legit. Boys are burned at the Chamber of Commerce and Business Men's Assn. for pulling stunts and parades to hold people on the sidewalks and have them window shop at night. For three nights last week there was a celebration on the boulevard, with studio lights strung the entire length of the main stem. An airplane flying over the streets dropped prop snow.

Traffic was tied up and theatres were hurt plenty.

Billmore copped the week's top take with the Columbia Grand Opera Company and nightly change of repertoire at \$4 a head. For first week around \$15,000.

Just too bad for "Follow Thru" at the Mason. With no holiday or football mob to help out around \$2,500 in the red on next to final week. Theatre probably will go dark indefinitely unless colored troupe in "Lulu Belle" is shunted in Dec. 23.

Noel Coward meant nothing around here, so the attorney backing of Pauline Frederick in "Queen Was in the Parlor" sent the blues for the fourth and next to last week take at the Belasco.

House will go dark temporarily after current week.

Majestic, with "Among the Married," had a \$7,500 big week. House has had no long time. Actors' Theatre no panic to the locals with "Passing of Third Floor Back." Only \$2,300.

High school kids furnished main patronage for "Bad Babies" in second week at Figueroa Playhouse. Gross around \$4,000. "Remote Control," after five weeks at the Capitol, was pulled with a \$5,000 take on Saturday night and "The Ferguson Family" went in Sunday matinee.

"Her First Night" struggled through second stanza at the Egan and got around \$1,100, giving management \$300 profit.

Trio of houses operating in Hollywood did not manage to aggregate \$15,000.

Estimates for Last Week
Actors' Theatre—"Passing of Third Floor Back" (1st week). Little too antiquated for kale; only means of draw they had initial week was Henry B. Walthall name; \$2,300.

Belasco—"Queen Was in the Parlor" (4th week). Pauline Frederick seems to have overstayed her card; next to last week only around \$5,500.

Billmore—Columbia G. O. C. (repertoire) (1st week). Bill changed for each show, with such operas as "Carmen," "Il Trovatore" and "Barber of Seville" \$4 a head; first week took at \$15,000.

Egan—"Her First Night" (2d week). \$1,100, and a profit.

El Capitan—"The Shelf" (3d and final week). Miss Star never got anywhere with this one. Terry Duffy pulled it off week ahead of time to the tune of \$5,000. "Abraham Lincoln" current.

Figueroa Playhouse—"Bad Babies" (2d week). Would-be "Bad Babies" are giving this one the one play to \$4,000.

Hollywood Playhouse—"The Climax" (1st week). Guy Bates Post did not start off as well as expected; \$5,500.

Majestic—"Among the Married" (1st week). Plenty dirt dialog, and they're eating it; \$5,500, big.

Mason—"Follow Thru" (6th week). Producers are having headaches; \$3 top too much before Xmas; plenty on chin with \$10,000.

President—"Remote Control" (5th and final week). Cost little to operate; every week better than \$2,500 profit for Terry Duffy. Out with \$5,000.

Vine Street—"In His Arms" (1st week). Seemed to be thumbs down on the Rameau-Fangborn combination; opening sales just \$2,200. Possibly two weeks more while another opus is readied.

Australia

(Continued from page 3)

"New Moon" will be produced here next season by W.-T. with same cast now doing "Desert Song." W.-T. running high overhead with "Show Boat" at Her Majesty's, Sydney. Probably larger and most expensive cast over here in long while.

Ernie Lotinga and his burlesque troupe meeting with success under W.-T. management in Melbourne. Sydney will be played under Fuller management.

Fifth Aired
"Alfred Frith, comedy lead during Sydney season of 'Hold Everything,' absented himself from a couple of performances and was given air by W.-T. Gus Bueti, local comedian, engaged for Melbourne run.

Os. Perry will produce the stage presentations at the Capitol, Sydney, for each local talent. Perry has also done the presentations at the State, Melbourne, for Union Theatres.

Stuart F. Doyle, head of Union Theatres, has had an air beacon erected at Sydney, the goal for a guiding light for pilots making night flights. First of its kind over here.

Legit

HER MAJESTY'S "Show Boat" got away to a big start last week. W.-T. to have a winner. Without taking opposition into account, the play has at least 20 weeks. W.-T. under big overhead, with corking line-up of players. "Show Boat" has had no long time. Actors' Theatre no panic to the locals with "Passing of Third Floor Back." Only \$2,300.

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JACK POWELL

"Jazz in a Kichenette"

Appearing nightly at County Fair, 54 East 9th, a club for smart New Yorkers.

"Uncrowned king of novelty, in blackface of his coming-up days, routine of his bit in Anderson's Almacan was a miniature riot in try spot."

"Billboard"

Direction LEDDY & SMITH

RITZY

(Continued from page 5)

on the American stage as Anne Meredith, appearing in several Belasco productions. She divorced Stephen S. Bigelow, Boston society man.

Estate of Sir Clifford Sifton, of Toronto, who died in New York last April, is now appraised at \$3,287,231. Four surviving sons divide this fortune.

A fifth son, the late Capt. Winfield B. Sifton, was the second of the five husbands of the internationally famous Jean Nash.

Originally she was Jean Donaldson, daughter of a vice-president of the Erie Railroad.

In for the Winter

Mrs. J. Raynor Wells has rented an apartment on East 45th street. As May Malone she was a well known showgirl and appeared in "Queen of the Moulin Rouge." Her late husband, father of her two daughters, was the only son of the rich and fashionable Mrs. William Storrs Wells, of New York and Newport, and brother of Mrs. Harry T. Peters.

Grand Duchess Marie, of Russia, has leased an apartment on West 56th street. This daughter of the late Grand Duke Paul divorced Prince William, of Sweden, and married Prince Poutiatin. Now employed as a style expert by Bergdorf-Goodman, she has followed the example of her stepmother, Princess Natalie Paley, who married Lucien Leong, Paris dressmaker.

Putnam's Candy

Nicholas Putnam, of the social register, is said to be the head of the firm making that candy retailing at \$4 a pound.

Youth, who attained his majority and inheritance last summer, plans a six months' exploration trip to South America.

Territory to be traveled is adjacent to the River of Doubt.

Eyed World! at this house with night performance this week. Great publicity gotten out to make this legit house pay as a legit.

Cystal Palace only silent house in city. Business around zero.

Union Kine Vaude Acts on circuit include Carr and Carlotta, Goriey and Sharp, Ray Vaughn, Marino and Mona, Seb Meza and the Thrillers.

MELBOURNE

(Legit)

ROYAL—"Hold Everything." W.-T. COMEDY—"Behind That Curtain." W.-T. KING'S—"Whoopee." Nell & W.-T. PRINCE—"Cocoanuts." U.-T. OLYMPIA—"Singin' in the Rain."

Pictures

REGENT—"Lucky Star." Hoyt's. DE LUXE—"Pleasure Crazy." Hoyt's. CAPITOL—"Behind That Curtain." U.-T. presentation and Jan Rubin. PHILLIPS. PRINCE—"Cocoanuts." U.-T. MAJESTIC—"Four Feathers." U.-T. STATE—"Dangerous Curves." U.-T. ATHENA—"Singin' Pool." U.-T.

ADELAIDE

ROYAL—"Desert Song." W.-T. MAJESTIC—"Connors and Paul revue.

YORK—"Sonny Boy." U.-T. WEST—"Harold Teen." U.-T. WONDERGRAPH—"Broadway Melody." Hoyt's.

Chicago Musicals Off by \$7,000 In General Pre-Holiday Drop

Chicago, Dec. 10.

Pre-Christmas slump sharply felt. All houses off except the Blacktoons, which still is doing business with "Strange Interlude." In its third week and main floor virtually all taken by subscription.

"Jade God" closed at the Playhouse after a profitable 12-week run. Theatre relights Sunday (15) with "Illegal Practice," which is the latest name for the eastern so-so originally entitled "Philadelphia."

Musicals were off \$5,000 to \$7,000 excepting the two new ones. "Show Boat," in its tenth week at the Illinois, fell off to \$36,000 from \$43,000. Sentis are now selling only four weeks in advance.

"Follow Thru" slid to \$20,000 and enters its last and 20th week. "New Moon" also was off to \$24,300 from \$31,200 the previous week. Both of these Schwab & Mandel productions have been receiving nice agency aid since exhaustion of the agency out-right buy three weeks ago. Since then Coutout's have been ordering an average of 100 top price seats for each piece every night.

In the general off-week "Blackbirds" took it on the beeper at the Adelphi with only \$18,000. Fewer performances the first week netted greater returns. Should improve later on.

"Venice" Near Red
"Night in Venice" barely held itself afloat at the Adelphi and in its second week with \$25,000.

Ruth Draper made her debut at the Selwyn Sunday, booked in for two weeks' gap after "Age of Innocence." This piece, held only three weeks because of future bookings and with Katharine Cornell as the attraction, finished at \$15,500 and averaged around \$17,500 for the run. Ethel Barrymore is in the last week of her paying stand at the Harris. Outside of the musicals, she has been the most consistent draw in the Loop, and originally carried for five weeks she will have remained eleven. After "The Love Due" house will close for a week, reopening with "Bird in Hand," from Manhattan and due to leave Dec. 21.

Erlanger continues to be a surprise with the cut-rate demand for "Brothers." Though it slumped \$5,000 from the preceding week, this piece held nicely for its first week. "Queen Bee," the comedy brought from New York, where it didn't do

in three weeks of trying, stood the first week's test at the Cort with \$5,000 and looks to be set for the next two weeks are weathered. It is the type of comedy this little house can carry for months on a paying basis. With Allan Dinehart in the leading role it has better balance.

Estimates for Last Week

"Age of Innocence" (Selwyn, 3d and final week). Good finish for Katharine Cornell with \$15,500. Total for three weeks around \$55,000. Ruth Draper replaced for two weeks. "Blackbirds" (Adelphi, 3d week). Colored musical felt the pinch too but is making money at \$18,000. "Brothers" (Erlanger, 8th week). Two-for-one will make Bert Lytell a resident of Chicago at least the rest of this year. Fair profits at \$12,000.

"First Mrs. Fraser" (Princess, 5th week). Down a bit to \$13,500 for this comedy smash, which leaves for New York, Grace George and all, at the end of the week. House will be dark until Dec. 23, when "Infinite Shoeblick" will open for Dramatic League of Chi subscribers, after being retitled.

"Follow Thru" (Apollo, 20th week). Made no money for Schwab & Mandel at \$20,000, but doesn't mind tottering after a long, strong run. Good road after this week.

"Jade God" (Playhouse, 12th and final week). Eased off to \$4,700, but even that figure means profit. House is dark one week, and then "Illegal Practice" (Adelphi, 12th week).

"Love Due" (Harris, 5th week). Down from \$25,000 to around \$18,000. Miss Barrymore bids Chicago adieu Saturday.

"New Moon" (Northern, 14th week). Not especially profitable at \$24,300. About \$3,500 in agency business.

"Night in Venice" (Grand, 3d week). Stays in at \$25,000. May close week before Xmas and then reopen Dec. 22 at the Majestic, but this is not definite.

"Queen Bee" (Cort, 2d week). For this house \$5,000 was gratifying, especially in view of a weak start and casual dismissal by the morning papers' play-scorers.

"Show Boat" (Illinois, 10th week). Slowly drifting from the solid gold stream. Down \$7,000 to \$36,000.

"Strange Interlude" (Blackstone, 3d week). Around \$18,000 for six 54-hour performances. Looks like long run.

Inside Stuff—Legit

An English producer worked several weeks on a project to put on "Fata Morgana" in a Hollywood theatre. He was negotiating with a film company for the services of a femme star and with a theatre playing super-stock on a proposition whereby he would direct the piece.

Femme chatter on a L. A. sheet heard some odds and ends of gossip, put them together, and came out with the announcement that the producer was going into a certain theatre Christmas Day. This was news to the legit star playing the theatre, also to the actual lessee, and there was a good deal of chatter among the big femme part mentioned a couple of picture names, both wrong. Idea that other femmes might first have been considered for the part killed negotiations for the femme star. Producer called it off.

At the opening of "Sons o' Guns" (Jack Donahue) at the Imperial the entire orchestra was scaled at \$11 with the box office holding plenty in the back of the house. As a result there was plenty of price slashing going on at the ticket cage. At 8:40 orchestra seats were selling at \$5.50. Ten minutes later they were \$4.40 and a 9 \$11 seats were selling at \$3.30.

Imperial is operated by the Shuberts. Lee and a corps of Shubert spotters were on hand to watch the Shuberts' own cut rate plan in operation in the lobby of their own theatre.

William Gillette was presented with a bound book of letters written to the actor on the occasion of his revival of his play, "Sherlock Holmes," at the New Amsterdam theatre, Monday night. The letters bore the signatures of more than 50 prominent Americans. The presentation was made by Prof. William Lyon Phelps, of Yale University, at the close of the opening performance.

A smart sleazy art theatre promoter around New York has changed plays three times so far this season with a different cast for each. Up to date he has failed to pay a single salary to the actors. When they demand their money, he refuses and the actors have no contract to base a suit upon. The slicker instead of a contract sends or gives them a letter addressed to himself, outlining the engagement.

A new art theatre group is being financed by a manufacturer, who is dabbling in show business simply because his wife has stage and social ambitions. Woman, in her late 40's has had no previous stage experience, and no play without a fat part for her is being considered for production. Investment to date is around \$25,000.

Marion Gering, who is producing "Broken Dishes," Martin Flavin's comedy, gives his backer, Oscar Serlin, unique recognition using a "by arrangement" with the line on his house boards. That phrase is usually employed when one manager borrows a star from another who has him or her under contract.

An L. A. manager, whose Sunday business was off, tried direct-by-mail advertising. He sent out 500 letters to school teachers, each letter enclosing a pass for two. Pass had no strings tied to it. The return was 15 out of the 500. Direct-by-mail advertising was out.

Bargain Xmas Gift

VARIETY

For Two (2) Years, \$15, Sent Anywhere

Nothing beats "Variety" for a steady present to show folks, friends or relatives interested in the show business at home or abroad

One Year's Subscription (Regular Price), \$10

Two Years (Special Price), \$15

HOLDS GOOD UNTIL NEW YEAR'S

B'way Legit Grosses Badly Bumped; 28 Houses Going Dark Next Week

After Thanksgiving's last week was weaker than figured, this is the usual squawked period.

Some musicals dropped as much as \$9,000 from the holiday levels, the longer run shows being affected principally. Slackening in pace for the comedies and dramas was proportionately as large. Talk of \$1,000 and \$3,000 grosses were doubtless true.

With a dozen more shows off the list it is figured that Broadway will be 35% dark next week. That means there will be 28 dark theatres.

Two new musicals are in the money against the general decline. "Sons of Guns" is a contender for top money honors. It grossed \$48,200 the first full week, "Fifty Million Frenchmen" is especially good in lower floor demand, credited with \$44,000 last week. Of the newer comedies "Young Sinners" has a chance, getting \$12,000 last week.

Last week's entrants didn't mean a thing. Two closed right off—"Amorous Antio" Masque, and "Whirlpool," Baltimore. "Headquarters" at the Forrest is in doubt. With "Bitter Sweet" and "Sons of Guns" very close for top money honors and "Frenchmen" well up, next in line is "Sweet Adeline," a bit down at \$27,000; "Heads Up," new, stood up to better than \$33,000; "Scandals" skidded down to \$31,000; "Sketch Book" dropped to \$29,000; "Wonderful Night" about \$24,000; "Street Singer" \$23,000; "Little Show" \$20,000; "The Silver Swan" under \$10,000.

Dramas
"June Moon" slipped a bit but still led the non-musicals at \$25,000; "Wise Child" held to nearly \$23,000, and "Strictly Dishonorable" was in no way affected, again bettering \$19,500; "Berkeley Square" too held its pace, better than \$19,000; two holdovers next, "Street Scene" and "Journey's End," \$14,000, but both off; "Mendel, Inc." slipped, \$11,500. Shows getting \$14,000 and better, but dropped to \$10,000, included: "Gambling," "Ladies of the Jury," "Jenny," and "Bird in Hand," "Candlelight" about the same, with less for "Subway Express" and "Criminal Code." "Karl and Anna" has been getting \$14,000, but via subscriptions. "Broken Dishes" \$9,000; "How's Your Health" \$5,000; \$6,000; "Your Uncle Dudley" a bit more and the others down toward zero. "Sherlock Holmes" again stood with the leaders, getting \$27,000 in seven performances. Date at New Amsterdam has been extended to six weeks instead of three.

Only "Half Gods" for the Plymouth and "Babes in Toyland" Johnson's are definitely listed for next week, with "Red Dust" matinee show at the Beck, leaving: "Let Us Be Gay," Little; "The New Moon," Casino; "Hot Chocolates," Hudson; "Rope's End," Royale; "Winter Bound," Garrick; "Top of the Hill" closed last Saturday at the Eltinge as did "Vencer" (48th Street), "The Amorous Antio" (Masque), "The Humbug" (Ambassador), "Whirlpool" (Biltmore). Houses go dark.

LEGIT HOUSES GOING DARK IN PHILADELPHIA

Philadelphia, Dec. 10. Although it could not be said that legit business was good here last week, it was actually better in some cases than before, which was unusual, inasmuch as the traditional pre-holiday slump period had arrived.

Several dramatic shows showed building powers. This week's only newcomer is "Blind Window," Belasco production, with Beth Merrill, at the Broad. Opening postponed until tonight (Tuesday).

Estimates for Last Week

"Blind Window," Broad (1st week). New Belasco production opening Tuesday. House dark last week.

"Nina Rosa," Shubert (4th week). In 3d week this well-regarded opera still weak at \$18,000. House dark next week.

"Courage," Walnut (2d week). In first week started low, but gained to about \$7,000. May stick through holidays.

"Death Takes a Holiday," Adelphi (3d week). Surprised by beating holiday figure last week. Almost \$10,000. Next show not announced. "Homicide," Lyric (2d week). Better thought of than any Hodge play in some time; \$6,000. House dark next week.

"Top Speed," Chestnut (5th week). Musical got around \$16,500; not so hot. House dark next week.

"Wings Over Europe," Garrick (2d week). Third Theatre Guild play not strong at box office, but with subscription help got almost \$17,000.

"Little Accident," Keith's (2d week). Pretty tame for show with New York rep; not over \$5,000.

Frisco So-So

San Francisco, Dec. 10. Legit business only so-so among most of the houses here last week. Outstanding attraction was "Journey's End," at the Geary, which opened to capacity and held up strong throughout week, grossing better than \$16,000.

Mae West in "Diamond Lil" at the Curran, hardly holding her own at \$9,000.

Duffy's President, with Charlotte Greenwood in "She Couldn't Say No," still doing very well and maintaining \$7,000 at stock prices. Alcazar went "The Boomers," first week, just fair. Got \$5,000.

Second week of "Hunting Tigers in India," roadshow film at Columbia, slipped to \$6,000, considered good for this attraction. Green Street theatre, with 12th week of "The Flat Tire," picked up a little. Claimed \$1,500.

Two-Way Stock

Los Angeles, Dec. 10. When Ruth Renick organized her stock company she meant it. Most of the actors bought blocks of stock.

Salary pay-off for cast and house staff is also partly stock.

MONOTONOUS BOSTON

Last Week Like Week Before, But Not So Crowded

Boston, Dec. 10. Last week just like the previous one in legit standings, with "Whoopie" and "Journey's End" cleaning up the town and none of the other attractions doing worthwhile business. State income taxes due this week and Christmas is coming.

Last Week's Estimates

"Whoopie," Colonial (3d week). Cantor show off about \$1,000 from the week before, with \$39,000.

"Woof Woof," Majestic (3d week). \$13,000 last week, about \$3,000 less than previous week.

"The Duchess of Chicago," Shubert (3d week). Grossed \$16,000 last week; down \$1,000.

"Journey's End," Plymouth (6th week). Better than \$19,000.

"Meteor," Hollis (2d week). In first week theatre Guild attraction grossed \$15,000.

"Waterloo Bridge" did \$10,000 in final week at the Tremont.

YANKEE FLOP AT \$2.50 ENDS MINN. FOR ROAD

Minneapolis, Dec. 10. Despite praise from the critics and newspaper exploitation urging attendance, "A Connecticut Yankee" did poorly at the Metropolitan. Scale \$2.50 top, but even at that low level the public wouldn't buy. Gross estimated around \$11,000.

Following on the heels of the extremely low trade attracted at the same house the preceding week by "Blossom Time," the experience of "A Connecticut Yankee" is expected to sound the death knell for further road attractions in Minneapolis this season. There have been a flock of cancellations—many of them, including "After Dark," due to the closings of the shows before they could reach here.

"Porgy" plays a return engagement at the Lyceum and the Theatre Guild Repertory company is due next month.

The Shubert (Bainbridge dramatic stock) now practically has the flesh and blood spoken drama field to itself.

Last week the dramatic stock company did the musical comedy "Sally" and with night prices tilted to \$1.25 it grossed around \$6,000, a small profit, but less than the house did a few weeks ago at \$1 top with "No, No, Nanette."

Stock burlesque at the Palace, after a good start, is sinking fast and may not survive much longer. Last week's gross was around \$4,000.

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying grosses and 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 (opposite).

Admission tax applies on tickets over \$3

"Berkeley Square," Lyceum (8th week) (C-957-\$4.40). Pre-holiday slump indicated by many grosses last week, but not for this show; capacity surprise; over \$19,000 again.

"Bird in Hand," Barrymore (37th week) (CD-1,099-\$3.85). Still making money and indefinite; \$10,000.

"Bitter Sweet," Ziegfeld (6th week) (M-1,622-\$6.50). Another English attraction, biggest money draw yet brought in, off last week, but none higher at \$48,000.

"Broken Dishes," Ritz (6th week) (C-945-\$3). Hooked up to make money at moderate grosses; \$9,000, plenty both ways.

"Candle Light," Empire (11th week) (CD-1,000-\$3.85). Reported closing, but now intends sticking through month; \$10,000 last week.

"Family Affairs," Maxine Elliott's (1st week) (C-924-\$3.85). Presented by L. Lawrence Weber and Arthur Hays Sulzberger; \$10,000.

"Follow Thru," Chanin's 46th St. (49th week) (M-1,413-\$5.50). Another week to go, then road; musical smash of last season run almost solid year; "Top Speed" follows.

"Fifty Million Frenchmen," Lyric (3rd week) (M-1,406-\$6.50). New musical hit; first full week's gross quoted over \$44,000; lower floor especially strong.

"Gambling," Fulton (16th week) (CD-913-\$3.85). Cohan's dramatic hit should last through winter; money maker from start; slipped to \$19,000 last week.

"Headquarters," Forrest (2nd week) (CD-1,150-\$3). Opened mid-week; light trade indicates doubtful chances.

"Heads Up," Alvin (5th week) (M-1,357-\$5.50). Aarons and Freedley's hit, was money maker in their latest musical; bettered \$33,000 again.

"Hot Chocolates," Hudson (26th week) (R-1,094-\$3). Final week; goes on tour, starting in Boston; "Broken Windows" Christmas week.

"Houseparty," Waldorf (14th week) (D-1,101-\$3). Sticking under unusual managerial conditions and probably remain in through holiday time; under \$5,000.

"How's Your Health," Vanderbilt (3rd week) (C-771-\$3.85). Better performance now than at opening; trade disappointing; \$5,000 to \$6,000.

"Diana," Longacre (1st week) (C-1,040-\$3). Presented by L. Lawrence Weber; first called "Isadora" by Irving Kaysa.

"It Never Rains," Republic (4th week) (C-901-\$3). One week more; under \$4,000 and from cut rates; house will get "Seven" during Christmas week.

"Jenny," Booth (10th week) (CD-946-\$4.40). Slipped to \$10,000, low to date; will go into January, business deciding further stay.

"Journey's End," Miller's (39th week) (D-946-\$4.40). Off last week when long run shows principally affected; got \$14,000, as against over \$15,000 previous week.

"June Moon," Broadhurst (10th week) (C-1,118-\$3.85). Leading non-musical in point of gross since opening; each off last week, but still big at \$25,000.

"Ladies of the Jury," Erlanger (8th week) (C-1,520-\$3). Skidded to \$10,000; will lay off next week, resulting loss \$23,000.

"Let Us Be Gay," Little (43rd week) (C-530-\$4.40). Final week; excellent run; \$5,000 lately.

"Many Waters," Times Square (12th week) (CD-1,057-\$3.85). \$8,500; stayed open about 6, when "Strike Up the Band" in.

"Mendel, Inc.," Harris (3rd week) (C-1,051-\$3.85). Second week not so hot, though everything else so good; may slip \$15,000, which should be topped for profit.

"Primer for Lovers," closed Saturday; three weeks; raw show, too early, maybe \$6,000.

"Rope's End," Eltinge (13th week) (D-1,118-\$3). Final week; moved from Eltinge Monday after having moved from Masque.

"Salt Water," John Golden (3rd week) (C-900-\$3). Moderate, under expectations; paced about \$8,000, but will probably continue for time.

"Scandal," Apollo (13th week) (R-1,168-\$6.50). Slipped considerably; approximated \$31,000; lowest for this revue.

"Sons of Guns," Imperial (3d week) (M-1,400-\$6.50). Broadway's new musical contender for leadership; better than \$48,000, which tied "Bitter Sweet"; standees throughout show; "Whirlpool" nearly all other shows; "Whirlpool" slipping.

"Sketch Book," 44th St. (24th week) (R-1,385-\$6.50). Eased downward, like other runs shows; around \$28,000; previous week \$36,000, indicating general decline.

"Street Scene," Playhouse (49th week) (C-879-\$3.85). Keeping pace with "Journey's End," this hold-over got about \$14,000.

"Strictly Dishonorable," Avon (18th week) (C-830-\$3.85). Advance sale so strong smash not affected with comparative moderate capacity a factor; over \$19,500.

"Subway Express," Liberty (12th week) (D-1,202-\$3). Expected to last into January; continues fair, with probable profit; \$10,000 estimated.

"Sweet Adeline," Hammerstein's (15th week) (M-1,265-\$6.50). Pace of "Sweet Adeline" to others; around \$35,000.

"The Amorous Antio," Masque. Taken off Saturday; one week.

"The Criminal Code," National (11th week) (C-1,000-\$4.40). Going to go, permitting drama to get holiday trade; about \$10,000.

"The Game of Love and Death," closed Saturday; two weeks.

"The Humbug," Ambassador. Taken off Saturday; two weeks.

"The New Moon," Casino (65th week) (O-1,477-\$5.50). Final week; last season's opera smash going on tour after great run; reasonably around \$20,000; house probably dark.

"The Silver Swan," Beck (3d week) (O-1,188-\$3.85). Not what it should be after good notices; not \$10,000.

"The Street Singer," Shubert (13th week) (M-1,395-\$5.50). While not among musical leaders, has drawn substantial business and may go to spring; about \$22,000.

"Top of the Hill," Eltinge. Taken off Saturday; two weeks.

"Vencer," 48th St. Closed Saturday; four weeks; favorable notices failed to count.

"Whirlpool," Biltmore. Disappeared; three days—last week.

"Wise Child," Belasco (19th week) (C-1,050-\$3.85). One of very few exceptions; continues with little deviation; demand excellent, and last week \$23,000.

"Wonderful Night," Majestic (7th week) (O-1,776-\$5.50). Better than expected, but not exceptional; estimated under \$26,000.

"Young Sinners," 44th St. (3d week) (CD-893-\$3). Claimed improving; notices and type liable to put this one over; \$12,000 claimed.

"Your Uncle Dudley," Cort (4th week) (CD-1,000-\$4.40). Little change again around \$7,000; will stay through holidays and maybe later.

Special Attractions—Little Theatres "Sherlock Holmes," New Amsterdam; revival doing so well and after three weeks after this added; second week \$27,000 in seven performances.

"Michael and Mary," Hopkins. Milne play opened Tuesday.

"The Novice and the Duke," Assembly; modern version of "Measure for Measure"; opened Monday.

"Winter Bound," Barrick; final week.

"The Merry Widow," Johnson's; revival; "Babes in Toyland" next.

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NEW YORK CITY

Pittsburgh No Future

Pittsburgh, Dec. 10.

With Alvin dark for first time this season, Nixon had legit trade to itself. "The New Moon," Casino's fourth play of subscription series, "Pygmalion," did around \$21,000. Window sale better than on previous Guild visits, but subscriptions still the life-saver. Another week of Shaw current, "Major Barbara." Trade at Pitt, stock, picked up under impetus of play written by local playwright. Sharp Players staged "The Leper," written 15 years ago by George Seibel, drama critical for the Sun-Telegraph. With inexpensive payroll and mostly plays with single set, stock here showing a small profit.

Both legit houses dark week before Xmas, Alvin to reopen with Ethel Barrymore in "The Sign of the Cross" and Nixon with Earl Carroll's "Vanities." Bookings after that few and far between and season as a whole looks like an in-and-out.

Personal Managers, THE BLANCHARDS

Some day some producer is going to stage a revue here along American production lines, with everything new—songs, ideas, novelties, etc.—and clean up. Even a fancy scale (only 80 francs, or \$3.20, but

fancy for Parlo) for a musical production doesn't excuse the show. Mistinguet has nothing new or novel. As a general thing, the Casino and the Polles Bergere revues have managed to offer some novelty that American impresarios would deem sufficiently worthy to buy—if they could not cop. But aside from one set, a roof-top panorama of Broadway, showing the chorus walking from roof to roof in the "Broadway Melody" number, there's nothing worthy.

The people are so-so. Alime-Simon Garat, Henri Garat and Dandy are the native funsters. Earl Leslie (American), long Mistinguet's partner, is billed second to the star, but does his little bit in average manner.

The Rocky Twins, Danish male set of twins, are gorgeous to behold, but just hoofers. The stunning pair of Danes might show up better if properly presented.

Pizella is a familiar local fav as a juv. Mona Lee, dance specialist; Ladd and Olive, okay adagio team; Eltzoff troupe, peculiar type of Russian dancing family, not suitable for anywhere but on the Continent or in a vodka cabaret; and the juvenile Guett Bros. complete those who should be mentioned.

No juvenile laws here, hence the vogue to use kidlet troupers. One of the Guett youngsters, still of lower grammar school age, does a funny but unannounced take-off of Hal Sherman. One of the Jackson Girls' numbers is very Russellmarkertish with the hand-and-leg drills; one of Ann Suter's comedy numbers from the previous Casino revues is done in French by Garat; an old Berlin "home" song in English is done (for no reason at all) by Mistinguet; and one of Ahearn's boys reminds of Bill Robinson's stair-dance.

Dufrenne and Varna inaugurated their star, Mistinguet, into the Casino de Parlo, now under their own direction, for a consideration of 10,000,000 francs, recently taken over from Leon Volterra. Francois Andree, the gambling casino potentate, is said to be the biggest angel of the Casino de Parlo, and, in a syndicate of 14 representative Frenchmen, is also behind the new show.

Production costs 3,000,000 francs, and looks like the \$20,000 it represents easily. Not worth four bits as an entertainment, however. *Ahel.*

BLIND WINDOW

Baltimore, Dec. 6.

"Blind Window," a play in three acts by Elmer Brown, Ensemble by B. Harrison Orlov. Featuring Beth Merrill. Settings by Joseph Wickes. Staged by David Belasco, and presented by Mr. Belasco at Ford's theatre, Baltimore, December 6.

Maria Leviton.....	Beth Merrill
John Kurson.....	Clarke Gabel
Gamarsky.....	Leonid Snegoff
Chaplain of the Prison.....	Hallwell Hobbes
Balters.....	Bernard McEwen
Fred Zanten.....	Conrad Cantzen
Gabriell.....	Antonio Salzano
Brannen.....	David Leonard
Gompert.....	Leo Hoyt
Fedotin.....	Drewster
Stevall.....	Thomas M. Reynolds
Adrian.....	Fred Clamplitt
Tibold.....	Joseph Kennedy
Turner.....	John Irwin
Stavill.....	Perceval Woodley
Nendakov.....	Philip Bishop
Director.....	Anthony Knilling
Commissioner.....	Clyde Fillmore
Lawyer.....	Elmer Grandin
Doctor.....	Bernard McEwen
Prosecutor.....	David Leonard
Prison Guards.....	Elmer Grandin

Fredrik.....	Arthur Donaldson
Anton.....	Ali Lina Yousif
Stefan.....	Kent Smith
Michel.....	Schuyler McGuffen
Gabor.....	Harry Gordon

This lavish Belasco production from the Hungarian reveals the old hokum bucket filled to the brim with allusions to dear old mothers, off-stage eavesdroppers, candlelit chapels, a squad of long-termers reciting the Lord's Prayer, tender mentions of approaching motherhood, an eleventh hour staving off of the executioner's hand just as the rose borders tin the back drop with dawn.

"Blind Window" is a melo of prison life somewhere in post-war Europe. Maria Leviton, one of those good little bad girls, goes for a ride with a gang of "Reds," and, inspired by a Marxian harangue and vin rouge in a cellar lyceum, she attempts to assassinate the President. As a result she is condemned and sent to the death house.

While she's waiting for the end a "habitué" with a swagger that recalls Lillem ducks prison chapel and, armed with a cribbed can-opener or something, starts carving his way through the masonry. He takes the wrong direction, however, and tunnels right smack into Maria's cell. Then comes love, an awakening and more sentimental hoke.

Beth Merrill is the true star of the piece, and runs the gamut from Kiki to Pollyanna, with an Ophellian touch thrown in. A painstaking production of a play of no great importance. *Tall.*

SAP FROM SYRACUSE

Atlantic City, Dec. 10.

"The Sap from Syracuse" stopped off at the Apollo last night to provide mild entertainment. Play is by Jack O'Donnell and John Wray, based on O'Donnell's prize-winning short story of last year.

The authors dig deep into the old theatrical trick bag for a good bit of material, but the wise-cracking dialog carries laughter enough to give the piece a chance, providing a few of the more serious moments are reduced to even less than the play now contains.

The Sap is just a big paluka driver of the Onondaga hotel bus; before that he was an engineer on the old barge canal. None of the boys take him seriously, although all agree he has a heart of gold. An aunt leaves him a "Michigan" bankroll of \$18,000, and the Sap, bearing the handle of Littleton Looney, decides on a trip to Europe, where he hopes for a few of the "breaks" he never got at home.

The boys give him a farewell dinner, even to presenting him with the bill, and add to the fun by wiring the commander of the "Leviathan" that Looney rates special attention.

THEATRICAL RELIGION

Phoenix, Ariz., Dec. 10.

New First Baptist church seats its congregation in theatre chairs. Pulpit is a modern stage, with complete lighting effects and a disappearing screen for pictures.

since he's a pal of Al Smith, Frank Roosevelt and Jimmy Walker.

Aboard the ship the Sap meets a gold digger, who induces him to accept her as his private secretary, a real countess, owner of a few Bolivian mines, and a big American business man.

The Sap manages to turn all jokes of his pals to some good use for himself.

Hugh O'Connell as Looney deserves most of the credit for what interest "The Sap" holds. His work is striking. Ruth Donnelly has some of the fattest lines. Elsa Ersi as the Countess acts as nicely as she looks, and she's a very handsome young woman.

A little livelier first scene and better curtains in each act would do much to help this play of Robert V. Newman and Arnold Johnson's. *Weintraub.*

PARIS PLAYS

(Continued from page 3)

divorce, becomes a vaudeville star, while her ex-husband remarries. His wife dies soon and he still loves the first mate. He visits the theatre during a performance hoping for a reconciliation, but finds that his former wife is in love with a gigolo and is addicted to drugs. He attempts to save her, but she commits suicide when she learns that her boy friend really loves an English chorus girl.

Back stage locale represents that of a provincial music hall and is not very convincing. Germaine Rouer, torch singer from vaudeville, plays the heroine with much vehemence; Gaston Severin is poor as the husband, while Damia Role, in the character of a cynical actress, introduces morbid songs.

Several of the reviewers protested when the collector demanded the guests' tax usually paid by the manager, but neglected here by Marcel Paston. Some of them with-

drew and never mentioned the piece, which was a break (maybe intentional) for Mere whose literary position may have persuaded some of the journalists to pass up the silly play.

Americans' Premiere

Carol Saxe and her American players opened their season successfully at the Femina with "The Torch Bearers." Jessie Ralph did particularly well in the role of a Little theatre directress. In for six weeks and the house in figuring on additional time.

Triangle Study

"Durand" is another new one, favorably presented late last week. It is a character study with slender plot. Jeweler and his wife have been married ten years and are contented in mutual confidence and candor.

Husband grows weary of monotony of family life and starts an expensive affair with a demi-mondaine. The faithful wife shuts her eyes to the obvious scandal, waiting patiently until the husband is cured of his brief infatuation, whereupon the couple return to their original state of contentment.

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Pop Music Sales Off in Nov.,

But Discs Held Up Very Well;

Witmark's Again Leads, Nos. 1-2

New York, Dec. 10. Though Chicago and Los Angeles report sheet music sales for November were below par, attributed to the usual pre-holiday drop, the New York territory appears to have been harder hit than the other two.

New York jobbers say sales during November were plain bad. They agree that there is usually a "pre-holiday slump," but not as much of a slide in sales as they witnessed last month. Some still claim the depression general with the break in the stock market lingering on.

The rating for a place among the six best sellers was contested by the many new hits which swiftly climbed upward and offered sales opposition to the previous month's best sellers. Songs forced to resign rating among the best six to new tunes which have found their way to the top. "Singin' in the Rain" (Witmark's) and "Love" (Witmark's) and "Pagan Love Song." The latter, though out of the ratings, is not far behind Witmark's "Am I Blue," which tumbled from second place to sixth.

Witmark's "Tip Toe Through Tulips" from "Gold Diggers" is tenaciously holding on to first place, where it was listed last month. Witmark's other number from the same production, "Painting the Clouds with Sunshine," climbed from fourth to second and is now closely contesting its brother hit for the ace spot.

Runners Up

Robbin's "Singin' in the Rain" is in the same place as the month before, and a consistent seller. De Sylva, Brown and Henderson's "If I Had a Talking Picture of You" from "Sunny Side Up," suddenly sprang and at the close of November had fourth place. A pop tune, "Love Me" (Fet's), previously published on the Continent, caught the fancy over here and rates fifth.

Of the numbers with promise of placing this or next month starting in on all fours are De Sylva's "Little by Little" from "Sunny Side Up" and Berlin's "Love" plugged in the Swenson talker "Trespasser." Other songs hovering around the position of sixth are Robbins' "Pagan Love Song," Harms' "Lovable and Sweet" and "Sleepy Valley," and Witmark's "Song of the Nile."

One pop melody has come out of the west, where it has been rated among the hit tunes, and looks in for an eastern rep. It is Jenkins' "Piccolo Pete." At the close of November, listed among the best 10. It bids fair to climb higher this month.

Cut Prices

During November the New York publishers realized that the current prices for sheet music were not doing the sales any good and the majority of the big houses cut. This should help to boost the sales in the future, but as yet the clipped price is too recent to give a line. This month, December, may not be a fair test, due to the holidays. January should tell the price story.

Contrary to the sheet music situation, the recording companies report November decidedly improved over October. Some disc companies report it better than that of the corresponding time of last year, while the others report it on an equal standing. Disc sales bid fair to do much better during December and January, due to the holidays and increased demand for phonographs as presents.

The changes among the listings of the six best in the field of records are numerous. "Tip Toe" and "Painting the Clouds" are among the best sellers of both Brunswick and Victor, as they were in October. Recording companies on the whole report that the principal demand appears to be the hit tunes from hit talks.

On West Coast

Los Angeles, Dec. 8. A slash on wholesale prices of sheet music has not improved the western retail field for volume of sales over that reported for the record low month in October, but has given the retailers a larger margin to offset a dull season that is not unusual at this time. Jobbers look upon the present dullness as something to expect around the holidays. Instead of loading up on new stock, they are retrenching and making inventory previous to a

rush of business that always arrives after the holidays.

This, of course, does not satisfy the song pluggers, who are working harder than ever before, with a total of 50 plug members, fighting for the envious position of the best six. The large rate of sales that has existed for the top numbers of October was cut considerably during November, with more than 20 good numbers gradually working to the front on their merit.

Witmark's continues to dominate with "Tulips" and "Painting the Clouds," yet losing a third spot in the same class by a diminishing demand for "Song of the Nile."

This spot, along with No. 4, was taken over by De Sylva, Brown & Henderson's two hit numbers from Fox's "Sunny Side Up." "Love" is another number that has shot up during the past month, culminating from the run of Gloria Swanson's picture, "Trespasser," while "Lonely Troubadour" holds sixth in sales despite heavy competition.

Distributors in mechanics report a fair turnover of disks for November, with a pronounced indication of increased business toward the end of the month. This, they claim, will continue until after the holidays.

Middle West

Chicago, Dec. 8. Sheet music sales continue weak, but disks gained strength in November. Picture runs gave the sheets what boosts they got. "Gold Diggers" held "Tiptoes" and "Painting the Clouds" at the top, and "Singin' in the Rain," from "Hollywood Revue," leaped to third as compared with October. "Tiptoes" made a nice gallop, going from fourth place to first.

Among the disks, "Piccolo Pete," released first by Victor in August, is still going strong, though pushed out of first place to second. Fifth on the Brunswick list last month, it has dropped from the first six but appears instead in the Columbia column.

Columbia's best is the October release of a Big Ten college melody played by Guy Lombardo's Royal Canadians. This record jumped from fourth to the top. Brunswick was aided by theme songs and led off with "Tiptoes" and "Singin' in the Rain." Picture melodies also did their share of boosting for Columbia, but not for Victor. Only theme song among V's first six is "Tiptoes," backed by "Gotta Great Big Date" and released especially for this territory with Coon-Sanders and Jean Goldkette recordings.

A new theme song on the Columbia list is "Love," which was boosted in the wake of "Trespasser." "Singin' in the Rain" hoisted from sixth to third.

Among the populars, "Through" showed the most strength. Recorded by Ted Lewis, it is second on the Col list, and played by Roger Wolfe Kahn, a stranger to Chicago disk collectors, is third on the Brunswick list.

"Am I Blue," which had the best circulation in the mid-west territory October, was not among the best six of any in November. "Ain't Misbehavin'" also disappeared.

"Love Me," recorded by Paul Whiteman, drifted from second on the Col list to the also rans, but on the Victor list, recorded by Shilkret, heads them all.

Airs from "Sunny Side Up" are being plugged in the territory and sales are expected to show strength this month.

It All Depends On Gene; Al Dubin's Contract Jam

Hollywood, Dec. 10. Al Dubin, teamed with Joe Burke as a Witmark songwriter on the Warner lot, may have to return to New York and \$100 a week unless Gene Austin turns philanthropist. Dubin is now New York bound to ask Austin to be reasonable about a five years' contract. A year's permission to bask in Hollywood was given Dubin by Austin who now insists that the tunesmith return and fulfill his obligations.

MONTHLY MUSIC SURVEY

For November

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING NOVEMBER BY THE LEADING MUSIC JOBBERS AND DISK DISTRIBUTORS IN THE TERRITORIES DESIGNATED

Six Best Sellers in Sheet Music as Gathered from Collective Sales Reports of the Leading Jobbers at Points

	NEW YORK	CHICAGO	LOS ANGELES
No. 1—SONG	"Tip Toe Through" ("Gold Diggers")	"Tip Toe Through" ("Gold Diggers")	"Tip Toe Through" ("Gold Diggers")
No. 2—SONG	"Painting the Clouds with Sunshine" ("Gold Diggers")	"Singin' in the Rain" ("Hollywood Revue")	"Painting the Clouds" ("Gold Diggers")
No. 3—SONG	"Singin' in the Rain" ("Hollywood Revue")	"Painting the Clouds" ("Gold Diggers")	"If I Had a Talking Picture" ("Sunny Side Up")
No. 4—SONG	"If I Had a Talking Picture" ("Sunny Side Up")	"Love Me" (Pop)	"Aren't We all" ("Sunny Side Up")
No. 5—SONG	"Love Me" (Pop)	"Piccolo Pete" (Pop)	"Love" ("Trespasser")
No. 6—SONG	"Am I Blue?" ("On with the Show")	"Love" ("The Trespasser")	"Lonely Troubadour" (Pop)

Three leading phonograph companies report their six best sellers in the following order. Side responsible for the major sales are only reported. Where it is impossible to determine the side responsible for the sales, both sides are mentioned:

BRUNSWICK—No. 1	"Painting the Clouds with Sunshine" (Nick Lucas)	"Tip Toe Through" (Nick Lucas)	"Tip Toe Through" (Nick Lucas)
BRUNSWICK—No. 2	"Sunny Side Up" (Earl Burnett Orch)	"Singin' in the Rain" (Earl Burnett's Orch)	"Tune In On My Heart" (Harry Owens Orch)
BRUNSWICK—No. 3	"Turn On The Heat" (Earl Burnett Orch)	"Through" (R. W. Kahn's Orch)	"If I Had a Talking Picture" (Earl Burnett Orch)
BRUNSWICK—No. 4	"Singin' in the Rain" (Earl Burnett Orch)	"All That I'm Asking Is Sympathy" (Bob Haring Orch)	"Look What You Done to Me" (Blittmore Trio)
BRUNSWICK—No. 5	"Piccolo Pete" (Six Jumping Jacks)	"Love Me" (Regent Orch)	"I'm a Dreamer" ("Turn On the Heat" (E. Burnett's Orch)
BRUNSWICK—No. 6	"I May Be Wrong" (Red Nichols' Band)	"Congratulations" (Jack Denny Orch)	"Feet Ball" ("Why Is Thanksgiving?" (Benny Rubin)
COLUMBIA—No. 1	"Lady Luck" (Ted Lewis' Band)	"Big 10 College Medley" (Guy Lombardo's Orch)	"My Little Dream Boat" ("Lady Luck" (Nick Lucas)
COLUMBIA—No. 2	"I'm a Dreamer" (Paul Whiteman's Orch)	"Through" (Ted Lewis' Orch)	"If I Had a Talking Picture" (Paul Whiteman's Orch)
COLUMBIA—No. 3	"A Little Kiss Each Morning" (Guy Lombardo Orch)	"Singin' in the Rain" (Ukelele Ike)	"Lonely Troubadour" ("Through" (Ted Lewis' Band)
COLUMBIA—No. 4	"What Wouldn't I Do for That Man" (Ruth Etting)	"Lady Luck" (Ted Lewis' Orch)	"Waiting at the End of the Road" (Paul Whiteman's Orch)
COLUMBIA—No. 5	"Same Old Moon" (Will Osborne Orch)	"Love" (Ben Selvin Orch)	"With You, With Me" (Merle Johnson Couriers)
COLUMBIA—No. 6	"My Love Parade" (Col. Photo Players)	"Piccolo Pete" (Harry Reser Orch)	"From Now On" (Knickerbockers)
VICTOR—No. 1	"Tip Toe Through" ("Painting the Clouds" (Johnny Marvin)	"Love Me" (Shilkret Orch)	"Lonely Troubadour" (Rudy Vallee)
VICTOR—No. 2	"Painting the Clouds" (Goldkette's Orch)	"Piccolo Pete" (Ted Weems' Orch)	"Tip Toe Through" (Goldkette's Orch)
VICTOR—No. 3	"You Want Lovin'" ("Lonely Troubadour" (Rudy Vallee Orch)	"Satisfied" (Henry Busse Orch)	"Return of the Gay Gabel" (Frank Crummit Orch)
VICTOR—No. 4	"Sunny Side Up" (Johnny Hamp's Orch)	"Old Italian Love Song" (Goldkette Orch)	"If I Had a Talking Picture" (Johnny Hamp's Orch)
VICTOR—No. 5	"How Am I to Know?" (Gene Austin)	"Gotta Great Big Date" (Coon-Sanders Orch)	"Tip Toe Through" ("Painting the Clouds" (Johnny Hamp's Orch)
VICTOR—No. 6	"Satisfied" (Henry Busse Orch)	"Tip Toe Through" (Goldkette Orch)	"Look What You've Done to Me" ("Doing the Boom-Boom" (Leo Reisman)

Below are the three best sellers in sheet music for the entire country, as reported by the official record of sales from the home office of the publishers herewith listed. Publishers are listed in alphabetical order, not according to position their numbers hold in the present market.

PUBLISHER	No. 1. SONG	No. 2. SONG	No. 3. SONG
Agar, Yellen & B.	"I May Be Wrong" (Prod-Pop)	"If I Had My Way" ("Flying Fool")	"This Is Heaven" ("This Is Heaven")
De Sylva, Brown & H.	"If I Had a Talking Picture" ("Sunny Side Up")	"I'm a Dreamer" ("Sunny Side Up")	"Look What You Done to Me" ("Why Leave Home")
Donaldson, Douglas & G.	"Through" (Pop)	"Can't You Understand?" (Pop)	"There Must Be Somebody Waiting for Me" (Glorifying American Girl)
Leo Feist	"Love Me" (Pop)	"You're Always in My Arms" ("Rio Rita")	"Satisfied" (Pop)
Green & Stept	"Congratulations" (Pop)	"Unanimous" (Pop)	"Do Do Something" ("Syncope")
T. B. Harms	"Sleepy Valley" ("Rainbow Man")	"Meanin' Low" ("Little Show" Prod)	"Sweetest Than Sweet" ("Sweetie")
Jack Mills	"Ain't Misbehavin'" ("Hot Chocolates" Prod)	"Mistakes" (Pop)	"Missouri Moon" (Pop)
Joe Morris	"All That I'm Asking Is Sympathy" (Pop)	"Georgia Pines" (Pop)	"Sweetheart" (Pop)
G. & A. Piantadosi	"Deep in the Arms of Love" (Pop)	"Hello Baby" ("Forward Pass")	"I Gotta Have You" ("Forward Pass")
Remick's	"Close My Eyes to Rest of the World" (Pop)	"If I Can't Have You" ("Footlights and Fools")	"Gypsy Dream Rose" (Pop)
Robbins	"Singin' in the Rain" ("Hollywood Revue")	"How Am I to Know?" ("Dynamite")	"Just You, Just Me" ("Marianne")
Santly Bros.	"Lonely Troubadour" (Pop)	"My Fate Is in Your Hands" (Pop)	"Miss You" (Pop)
Shapiro-Bernstein	"He's So Unusual" ("Sweetie")	"I'll Still Go on Wanting You" ("Song of Love")	"Every Day Away from You" (Pop)
Sherman-Clay	"I'm in Love with You" ("Great Gatsby")	"Wedding of the Painted Doll" ("B'way Melody")	"Web of Love" ("Great Gatsby")
Spier & Coslow	"True Blue Lou" ("Dance of Life")	"You Want Lovin'" (Pop)	"Lonesome Road" ("Show Boat")
Witmark & Sons	"Tip Toe Through" ("Gold Diggers")	"Painting the Clouds" ("Gold Diggers")	"Song of the Nile" ("Drug")

Feist and Fischer Guaranteed Average Profit by Radio Music

Radio Pictures, through Radio's newest subsidiary, Radio Music Corp., is guaranteeing Leo Feist's and Walter Fischer, the two music publishers now controlled by the holding company, the annual profit each firm averaged for the past five years according to its books. Under the agreement Feist will first take all of the profit it earns yearly, while of Radio Music, up to the agreed upon average. After that amount Feist will equally divide any other profit with the holding company. It will operate similarly for Fischer's.

Radio Music has been duly incorporated with a capital of over \$6,000,000. Radio Pictures or one of the R. C. A. subs, has contributed \$1,000,000 in cash; it is said, as the working capital for Radio Pictures, but neither of the two publishing firms receives other than Radio Music common stock to represent their interest. What that amount of stock may be is not announced. It is said that Feist's got between \$3,000,000 and \$4,000,000 of Radio Music stock and Fischer about half that amount.

Individual Operation

Each publishing house continues under its present direction and organization, with the holding company, of which E. C. Mills is president, having no hand or voice in the individual firm's operation. Mills who promoted the Radio-music deal, is presumed to represent the Radio interests.

Included on the Radio end with subsidiaries of benefit to Feist's in music publishing are Radio Pictures, R. C. A. Photophone, also a picture producer, and National Broadcasting Company, besides the Victor, another Radio sub. The latter may also prove of some advantage to the Fischer firm. Fischer is a "standard" music publisher, not dealing with popular music.

In a press announcement sent out on the Radio Music formation the statement was made it is the intention of the new corporation to

get away from the popular music business. "The public is tired of jazz" the announcement stated. This was immediately recognized by the trade as a boner without judgment, since Feist's is among the foremost of all the world's popular music publishers. The combine really formed some weeks ago as reported. All of the publicity or announcements will come out of the holding company's office, it is stated, but announcement was withheld.

In the Radio family group, besides those mentioned are the Keith and Orpheum theatres under the direction of R. B. Harms, besides the Warners as a screen aide, is publishing for Paramount under a term agreement, as Famous Players-Harms. Robbins is the music publisher for Metro-Goldwyn-Mayer (Loew's). Fox has started its own music concern, Red Star Music Co., and the indie talker makers have various music connections, none under stipulated agreements.

Mills Burning

Crediting "Variety" with all but establishing the music protective association which kept him in a job for years, E. G. Mills, head of Radio's music interests with its Feist-Fischer take-over, not only refused to amplify the details of a formal statement, but said: "If the 'Variety' building was burning and I was near a fire box, I'd stand there until it had reached the ground."

Mills boasted of being in a position to explode a poisoned spleen against "Variety" among newcomers to the show industry, probably referring to his recent Radio association. He challenged "Variety" to get anyone to talk on the Feist-Fischer subject, and in the same breath accused the paper of publishing "nothing but rumors and 'never attempting to check them up'."

What the trouble was all about (Continued on page 74)

Inside Stuff—Music

Paris Claims

Funny claims over in Paris. One nut is trading on the allegation he created the song "Ramona," alleging, but not suing for his rights, that the international song hit was swiped from him.

On top of America's and the world's tribute to Thomas Edison, not only for his electric lamp, but as the daddy of the phonograph, comes the dedication of a tablet, De Martinville, a Frenchman, which in turn brings to light that Charles Cass, among many other claimants to the honor, antedated both by several months with his paleophone.

Long-Lived Pop

"Nobody's Sweetheart," used in Radio's "Vagabond Lover," was published by Jack Mills nine years ago and has been getting a fairly steady play. Due to publicity from the film, number is being re-recorded.

Won't Publish His Own

Al Plantadosi, music writer and publisher, who did the six songs in "Talk of Hollywood" (Sono-Art) has turned down an offer to publish the numbers, shifting this to Joe Davis. Plantadosi claims the songs were not properly handled in the picture, and that he is not interested in publishing them.

Music Director Finds Out

Head of all orchestras for a picture house chain has learned how to crack through on personal exploitation. Now on a tour of his circuit, he always mails his pictures, a story, and his lengthy itinerary to the house manager in the next town.

Publishers Without Film Affiliations

The point has been reached in the popular music trades where the first line publishing houses without picture affiliations must be doing quite some worrying. While another publisher or so may be added here or there to the present talker-music groups, none is at present reported and that outlook is uncertain.

The non-affiliated publishers at present can only look to the indie talker film, with the indie makers choosing the songs for each of their musical talkers without being tied to any firm or writers.

It has not been as yet announced how the Fox Red Star concern will procure its song, whether all from its own writers, when thoroughly organized, or also from the open music market. No survey seems to have been made by the outside publishers as to whether the indie product is sufficient to support the indie music publishers, or whether just now the indie music firms are equipped to supply any demand made upon them by the indie talker men.

Warners Cold on Deals

While admitting that Warner Bros. are on the lookout for anything good in the music publishing business to add to their present holdings and that they are still interested in acquiring G. Schirmer & Sons, with whom negotiations were opened, an official familiar with the music operations of Warners declared no deals are warm at present.

Singing For A Break

Example of how visiting vaude acts play up to picture producers in Los Angeles was demonstrated at the Orpheum during its farewell week of big-time vaude when Harry Rapf, producer of "The Hollywood Revue," attended one of the performances. Of the seven acts on the bill, five played or chanted "Singing in the Rain." Acts that didn't go in for the number were acrobats and trained dogs.

Open Mike Dispute

Hollywood, Dec. 10.

Opera singer in a Coast cafe began to sing an aria over the mike. Announcer became panic stricken and began to announce that the number could not be broadcast as it was restricted by the Authors and Composers' Society.

He kept up incidental talk and was joined by another man who stated it was not the Authors' Society but the New York Music Publishers' Association which prohibited the singing.

Men argued back and forth before the open mike with the singer, meanwhile, distinctly carrying on.

AM. COMPOSERS' FOREIGN FEE AGREEMENT

Effective after Jan. 1, all published works of American origin will be subject to license fees in England and Canada. American Society of Authors and Composers, after years of trying, has succeeded in negotiating agreements with both the British and Canadian Performing Rights Societies, protecting American copyrights. Agreement is for three years.

The British society, while active for years, has never paid revenue on American works, while the Canadian organization until now had not been functioning at all. Under the present agreement with the latter outfit, three officers of the American society (Gene Buck, president, and J. C. Rosenthal, vice-president) become members of its board of directors with full power to act on all matters pertinent to the society. Movement is considered of signal importance to authors and composers on this side.

Theatre Organ Clubs

Boris Morros, music head of Public, returned to New York Saturday, cutting short his tour of Public houses to check up on music, musicians, organists, etc.

Morros was out only two weeks, but in that time, he reported to headquarters, found that the work being done by organ clubs, such as the Texas theatre, San Antonio, should be encouraged over the entire chain where organists are used.

Organ clubs are regular morning features, with talent developed among children from four to 15 years, who sing and dance to pictures. Morros may continue his theatre tour later.

New Coast Publisher

San Francisco, Dec. 10.

Concord Piano Co. here has gone into the music publishing business. Changed its name to Concord Publishing Co.

POP OPENINGS

Success of the Hollywood Restaurant (non-couvert) is reason for opening of one club last week and of another opening tomorrow (Thursday).

The Mafair, formerly the Strand Roof and previously with a \$2 cover, will be opened Thursday by Mrs. Fannie Solomon and Harry Minkoff with the largest entertainment personnel of any non-couvert club around town. Will open with 30 chorines, 12 principals and a 15-piece band.

FEW RESERVATIONS

Couvert tap at the class New York nite clubs for New Year's eve is scaled from \$10 per person up. Advance reservations coming in slowly.

M.C.A. COAST OFFICE

M. C. A. will open an office on the coast Jan. 15. J. C. Stein, president, will be in charge.

Boles' Records

John Boles, now with Universal, is going to make phonograph records for Victor independent of his picture work.

Along the Coast

By Bill Swigart

Hollywood, Dec. 10.

Songwriters who in the past begged and pleaded with acts to play their numbers or give them a chance to write special arrangements are being approached today by acts begging for special harmony arrangements or gags. Acts offer any reasonable amount for doing it, whereas in the old days the songwriter did the pining and went the limit if he thought the act would play his tunes.

Recently an Orpheum act needed some special harmony parts to fit a new cycle of songs. Act had to make an appointment and offer many concessions before the composer would consent to bother.

Independence

Talkers have not only made the tuneless independent of the stage but also within the studios where they are employed as staff writers. They have much to say in regard to the manner in which their numbers should be spotted in the picture, and in many cases dictate the type of artists best suited to interpret certain numbers.

Freak Numbers

Since "Picolo Pete" established itself as a sensational novelty number over night, two other freaks have established themselves with equally instantaneous success, namely, the new English tune of "Ever So Goosey," published by Campbell-Connelly of London, and "Take Off Your Skin and Dance in Your Bones" by Donaldson, Douglas and Gumble.

Trade Mark Trouble

When Wolfe Gilbert and Abel Baer, left their bungalow at Fox Movietone city, they left their coat of arms plaque of a bear and wolf remain over the door. Initials W. B. were at the base of the plaque. Studio manager, making his rounds of inspection, spotted the sign and asked his subordinate why a Warner Bros. ad was permitted on a Fox building. Explanation did not prevent it from being removed and turned back to Gilbert and Baer with compliments of the Fox studio.

Doubling in Paint

Good looking composers on the Paramount lot are now acting in pictures. Newell Chase was selected to play an aviator in "Young Eagles" and Oscar Potokier picked for the heavy in "Let's Go Native." Boys would rather act than sit around waiting for assignments.

Names

Billy Hall, former Coast representative for Plantadosi, is now m. c. at the Orange Blossom cafe. Max Fisher opened his "America's Smartest Cafe" in the ritzy district of Los Angeles with a \$10 covert. Artie Melinger on the Coast for Plantadosi will appoint a West Coast representative. Sig Bosley en route to New York for a conference with Jack Robbins. Magdaon and Cleary returned from New York and joined Ned Washington in work of completing the score for "Bright Lights," which Grant Clarke and Harry Akst started for First National. Eddie Ward, pinch hitting for Harry Akst on "Bride of the Regiment," FN, with Akst suddenly called east to appear in a suit against Harry Richman. Louis Warner and Bobby Crawford due here around Dec. 20, at which time much speculation around music publishing row will come nearer to a settlement.

Night Clubs

After operating but a few weeks under terrific overhead, "Russian Bear" passed out of the night club frame, with the Hotel Christie taking it over. Now called the Christie Cafe and acts as an overflow spot

for the Montmartre, across the street. Al Gale, song and dance boy from Philadelphia, is being b'd for a night spot, "Tent Cafe," half way between the Los Angeles and Hollywood business centers. Another actor turning restaurant is Hank Mann, former screen comic, now operating a pot boiler on campus of the new University of Southern California.

Mal Hallett continues at the

Cocoanut Grove, with engagement extended to Jan. 10. Hamp and his Kentucky Serenaders follow.

CRAWFORD IN CHARGE OF MUSIC AT STUDIOS

Bobby Crawford expects to leave New York Saturday, with destination the Warner studios in Hollywood.

At the Warner office it is said Crawford now goes west to assume charge of the musical end of the Warner picture making.

The trip is reported experimental on a three or six months basis. On the coast Crawford will utilize his experience in selecting writers for suggested songs in talkers, and spot the numbers after written. The importance of both is appreciated mostly by music men and producers.

In New York Crawford has been directing his music publishing firm of DeSylva, Brown & Henderson, containing those star writers. In his absence Danny Winkler will superintend, as he did recently when Crawford was abroad.

It is said that if the experimental period is approved by Jack Warner, who suggested it, and Crawford, a permanent contract may be entered into.

Copyright Bills

Washington, Dec. 10.

Two copyright bills from the last session, pertaining to mechanical reproduction of music and to permit the United States to adhere to the Berne convention, have been introduced by Chairman Vestel of the House Patents Committee.

No changes are made in the mechanical bill, although the Berne language has been simplified.

Divisibility bill, putting into law the various rights under a copyright, and general revision of the copyright law will be introduced during the week. Mr. Vestel is hopeful of some action this session.

Opera Cast Collects for Recording Performances

Berlin, Dec. 2.

Phonograph records made during the opera, "Boheme," a year ago, without the knowledge or consent of Maria Muller, resulted in the soprano, formerly of the Metropolitan, New York, suing Electrola, German branch of Victor. Singer was referred back to the state opera company, which had given the phonograph company permission.

State opera claimed a radio clause covered the matter, but will have to pay Miss Muller and the other cast members royalties on disk sales.

Business Playboy

S. Pierce Taylor, socially prominent New Yorker, has bought a half interest in the Club Lido, Miami Beach, and will operate with Frank Caruso. Latter has part of the Club Lido in New York.

Club will have a casino attached to the dine and dance pavilion.

Bargain Xmas Gift

VARIETY

For Two (2) Years, \$15, Sent Anywhere

Nothing beats "Variety" for a steady present to show folks, friends or relatives interested in the show business at home or abroad

One Year's Subscription (Regular Price), \$10

Two Years (Special Price), \$15

HOLDS GOOD UNTIL NEW YEAR'S

Preparation for Television, With NBC Angling for Legit Supervisors

National Broadcasting Co. is reported looking for a Belasco and a Ziegfeld as supervisors of other presentation of dramatic and musical plays.

Men who have established names and reputations in the theatre business for their particular work are the type desired.

NBC is said to have approached all prominent legit musical producers and staggers with a view of gauging their reactions or entering a deal with them whereby they will devote their future staging to radio.

One producer mentioned as in line for approach or the drama and straight comedy assignment is John Golden. This report is given credence through Golden's presence on the directorate of NBC's new music publishing company, Radio Music, and his close connections with the radio organization in the past through broadcast of his shows.

None of the musical specialists approached has been mentioned by name, but the report is that all important members of that field have been included.

Whether NBC's engaging of prominent stage craftsmen is, with a view in mind of practically developing television, is not part of the report, but held likely.

In the same direction, from accounts, is the appointment last week of Reinald Werrenrath, the concert baritone, as "vocal supervisor" of the NBC. Werrenrath's counsel on radio voices will be applied similarly to that of Walter Damrosch on musical presentations by the NBC.

Werrenrath will be employed also for broadcasts, being bound exclusively to the NBC for radio work. He reserved the right to continue his concert appearances.

Reports are NBC in securing the best radio stars and not only directors, already weaned away from the legit theatre by picture producers.

German Gov't Okays 8 New High-Power Stations

Berlin, Dec. 2. To protect itself against the high-powered broadcasts of Vienna, Budapest and England, the government has authorized construction of eight giant stations to broadcast on wave lengths for cheap-priced gets.

First station to be erected will be about 10 miles from the heart of Berlin.

U. S. Tightens Rules On Broadcasting by Disks

Washington, Dec. 10. Making of disks for broadcasting purposes solely and not to be offered for sale is subject to a special ruling from the federal Radio commission.

Announcers in this case must use this exact phrase:

"This program is an electrical transcription made exclusively for broadcast purposes and not for sale."

Whole thing came about through a Columbia chain two hour program of foreign and American band recordings going out from WMAL, here, and with Deems Taylor announcing. Term "electrical transcription" was then used.

This is first amendment to the "canned music" standing rule of the commission. But in making it announcements on general disk broadcasting was tightened. Now announcer has a choice of three ways of telling it: "This is a talking-machine record." "This is a phonograph record." Or "This is a phonophone record." No more fancy announcements will go, with the order further stating that any mechanical devices used must be described in the manner in which it can be readily understood by the public and in terms generally used by that same public.

Par's Xmas Program

One of Paramount's biggest air programs will take place Dec. 21 over the usual Saturday night C. B. S. national hook-up.

It will be named "Christmas Party" and the following Par players will be included: "Skeets" Gallagher, Mary Brian, Gillis, Roth, Jack Oakie, Charles Rogers and Gary Cooper. Additional names are expected to be added to the present list.

GRAMERCY FROM PICS TO VICTOR RECORDING

Radio is abandoning elaborate plans for its Victor acquisition and giving the phonograph company full use of its Photophone studios, Gramercy, instead. An economic move.

With Gramercy as the central point for all of its New York recording, Victor will shortly close the three depots it maintains.

Photophone equipment, however, is not being removed from Gramercy. It will be retained for the use of Radio's licensees. So few of them have availed themselves of it during the past year, with the biggest company, Radio Pictures, confining its activities to the West Coast, executives feel it will prove during 1930 to be little more than an emergency proposition.

The change, virtually one revising Gramercy from a picture to a recording studio, will bring Walter Clark, Victor executive, as the new head. Frank Ormiston will also be retained as studio manager.

FILM RACKETS AIR EXPOSED

Los Angeles, Dec. 10. Los Angeles police department and the Better Business Bureau jointly will broadcast a series of lectures on rackets used to bilk the public out of money in connection with motion pictures.

Scenario writing, song writing and picture schools will be discussed in the exposes. With the influx of winter tourists this is the harvest time for racketeers.

DIFFERING TASTES

Chi Band Disliked Radio Account's Music Preferences—Walked

Chicago, Dec. 10. Wayne King, local radio band leader, walked out on the Sonatone company, for whom he had been broadcasting over KYW every Sunday evening.

Orders were received from New York headquarters of the Sonatone company that King play certain numbers requested by executives. King refused, as he felt the numbers requested were not the type he could do justice to. He had been contracted until March.

Berlin's Radio Play

Berlin, Dec. 2. "Trial of Socrates" by Hans Kayser, an original type of radio play which might interest America. It could be adapted to almost any historical event.

Trial and sentencing to death of the famous philosopher in Athens, 400 B. C., is reported as though radio existed in those days. It begins, "This is XYZ broadcast from the Acropolis." Announcer first describes the market place and the arrival of the various participants in the trial and then shifts to the courtyard with the speeches of the accuser, accused, and the judges.

Unfortunately the dialogue was left in the old classical form. It could and should have been sufficiently brought up to date.

IOWA STATIONS MERGE

Davenport, Ia., Dec. 10. Lloyd C. Thomas, Hastings, Nebr., for the past three years commercial manager for Westinghouse radio stations, is organizing a \$600,000 corporation with the Central Broadcasting Co., which will take over WOC in Davenport and WHO, Bankers' Life station in Des Moines. Central power station will be erected between the two cities. Thomas will be vice-president and general manager of the new company. Frank W. Ellis, WOC, executive vice-president in charge of operations.

Federal radio commission had ordered the stations to divide time.

Egotistic Gems

A young orchestra leader, who found fame over night, is evidently developing a case of inflated dome. He talks about himself in terms that would make a press agent blush.

"The public," he says, "was disappointed in my appearance. They had been led to expect a tall, dark Latin type, and what they found was a placid, unassuming boy with a Lindbergh exterior."

Another modest gem is: "My voice would have sex appeal if I only announced stock quotations."

RADIO HEARINGS SERIES OF 'IDEAS'

Washington, Dec. 10.

After a week of hearings that principally centered around the question of station censorship of programs and the general question of programs, Owen D. Young, chairman of the board of General Electric, upset the proceedings by declaring for a giant monopoly.

This request, in connection with Senator Couzens' proposal to put all communications under one commission and do away with the radio controlling body entirely, brought about many clashes between members of the committee.

Mr. Young wants one company owning everything, telephone, telegraph, radio, etc., and that company regulated by the government. On the program censorship phase there were plenty of clashes also. Wm. D. Terrill of the Department of Commerce urged that Congress leave the phase as is with the stations, adding that "if it gets worse, Congress will have to legislate."

Chain broadcasting, which has caused much discussion, with the commission twice voting not to place restrictions on the duplication of programs, has not yet been brought up during the present congressional hearings.

General opinion is that this will be left to stand as is until the Senate committee reaches a definite decision as to general control.

Present commission automatically expires Dec. 31.

DIALING HOLLYWOOD

New York, Dec. 10.

On the New York end the "Hollywood dial night" broadcast for "Condemned" (H. L. Hunt) is somewhat of a fizzle from the standpoint of failure to deliver big names. While Harry Richmond constantly mentions the sea of celebrities surrounding him, the lay public around the dials must have wondered who Buster West, Sammy Lee and others were.

Naturally the absence from the lineup of Ronald Colman himself was conspicuous. Colman has a disfigurement for all the exploitation and publicity he has solicited himself with the broadcast plan from the start.

Ann Harding's talk was by all odds the most gracious, and she added several cubits to her measure thereby. Louis Wolheim was next in the quality of his impression. These two were not the hurried, nervous, get-over-with actors the others were.

What perhaps is now most valuable in connection with the "Condemned" broadcast is the after effect. Costing Samuel Goldwyn less than \$5,000 there's no doubt the program vastly intrigued the public. Comment was heard the next day from odd sources: janitors, stenographers, hotel employees, etc.

Among those programmed to participate and who did not were Janet Gaynor, Charles Farrell, Buster Keaton, Betty Compson and Jack Oakie. Dolores Del Rio was the only United Artists star to turn out and Chaplin sent his unknown lead, Virginia Cherrill.

Harry Richmond talked incessantly and frequently with wit. A guess was that he was stalling most of the time. Difficulties of such a broadcast must have been staggering. A plan to broadcast outside the theatre to get the mob atmosphere, the arrivals, etc., was dropped after less than a minute.

Leatrice Joy was introduced and spoke from Hollywood, a topsy-turvy state of affairs as the actress was unquestionably in Providence, R. I., at the moment. Figure out. Land.

The Air Line

By Mark Vance

Walter Damrosch headlined from WEAF, with General Electric paying plenty. Floyd Gibbons, on for a talk on lightning during the hour, has developed into a good radio speller. WNYC was off early, and just as well, with its cut-and-dried stuff.

Red Nichols' band from the Hollywood restaurant can stand improvement in its air selections from WPAE. Will Hollender's band much along his former line. Some man during WABC's finance period crack that the statue planned for the inventor of the ticker has become bust. Ted Fikert orchestra and the Chicagoettes, femme singing combo, on WJZ, hold their own with the eastern competition. Florio's band plays well. Nice harmony by the girls.

Laundreland WEAF a musical mixture. Pleasing but nothing unusual.

Dramatic Reported

A dramatic skit about a cub reporter on WJZ is being put on. The chrestia enlivened "Mr. and Mrs. Graybar" period on WABC. DX fans had their inning via WOR. L. S. Kraus, president of Newark News Radio club, enthused over progress and the Chicagoettes, femme singing combo, on WJZ, hold their own with the eastern competition. Florio's band plays well. Nice harmony by the girls.

During Spotlights, stage folks were introduced. Doris Hardy sang and kidded. She sings well, especially so for one who doesn't do it for a living on the stage. Miss Hardy's sense of humor helped make the period a peppy one. Jack DeLeon sang and played the banjo effectively. Lucky Strike orchestra seemed to have more pep than the last week.

Same Numbers—No Requests

The orchestra plied up fast and heavy on the air. Janssen's (Grant Cornwell) was heard again from WOR. Lopez on WJZ. Phil Spitalnik zoomed over WEAF. Astor orchestra on WABC. The Cardinals and Roy Ingram from WABC. And Rudy Vallee from WEAF. Dave Bernie from WOR. Abe Lyman from WEAF. Most of them played the same numbers. And not by request.

Schnozzle vs. Del Rio

Clayton, Jackson and Durante at Lee Ambassadors are back on the air via WMCA. Thursday night the trio seemed to be taking air bows on false pretenses. On a half hour the band did all the work. Lon Clayton sang once by himself, and being a hoof, must have been glad when he finished.

Just as well the trio passed the buck to the band, as the Hollywood first night stuff via WABC at the same time had Dolores Del Rio talking, with Samuel Goldwyn saying for it. Fat chance for Durante without a. a. against Del Rio.

Vallee Minus McNamee

Little change in Dave Bernie's usual Thursday night grind via WOR. Welcome Lewis singing during the "7-11" on WJZ sounds a whole lot better with a piano instead of orchestra accompaniment. Rudy Vallee on WEAF missed his sidekick announcer, Graham McNamee. Mound City Blowers were the Fleischmann extra. Jarred with the slow-tempo Vallee routine.

Nevin's Hour

Victor on WEAF eulogized in words and music the compositions of Nevins, who wrote "Narcissus" and "Mighty Lak a Rose." Nat Shilkret's orchestra did some fine work. Pat was looking for the Al-water-Kent midweek. Good music. WRNY bobbed up in the late hours with a band from a restaurant in Coltsville, N. J. Enough said.

Bands

Alex Grayson and St. Regis music not bad. Roy Ingram and Paramount orchestra (WABC) doing more nutting and getting better results. Hotel-McAlpin band (WMCA) made no effort to get away from the beaten path. And the Les Ambassadeurs band (WMA), which followed, wasn't any better.

Prompting Grauman

Harry Richmond might have been a great announcer to the folks being introduced from Hollywood on the "first night" broadcast from the Chinese theatre there of "Con-

demned," but on the air he was opposite. To much effusive stuff Sid Grauman forgot the name of the picture and was prompted. It might have been a gag.

Music

Broadway Lights (WEAF) not so hot last Friday night. Feature was piano duetting of Muriel Pollock and Vee Lawnhurst. Pietro and Gavilani (WOR) giving entire period in accordion numbers. Entertaining.

Phil Carlin active with Triadora (WJZ). Good orchestral music. The Racketeers (WOR) didn't strike twelve. Van Heusen orchestra (WOR) can stand up with any of the air outfits. Bremer-Tully period (WABC) has its entertaining moments, thanks to a good orchestra.

Air Mystery

The old standbys, Billy Jones and Ernie Hare, clicked with their usual efforts from WJZ. "Mystery Hour" on WEAF in its "continued in our next style" a mystery as to why it's on the air. Hotel St. Regis orchestra (WEAF) along familiar dance number lines. Armstrong Quakers (WJZ) keep up musical pace. "Fourth Floor Front" (WOR) a gesture toward novelty, but doesn't hit. Talk uninteresting.

Novelty

Paul Tremaine's band (WABC) staged only novelty of the night. Tremaine had a number of spirituals in dance arrangement. Plus vocal embellishment came over in attractive shape. Tremaine's hit may start something for the copyists. Duke Ellington on WABC after midnight zowied the syncopeated stuff.

Quiet Saturdays

Why radio stations skip on their Saturday afternoon programs is a mystery. Outside of sports events, the mats are below par; in fact very little to impel one to spend Saturday afternoon at the radio. Last Saturday unusually quiet on all the stations. The only exception was a complete afternoon to the Georgia Tech-U of Georgia football game, with William Munday's announcing coming through very poorly. WHN on the Sats seems a tryout for voices, with few that displayed any real ability. Adraol orchestra from WMCA with a rumble that failed to lift it from the commonplace. Milt Shaw and band during Littman period (WABC) played well, but nothing exceptional. The Marionettes (WEAF) didn't get far from the beaten path.

Guitar Lessons

Steel guitar lessons on the air from WOR by Roy Sneek. Sounds too technical for a guy seeking air entertainment. WEAF floundered around with contraltos and sopranos. WABC had a piano that pipe organizing it from WABC. One of the best Saturday features is the Emerson Male Quartet on WOR. Corking harmony.

Big Dough

Big business paying big dough for radio programs. General Motors on WEAF had Ossip Gabrilowitsch and Detroit Symphony. 'One hour of class classics. Digging up some old bits for the Henry George period (WABC). Idea oke as long as the show shops stand for it. Voice of Firestone from WEAF had Franklyn Bauer tenoring satisfactorily, but the standout was Vaughan de Leath. Firestone orchestra excellent. The Empire theatre (WOR) keeps stabbing away at the class thing. The dialog between numbers just killer.

Burns Panatella Country Club, WABC, has a new orchestra. Guy Lombardo and musickers, corking asset and no mistake. Their music a real air treat.

McNAMEE AS A U REPORTER

Universal has placed Graham McNamee under a long term contract to do the "Talking Reporter" in its newsreel.

McNamee will appear and introduce the various clips.

Radio-Vaude Contract

Margaret Shilling began a 10-weeks' radio contract with R-K-O last night (Tuesday), broadcasting weekly with the R-K-O hour over N. B. C.

Also booked through Benjamin David for the same period of time over the met R-K-O houses, starting last week.

SOPHIE TUCKER

NOW PLAYING TWO WONDERFUL WEEKS

AT

Mounds Country Club

EAST ST. LOUIS, ILL.

To the profession:

If you have any open dates, get busy and wire Jack Langer, Mounds Country Club, East St. Louis, Ill.

I have played clubs and cafes all over the world but there is none finer than the Mounds Country Club in the entire U. S. A. Marvelous audiences, marvelous management, marvelous place, and

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SOPHIE TUCKER

I am sailing for London, Feb. 20th, 1930

TED SHAPIRO going, too

Booked thru WM. MORRIS

DISC REVIEWS

By Bob Landry

Not as a new observation but merely by way of corroboration from the phonograph record angle there are practically no hits from any stage musicals this season. Tunes a-plenty but none of the clearly-defined melodies that get translated into whistling.

Explanation may be the talkers and the present Hollywood writing colony.

Brunswick's "Why Do You Suppose" and "My Man Is On The Make" are Rodgers-Hart blends from "Heads Up" (stage) neither better than fillers, at least not as canned by the Colonial Club Orchestra.

Same group recorded "It's You I Love" and "Why" from Davis-Coots "Sons O' Guns," (stage) more danceable with a possible edge from a better orchestration using a pulsating trumpet.

Al Goodman presided over "Lonesome Little Doll," lilting cute tune, and "May I Love You," pleasing, pairing for an attractive dance couplet.

Disciples of the odd wa-wa and twisted phrasing of latter day jazz will go for Isham Jones' "Song of the Blues" and "Feeling That Way."

Meyer Davis Swane Syncopters nicely represented on nether sides

by "Lonely Troubadour" and "That's Why I'm Jealous of You," dances.

Combining the modern slow tempo with the still-like fast one step, Carl Fenton plays prettily "Till Close My Eyes" while Sid Jumps Jacks in keeping with the connotations of their billing snap through "It's Unanimous Now."

"Love Me" aided by an earsome pizzicato is teamed with "Please Come Back" jointly a fair number credited to Regent Club Orchestra. There's high voltage heart tug in Belle Baker's recordings of "Love, Your Spell is Everywhere" and "Till I Go On Wanting You" ballads, occasionally hymn-like in manner as she handles them.

A racial record is "Say A Prayer for Palestine," sung by Irving Kaufman, and "My People," of similar strain, played by the Brunswick Salon group under Louis Katzman's direction. Dealers will know whether to stock this one or not. Like all commercializing a tragedy the songs partake of dubious taste.

Pathe

Vincent Lopez' preoccupation with orchestrations rather than melodies is again apparent in "Love, Your Spell is Everywhere," coupled with "Why."

Pathe generally goes after easy-dancing tunes as per Joe Ryan's orchestra's "Love Made A Gypsy of Me" and "A Little Kiss Each Morning," and again "Miss Wonderful," and "My Fate Is In Your Hands," persuasive sales stuff. Gloria Gear, who has an unusual vocal personality interestingly offers

"He's So Unusual," with "Little By Little," from the picture "Schooner" with those intelligent Walter O'Keefe lyrics.

Okeh Best of an assembly of not-too-good discs. Smith-Bellew's "My Fate Is In Your Hands" and "Till Close My Eyes," quietly pretty. Bellew's heated orchestration of "Lady Luck" is offset on another record by a very mediocre rendition or waxing of "Love Is A Dreamer," by Casa Loma orchestra.

Entirely too shrill particularly in this era of crooning is "Manhattan Rag," reversed by a wobbly version of "What Wouldn't I Do For That Man" and blamed on Frankie Trumbauer's orchestra.

Virginia Willich and Her Texas Rangers are exclusively devoted to the accordion. They make of "Through" and "Same Old Moon" a monotonous heart-lament. "All That I'm Asking is Sympathy," and "Lucky Me—Lovable You" are Lew Bray's contributions. Rather dirge-like but there's probably a market for this type of thing.

Columbia's Deals Off

Columbia phonograph is now without deals pending, it is stated at that office.

At the Paramount headquarters the statement is that office understanding is to the effect that the Par-Col deal is still in negotiation.

A Columbia-Victor (Gramophone-England) rumor started last week when Messrs. Sterling and Clarke coincidentally sailed from New York on the same ship.

Telegram Sucker List

Telegram companies now have solicitors seeking night club business for special occasions and openings. Sales gag is that a wire commands instant attention while a printed announcement is apt to hit the floor.

Companies have lists of night club habitués and have form wires for announcing openings, new shows and gala nights. New clubs have sent out as many as 500 wires night before opening.

No A. Y. & B. Split

Declaring reports that Ager, Yellen & Bornstein, music publishers, were breaking up has been put into circulation by a picture man on the west coast who tried to make a deal with the company and failed. Ben Bornstein states that although Paramount doesn't sign million Ager and Jack Yellen are songwriters, no kind of a deal will be entertained unless the Ager, Yellen & Bornstein firm publishes the numbers.

Reports around were that Ager and Yellen were being signed as songwriters under salary and that the firm, which has recently reduced its staff considerably, would fold up as a result.

In Big Leagues

Lou Brees, Public, promoted to big leagues as m. c. at Public-Saenger, New Orleans, opening Dec. 20.

Feist-Fischer Guarantee

(Continued from page 71)

Mills admitted was too long a story to tell. He emphasized that his new job makes his axe against this sheet sharper.

"The paper is just a racket; one that has no respect for the traditions of journalism. I never read it, but friends keep it before me by sending clippings of articles."

"And," he continued, "we have to put up with it. There doesn't seem any way of stopping it."

Mills occupies the smallest office in the NBC building with tea room drapes on the outside. Between himself and his secretary there is hardly sufficient space for a healthy individual to stand up.

Mills didn't want to be quoted because he knew "Variety" couldn't get him authentically. He didn't want to have it known that he refused to talk to the "Variety" mugs because, it was obvious, he stated, it would injure his campaign against "Variety."

HERE AND THERE

Leo Moore, formerly the Philadelphia rep for Remick's, will hereafter cover the same territory for Charlie Bayha.

Harry Revel, European pop song writer, has become associated with the Sam Fox Music Publishing Company in New York.

Dusty Rhodes, entertainer with Ted Florito in Chicago, is organizing his own band.

Gus Kahn and Ted Florito have signed as a composing team with Feist for two years.

California Collegians band, currently in "Fifty Million Frenchmen" in New York, are doubling as the dance orchestra at Don Dickerman's Daffydill, new Greenwich Village nite spot.

Paul Specht moved to Cincinnati Dec. 12 for a short booking, leaving one of his bands, directed by Al Payne, to take his place at the Governor Clinton, New York.

PRACTICALLY NO JOKE

San Francisco, Dec. 10. Larry Rich, vaude band leader, is off practical joking. One of his stunts sent Harry Bush, professional contact man for Villa Moret, Inc., to the hospital.

Rich had a box of medicated candy in his hotel room and Bush was invited to eat heartily. At the hospital a stomach pump saved him from serious illness.

Lange Separation

Declaring her husband, Arthur L. Lange, earns \$50,000 a year arranging music for M-G-M in Hollywood, but has paid no attention to her nor their two children in New York, Charlotte Lange filed suit for separation in Supreme court last week on charge of desertion.

Mrs. Lange said she was informed her husband is going to sue for divorce in Los Angeles, charging cruelty. Justice Alfred Frankenthaler granted permission for her to serve her husband by mail.

Married 17 years ago in New York.

MORAL?

Church Organists Who Quit for Theatres Can't Get Back

Los Angeles, Dec. 10. Of the 400 organists registered with the local union, only 50 are now employed. Eighteen of these are in theatres, the others doing radio work.

A great number of the 400 are former church organists who went into the more lucrative theatre employment. Most of them will be unable to return to church work.

Lucien Littlefield, Lucille Ward, Mary Hutchinson, Billy Taft, Junior Bailey, Del Henderson, Dot Farley, "Good Manners," WB short.



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Presentation Feature
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And His CALIFORNIANS
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WILSON'S BALLROOM
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LOS ANGELES

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America's Greatest Dance Band
Bigger and Better Than Ever
Personal Management
CHARLES SHRIMAN
Salem, Mass.

THE MISSOURIANS
World's Greatest Colored Band
VICTOR ARTISTS
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PALACE HOTEL
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HOTEL MARK HOPKINS
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COLUMBIA RECORDS

PAUL WHITEMAN
And His Greater Orchestra
Now Making
"KING OF JAZZ"
for Universal
Personal Rep.: JAS. F. GILLESPIE

'Round the Square

(Continued from page 59)

about, is employed by this concern. Exit from the Embassy into the office building can now be used only in an emergency.

Curious Minister

A clergyman visiting Times Square and dropping into one of the stock brokers' offices, says Jack Haley, grew much interested in the operations, ticker and tape. He inquired about each and was given unusual courtesy by the firm.

Seeing the tape unreal, the minister mentioned he would like to look at all of the figures and the clerk accompanied him to it. Picking up the tape and running it through his fingers, the clergyman suddenly shouted:

"My Heavens, 'Steel' at 159!"

Swimming Pool on Broadway

A recent scheme is to convert an armory building on Broadway into a swimming pool with trimmings. It will be an expensive transformation with the promoters now cogitating how it shall be accomplished. The new pool is expected to be glass enclosed, and have special entertainment attractions.

At present the Hotels Shelton and Park Central have swimming pools, also the Pennsylvania and others. The Shelton's is the ritzy hang-out with the others anxious to separate some of its avenue trade. Swimming pools along Broadway have been ideas of many show people for many years. They have remained ideas only.

East Side Beer Gardens

German beer gardens, along upper Third avenue, offering bored New Yorkers a dash of old Heidelberg, are stealing a lot of thunder away from Broadway night spots. Probably more than 20 of these weinor and sauerbraten resorts with beer at 50c by the goblet. Most of the places employ from three to four-piece orchestras, specializing in "Lieber Augustin" and "Unter der Linden," throwing in an American pop tune once in a while. Unless a request for the latter they stick to native melodies strictly.

No cover charge, although entertainment is liberally supplied by singing waiters.

Carnivals Turn to Pay Gate As Last Stand Ditch for Biz

The paid gate is coming to the carnival. Trade regards it as inevitable. Carnivals are going broke so fast it is impossible to keep up with them. Nearly all for same reason—grift. A number passed out this year.

Some remedy must come. The gate is looked upon as the savior. With it many objectionable things can be eliminated. Better entertainment can be offered.

During the past 10 years more than 25 big show titles have passed. Many different causes, but they are out. Some still operating after feeble come-back. Others reduced to couple cars.

Some of these are: Smith Greaser, B. H. Patrick, George L. Dobyns, Jones Southern Exposition, T. A. Wolfe, Polack's 20. Big, Polack's World at Home, Nardier, Majestic, Billie Clark's Broadway, Billie Clark's Blue Ribbon, Mechanics, Murphy, Doney & Foley, Veal Bros., Lew Dufour, Zeidman & Folie, K. G. Barkout, Kruse, Greater, Boyd & Linderman, World of Mirth, James Patterson, M. J. Lapp, De-Kreko Bros. L. Clifton Kelley, Seigrist-Silbon, Mighty Doris, Metropolitan, Hoyt W. Campbell and others.

During the past managers have tried to excuse strong joints by saying tough breaks with weather, etc., caused them to "let the boys go." Paid gate will eliminate this excuse. Fifteen and 20-car shows can figure on average \$1,500 to \$2,000 weekly. Larger ones can go ahead of this. This will take care of any money ever received from joints, after fixing and a hundred "sticks" have been paid. It is depended on to help the reputation. It may bring the carnival back to a place in the amusement business. These figures are not high. With this money added to the catering privileges it could reach a total greater than any ordinary midway produced under old system. No excuse for rotten concessions.

Way Down

Carnivals are down in the gutter. They will go further if possible unless some plan changes things. The continuance of the "cocoa" and thieving concessions would nullify a gate. The gate worked fine for a few shows the past year. All reported making money. Rubin & Cherry, D. D. Murphy, L. J. Heth, Sol's Liberty used it with regularity and others tested it at times.

Each operated under different plan. Some issued coupons good for rides, or good anywhere at face value, others gave away automobile gate prizes. All went over.

Some carnival managers run all over the country yelling their heads off about the way some operate their midway. Anywhere concessions are found—games of chance are there. During the reign of the now dead Showmen's Legislative Committee, one of the officers and ballyhoos for clean amusements had his midway closed. Buckets among other things were found.

Fair competition has become so keen there is no money in them. Carnivals make more money at still dates. Some are not bidding this winter. The gate will lower fair prices. It has opened a way to operate without playing these events.

BENSON LEAVES HAGENBECK

Chicago, Dec. 10. John T. Benson is no longer connected with Lorenz Hagenbeck. His place has been taken by Sol Stephan, for many years with the Cincinnati zoo and Hagenbeck's first American representative.

Showmen's League Election

Chicago, Dec. 10. The annual election of the Showmen's League made C. O. Brown, president, succeeding Mill Morris. Other officers: Sam Levy, 1st v. p.; Cliff Kelly, 2d v. p.; Max Goodman, 3d v. p.; Walter Driver re-elected treasurer; and Joe Stribich re-elected secretary.

Lon B. Ramsdell, press agent Scilla-Flores 1929, managing Grand theatre, Astoria, L. I., for Fox.

Tex Austin is confined at the Murphy Hospital, Chicago, with pneumonia. Condition is reported improving.

UNIT SHOWS FOR FAIRS MAY BECOME REALITY

Chicago, Dec. 10. Approximately \$125,000,000 worth of major fair properties, represented by 80-odd men calling themselves the International Association of Fairs & Expositions, close a two-day powwow at the Hotel Bismark yesterday. On all sides they were flanked by carnival owners and booking agents seeking contracts.

The fair men gave sparingly. They were present for an exchange of ideas.

The day seems coming when the larger fairs will be played by unit attractions. This was the big thought planted at the convention, which each year gets a little closer to a reality. Some day fair attractions are going to be framed at one spot and sent out on a tour that will go at least 40 weeks.

Another discussion covered insurance. New angle here will be a fair-group to lower the rates.

Seven new members came into the fold. To be a member a fair must do over \$40,000 in two years. Dues are \$100 yearly.

New officers for 1930 are E. G. Bylander, president, succeeding W. R. Hirsch; P. W. Abbott, vice-president; Ralph T. Hemphill re-elected secretary.

OUTDOOR SLANTS

Frank West, carnival owner-manager, is first among showmen to announce strict pay-gate policy for 1930. He has been making fair secretaries proposition of percentage for shows and rides and no concessions. No fairs booked yet—usually has circuit before January 1. Past season still dates O. K., he says—lost out on fairs.

"The Waltzer" on the Rubin & Cherry Shows at the Toronto Fair grossed \$1,510 at five cents a ride, the biggest grand money at the figure ever reached in 18 hours.

A. H. Barkely, former general agent of the Jones Carnival, who this year signed a ten year contract with Tex Austin to manage his rodeos may return to white-tops. Flop of the Chi rodeo the reason.

John Ringling is reported having sold all his railroad stock investments except one small road in the West, this being held by him to enable him to move his private car under the privileges granted railroad persons.

The present vogue of dead whales as attractions has affected the carnival owners. Three different carnivals are planning on this type attraction on the midway next year.

John T. Benson, of Nassau, N. H., is still saddled with a bunch of wild animal circus. Reported getting ready to launch a wild-animal circus in 1930.

Edward P. Rahn is suing Sheesley Greater Shows for salary. Amount around \$2,000. Was general agent past two seasons.

The Mangan troupe of acrobats, management Fred Speer, will sail for South America, Jan. 3, to fill three-year contract for Schipp circus.

James Patterson, who one time had the Patterson Circus out of Paola, Kansas, has made bids for three of the Gentry Bros.' cars now at West Baden. Patterson is now in the ride biz.

Andrew Downie received another bid from Charles Sparks for the downie circus. Sparks makes about the sixth time Sparks has bought this show, and each time he pays something down and then changes his mind.

Chas. McCurran, old-time circus man, is working on an idea to unionize all the workers of circuses and carnivals. Sprung the idea at the convention but got no encouragement.

H. Wolfe, Scranton promoter, is organizing carnival to start in April. Opening in coal field district.

Keeping Boardwalk Quiet

Atlantic City, Dec. 10. Three ordinances will be passed this week to eliminate free shows, ballyhoos and personal solicitation on the Boardwalk.

Amusement interests protested the latter two as too stringent, affecting piers and national exhibitors.

Modification by the city fathers promised.

Mid-West's Unit Idea Main Plan as Chi Meeting Opens

Chicago, Dec. 10. Annual meeting of the International Association of Fairs and Expositions got away to a flying start today amid a milling mob of men with contracts sticking out of each pocket. Outdoor showmen, who the past had passed up the meeting, were on hand to find out what it was all about. Even George Meighan, of the Ringling office, was on hand.

Big pre-convention thought for the first day was the unit idea of the Middle West Fair Circuit. This circuit, comprising 12 fairs, want the same exhibits at each event. Would include the same grandstand attractions, educational exhibits and the carnival for the route which includes the following state fairs: Missouri, Iowa Fair and Exposition, Nebraska Fair and Exposition, Kansas Free Fair, Kansas State Fair, Oklahoma Fair and Exposition, Oklahoma Free State Fair, Arkansas, Texas, Texas Cotton Palace and Dairy Show, Louisiana and South Texas Fair.

Not known whether the idea can be put into effect this season, but constructive work will be carried on during the week to see if something can be worked out.

New officers of the Midwest Fair Circuit are: G. H. Jackson, Lincoln, Neb., president; W. E. Smith, Sedalia, Mo., vice-president, and W. O. Mitchell, Kansas City, traffic manager. Spring get-together will be held at Lincoln, Neb., with the date to be set.

MED SHOW MAN TALKED TOO MUCH—GETS 6 MOS.

Los Angeles, Dec. 10. "Gypsy" Dan Chandler, medicine show proprietor, will do his stuff in the city jail for the next six months. A jury in Municipal Court found him guilty of outraging public decency.

Chandler bragged of having sold a million dollars' worth of his medicine in the city, and Judge Charles Bogue slapped a \$1,000 fine on him for good measure.

The "Gypsy" did plenty of talking. He talked the three coppers into arresting him into suspension and having charges of soliciting a bribe placed against them when he testified that John Nash, J. B. Denasters and R. L. Johnson, arresting officers, offered to let him go if he gave them \$300.

Chandler said he had paid protection money to policemen every time he played L. A. for the past 15 years and was tired of giving money to "everyone with brass buttons."

At liberty on an appeal bond of \$2,000 pending the appeal, Chandler got in the noonday again, this time for violating the state thirteenth vendors law, peddling without a license. He pleaded not guilty before Judge May Lahey and trial was set for Dec. 10.

RINGLING GOES SOUTH

John Ringling has left New York for his Sarasota, Fla., home to be gone until after the holidays.

Gentry Stock Sale

Cincinnati, Dec. 10. Working stock of the Gentry Brothers' Circus went on sale here last week at a sales table.

Andrew Downie has bid in the menagerie stock.

Wisconsin Fair Manager Resigns

Chicago, Dec. 10. F. C. Berchardt, Jr., business manager of the Wisconsin State Fair, resigned this week. Successor not appointed as yet.

1930 FAIR MIDWAYS GO SAME AS IN PAST YEARS

Rubin-Cherry Lose Muskogee, But Repeat in Toronto—Chiseling Fails

Chicago, Dec. 10. Out of the melee of the International Assn. of Fairs and Expos. the carnival owners and agents came away with the following fairs: Johnny J. Jones: Memphis, Nashville, Atlanta, Detroit, Ionia, Jackson, Tenn.; Birmingham, Montgomery, Ala., and a string of Canadian dates, including Regina and northern territory. The route being the same as in 1930.

Rubin & Cherry began by losing Dallas, but came in with Oklahoma Free State Fair at Muskogee, Toronto (the plum sought by the gang), Arkansas State Fair, Little Rock, Shreveport, Elkhorn, Wis., Burlington, Iowa, and London, Ont. This threw this outfit back in the same spots for 1930.

The Morris & Castle outfit grabbed off the "Big 4" circuit, which gives them Des Moines, Minneapolis, etc.

The Wortham Shows carried away Lincoln, Topeka and Hutchinson and Springfield Fairs, while L. T. Heth caravan got into Atlanta, Macon and Columbus, Ga., under auspices. There were many smaller agents who grabbed off the minor spots. For the big ones, however, there was little of the usual chiseling. It was true, but the convention gang have come to take it for granted that they can't play cut-in, so they let the sugar spots slide.

This gives the same spots back yearly to the larger outfits, with them figuring among themselves for a change so the natives won't grow tired of the same rides.

C. W. Oldham Found Dead

Galveston, Tex., Dec. 10. Body of C. W. Oldham, ride foreman of the Morris & Castle show, missing since Nov. 24, was found in Ocho Bayou near here today. Charles Hainky, also with Morris & Castle and Oldham's companion on the fatal fishing trip, is still missing.

RACKET "SHAKE"

(Continued from page 1)

little favors the senator can do for you, like seeing that you don't have to buy an Illinois license for your car and keeping you out of jams. Now listen—our Mr. Bleh, who is a gentleman, will be around to collect. Mr. McGoofer will be with him. See?

Messrs. Bleh and McGoofer, a hardy team with apples in their pockets, collected. "Senator Van Lunt's" henchmen had not quite finished with the Illinois when police were wised. This happened after it was discovered "Senator Van Lunt" is not even a name in the telephone book.

The "Shake" was also attended by the "Van Lunt" organization among cast of "Night in Venice," playing at the Grand, but "the boys" went into hiding when they found cops were on their trail.

Schell Bros. Circus, owned by Joe Ingerss, is wintering at Hines, Cal. Show travels on 40 trucks.

Smelliest Show's \$170,000. 8 Days; Chi Stock Expo

Chicago, Dec. 10. The world's smelliest show grosses approximately \$170,000 in eight days. Has been running annually for 28 years and claims the only show in the world to have no nut. The trick is Chi's own and is titled the International Live Stock Exposition. On Dec. 7 the show closed its 30th year, with two years out for the war. All the help is recruited from the Blackburn College and the boys work for their eats and a peep at the trick.

After the entrance to the 20-acre grounds, which is the stockyards, the first thing a visitor sees is a big sign reading, "This Show Is Disinfected." It's a good thing, for this year 12,400 animals were on display.

The stadium, where the judging takes place, seats 4,000; is packed afternoons and evenings. Prices range from 50c to \$1.50 for the reserved seats, with the farmers battling to get in in the afternoon and the city folks in the evening. Farmers are expected in the p. m., but the gate at night brings the best of the city to the gates. Particularly do the shop girls and their pasha get a kick from the steers and pigs. They giggle the night away.

The old-time brewery trucks, polished and shining and with four horses, make the rounds of the stadium at the applause of the multitude. A fat steer makes the circle and the gang continues to shout. For eight days, twice a day this goes on. When it ends the farmers take their cattle back home and arrange to come again, for they sure get an eyeful of neat city stuff in the evenings.

NOTES

A dozen or more indoor and campaign board promoters are finding it tough in the metropolitan district. To date none have shown profitable. Among the best known are Harry Hall, Herbert Knight, Henry Bentum and Joe Walsh.

Chi Coliseum circus contract, is worrying the Ringling office. They want to use the Stadium, but don't know how to get from under the present contract; with the Coliseum that calls for some sort of circus during 1930.

Joe Galt, owner of two small carnivals, announces retirement in 1930. At present operating store-room show in Atlanta.

John Marks, manager W. T. Stone Shows, will organize his own show for next year, opening around Richmond.

Lucille King, circus press agent, will advance Greenburg Amusement Co. through west in 1930.

Denial is made Abner K. Kline will start a new show. Expects to remain manager of Pacific States-Kline.

Sam Dill, who a short while ago startled the world with news of a 144-truck show out of the hills of Virginia, is looking for a job in Chi. Claims the tires for the truck would eat into his bank roll too heavy.

W. C. Finney is now with "Happy" Brandon in Kansas City placing punch boards about the stores.

Timmy Heron, Andrew Downie's manager, is ill with flu at Hayre de Grace, Md.

CONCESSIONAIRES

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CHICAGO

Variety's Chicago Office

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Englewood
Audience became too critical so the Tuesday acts showing here no longer billed as preview material. Formerly two distinct halves with preview acts opening and running together unbilled.

Under new plan, all acts are nameless and scrambled, making it impossible to pick out the regular acts.

Three new acts were Mansfield and Madeline, Al Mardo, and Hovick Sisters and Bud and Hollywood Blondes.

The Andersons, excellent tumbling and pole turn for family time, opened. "Affairs of 1929" shapes up as a satisfying flash with a touch of originality in the dance numbers and an m. c. Peggy Eames and Co. are two former "Our Gang" youngsters in a weak turn, but are over on the "personal appearance" angle.

DeVito Denny and Co., rough-house hoke act, followed, and got great results.

Will J. Ward and Co. present an act out of burlesque and just made the grade. Chelm St. Orr, arnless, closed; fair novelty with his foot density.

"Most Immoral Lady" (FN) feature.

Belmont

Considering the standard of this house and the regular Friday night patronage, with a third or so of the small attendance kids, this nine-act bill was all right.

Trying a mistress of ceremonies is an idea as far as removing anonymity from the six showing acts is concerned, but not a job yet for Snooks Monroe (New Acts).

Opening the no-pays was Silver King, smart police dog, in a pleasing routine done to controlled commands by his master. Dog acts the cripple, does slow motion, and for a strong finish shows how to guard kid plants picked from the audience. This went and will go elsewhere.

In the deuce, Ed Mulchay, vocalist, showed a rich baritone voice and a neat falsetto. He stacked applause despite poor stage appearance and a terrible entrance. William Bence and Co., two men and a girl, were more meat for the kids with the veteran skit in a chop suey emporium, depending chiefly on Bence's Oolong dialect to get over. Then came another one entirely for the kids in the two Gartelle brothers, doing comedy falls on roller skates.

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Radio Pictures

"RIO RITA"

The Picture of the Century

IN CHICAGO

LINDY'S RESTAURANT

On Randolph Street

Is Home, Sweet Home, to the Profession
A Good Place to Eat and Meet

Buzzington's band, six rubes and two girls, stepped up in No. 5 with the best turn of all nine. They have improved what was a ragged though passable act a couple of months back to one with real follow through. They have cut most of the yokel music in favor of five-piece jazz that has a catching quality. Shiny, new instruments make a big difference, too. And the gawky, red-headed comic drummer and dancer still goes over great.

Earl and Edwards, fat and medium male pair, closed the no-pays

Temple) learned of sticking, grabbed early release on "Vagabond Lover," and came back on the air same day with announcement that the first Vallee talker will be shown at his house this week.

Legit season apparently washed up at the Palace, Theatre Guild's "Marco Millions," concert of Harrington Van Hosen (baritone) and one-night appearance of Ruth St. Denis and Ted Shawn cancelled by Grace Denton. Guarantees too high for holiday season. Deal again on for sale of both Rivolt and Palace.

Merlin Lewis, from the Boston Met, new local Paramount publicity man, shifted to Dallas.

Jack Merriman, manager, Loew's Valentine, sent a short stick a gun into the ribs of his doorman. Called police officer, doing traffic duty outside and kept the marauder from leaving before captured. No riot taken. Bandit was a youth re-

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:

BRONX	76	MINNEAPOLIS	79
BROOKLYN	78	NEWARK	77
CHICAGO	76	PITTSBURGH	77
CLEVELAND	76	ROCHESTER	78
DALLAS	77	ST. PAUL	77
DENVER	76	SAN DIEGO	77
DES MOINES	76	SAN FRANCISCO	77
DETROIT	78	SARASOTA	78
INDIANAPOLIS	78	SYRACUSE	79
LOS ANGELES	78	TOLEDO	76
MILWAUKEE	77	WASHINGTON	77

with their hokum. Gags that have been going for years, and also gone for years.

Of the regulars, Bruno, West and Co., three men, started high with their light comedy, and finished their acrobatic novelty strong with ladder balancing while the understander, holding ladder on his up-raised feet, plays the violin.

Jack Merlin (two men and a girl), magician, rode through with flying colors on his clever chatter, card tricks, disappearing glass and disappearing jewelry.

Closing were the Dancing Cadets, two men and four girls. Tennis racket opener still is weak. Acrobatic tap dancer, neat-looking fellow with novel routine in timed hand springs, stands out. Played to good returns.

"Oh, Yeah" (Pathe), feature.

Loop.

Additional personnel changes in Public-B & K. houses here. L. Walrath, formerly assistant at the Harding, is now manager; H. Blick, assistant at Central Park, now in charge; W. Stein has been promoted from assistant to manager at the Uptown. Bob Rourke is now manager of the Dearborn, replacing Herman Stern, who resigned because of ill health.

Fox Sheridan, operating on a split picture policy, goes into three changes, starting next week.

To date this house, on a boulevard location, has proved b. o. lemon.

"Great Gabbo" (World Wide) will get its loop showing at the Woods when it opens Dec. 13 for just 11 days. Vallee's "Vagabond Lover" (Radio) follows Dec. 25.

Roy Kalver is the first Public-B & K. house manager to be promoted to a desk in the publicity office. Showed stuff by handling all exploitation for the Central Park neighborhood theatre, which he managed for several years.

Harry Fink in the local Spier & Coslow office.

Al Handler, severely hurt in the Detroit Study club fire, is finally out of the hospital, getting a band together again.

TOLEDO

By E. H. GOODING

Paramount "Gloryifying American Girl" stage show.
Vita-Temple—"Vagabond Lover," Vallee.
Valentine—"Lith Chair."
Princess—"So Long, Letty."
Funtone—"Love Racket."
Rivolt—"Vaudium."
Empire—"Burlesque (Mutual)."

Paramount made a special radio announcement that Rudy Vallee first talker would be shown there this week. Jack O'Connell (Vita-

leased last month under parole on a manslaughter charge.

Royal theatre (Smith & Beidler chain), a silent grand house, gutted by fire, will be rebuilt. Manager Fred Miller burned about the face. He and Florence Streeter, cashier, presented panic.

Kenton Community Players (Little Theatre), present its first play, "Saul of Tarsus," Dec. 18-20.

Mrs. Hettie McCree, former circus rider, won the \$15,000 suit brought against her by Mrs. Gertrude Brown, Toledo, for injuries in an auto crash, in common pleas last week. Robert W. Brown brought \$20,000 suit against McCree for loss of wife's services, which probably will be dropped.

CLEVELAND

By GLENN C. PULLEN

Hanna—"Paris."
Ohio—"Little Orphan Annie."
Play House—"Daughter of Jerlo."
Palace—"Hard to Get," vaude.
William—"Hullabaloo."
Allen—"Gloryifying American Girl."
State—"Half Way to Heaven," unit.
Hill—"Broadway."
100th—"Married in Hollywood."

Due to lack of road attractions this week at Ohio, local little theatres and dramatic clubs are putting on production of "Little Orphan Annie." George Fox, Warren Wade, Ewart Whitworth, former professionals, in cast.

Al Price, manager of Union Square, neighborhood theatre, disappeared; so did week-end receipts amounting to \$1,500. Police put on his trail. Loss covered by bond.

William A. Watson resigning as Hippodrome manager to take over the Orpheum in Memphis. His successor will be transferred here from the Memphis house.

Permit in Youngstown, O., to erect a 20-story building of 400 rooms. Warner Bros. are financing the building, which will be located near a new theatre.

INDIANAPOLIS

By EDWIN V. O'NEEL

Palace—"Untamed."
Circle—"Flight."
Apollo—"Henri in Exile."
Lyric—"The Sap."
Addison—"The Mighty."
Ohio—"Gold Diggers."

"Porgy" had good run last week at English's.

"Sunny Side Up" had big three weeks' run at Apollo.

Miss Gertrude McConnell, Paris, Ill., has lead in Indiana Central College presentation of three one-act plays Friday night.

"Mother Carey's Chickens" to be presented by Manual Training High School Dec. 12.

Earl Elliott, former local high school football star, appeared in "The Forward Pass" at Circle last week.

Duzer Du at DePauw University to give "Why the Chimes Rang"

and "Vanishing Prince" as Christmas plays Dec. 12-13.

"Little Red School House" to be given by Shortridge High School Dec. 14.

"Kick-In" presented by Thespiis Club of Butler University Monday and Tuesday.

Jack Little, radio star appearing at Indiana last week, made personal visit to Riley's children's hospital.

"Lilies of the Field" shown last week at Civic theatre, opening season.

Cathedral high gave "The Goose Hangs High" Wednesday night.

DePauw women to present "Music Revue" Feb. 21-22 at Greencastle.

Indianapolis Film Indorsers sponsor matinees in neighborhood houses as Christmas benefit.

William F. Craig elected president of Indianapolis Catholic Dramatic Club. Membership drive started.

The Huntington theatre sold to Gail E. Lancaster, James D. Adams and Fred Morsches of Columbia City.

DENVER

By JACK ROSE

Aladdin—"Four Devils."
America—"Gold Diggers of Broadway" (2d week).

Broadway—"The Night Duel" (stock).
Denver—"Gloryifying the American Girl" stage show (Public).
Orpheum—"Wall Street" RKO vaude.
Hollman—"The Return of Sherlock Holmes."

Tabor—"Broadway"; Fanchon & Marco idea.

Dorothy Sanders, wife of Sherman E. Sanders, theatrical producer, died here last week.

Agnes Davis, who won the Atwater-Kent contest two years ago, his signed with the Philadelphia Grand Opera Co.

Fox plans new theatre here.

J. M. Ellsworth, operator, burned in a projection booth fire in Egyptian theatre, Delta, Colo., will recover.

Public takes over Atlas, Cheyenne, Wyo., Jan. 1 and also opens new Paramount there Feb. 28.

DES MOINES

Casino—Change.
Des Moines—"The Taming of the Shrew."
Garden—"The Last of Mrs. Chayne."
Orpheum—"Romance of this Rite."
Grande; vaude.
Paramount—"Sweetie."
President—"Dark."
Strand—"The Virginian."

Nate Frudenfeld, now manager of all Public houses in Des Moines, also has supervision all Public houses in Iowa outside Des Moines and in Rock Island and Moline, Ill.

"Porgy" booked at the Berchod Dec. 27-28.

Fox reported taking 80-year lease on the Strand, Council Bluffs.

Morgan Ames, manager, local Orpheum, has been appointed district manager for R-K-O.

Stock in the Oberfelder-Ketcham Production Co. for a civic theatre has just been placed on sale with the Greater Des Moines Committee backing the project. Arthur Oberfelder plans Co. here by Dec. 23.

BRONX, N. Y.

Stage crew at Loew's Grand given two-weeks' notice. House going all pictures. Proximity of Loew's Paradise causes change.

William Schwartz signed by Nathan Goldberg for leads at his Prospect theatre, Yiddish legit. Goldberg will do less acting and more managing.

Eddie O'Connor has given up the idea of a Washington Heights Theatre Guild.

A report that Fox may tear down the Valentine, on Fordham road, one of the most desirable theatre sites in the borough, and replace it with a picture house of large capacity. Present limited capacity and high land value said to make theatre unprofitable.

With only four days preparation Joe Klein reopened Bronx opera house Friday with dramatic stock, Opening bill, "The Bachelor Father." Feminine stager, Grayce Scott, Company comprises Tabitha Godwin, Owen Cunningham, Malcolm Warmack, Stephen Clark, Howard Hall, Florence Arlington, William Follard, Nellie Gill, Howard Setiff and Carmen Cuyler. Frank Ambos, scenic designer, and Andreas Buehl, orchestra leader.

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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.

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The New Morrison, when completed, will be the largest and tallest hotel in the world, containing 3,450 rooms

SAN FRANCISCO By WALTER RIVERS

Walt Rossner came back to the Fox theatre last week as band leader and m. c., replacing Rube Wolf, who has gone to a Fox house in Brooklyn.

William B. Wagoner left last week for New York to negotiate film bookings for his Embassy and Davies theatres.

Sherwin, Clay & Co. have moved their professional office at 935 Market street to the top floor of their main store, Sutter and Kearny streets.

Ralph Kline of "The Boomerang" (Alcazar) stricken by pleurisy and flu; condition serious.

Burglars busted into the Parkside Playhouse neighborhood last week and stole a number of films.

Henry Duffy closes his Fulton theatre in Oakland Dec. 14. It will be kept dark except for occasional road show or amateur production. House has been a loser ever since taken over from George Ebey.

OTTAWA, CAN. By W. M. GLADISH

The first synchronized picture of the Canadian Government, scheduled for early release, proved a flop at a private screening in Ottawa before Government officials. The disc recordings, made by a private company, were considered so poor that they were rejected and sent back.

Canadian newspapers have featured fact that A. J. Small vanished 10 years ago this month after concluding a deal for the sale of his

Ontario theatres to Trans-Canada Theatres, Ltd., for \$2,000,000 cash. The Co. is now defunct and Small's theatres at Ottawa, Toronto and other cities have been torn down in the meantime.

The children of Quebec have to pass up all Christmas performances this year because the Provincial law bars all juveniles under 16 from theatres where pictures are shown.

J. H. Bruck, Pembroke, Ontario, general manager for Allen theatres in Eastern Ontario, failed to defeat Mayor J. M. Taylor in the recent civic election. H. E. Wilton, theatre manager, Hamilton (Ont.), alderman for several years, was among those who went down to defeat.

"The Cock Eyed World" was passed by the Manitoba Picture Censors on condition children would not be admitted to see it.

ST. PAUL

Paramount—"Welcome Danger," RKO President—"Rio Rita," Metropolitan—"Connecticut Yankee," RKO-Palace—"Wonder of Women," vaude.

Auditorium—"The Miracle," Tower—"Return of Sherlock Holmes," Strand—"Darkened Rooms."

"Blossom Time" went into slump on its sixth visit here. Two records set: worst week any "Blossom Time" company ever had and also lowest from the Metropolitan's standpoint. "Connecticut Yankee" business so far this week indicates another dive.

Lyceum, former Mutual burlesque house, has apparently folded for the season. Three weeks of a sex lecture racketeer and lights out with nothing in sight.

VARIETY BUREAU WASHINGTON, D. C. 416 The Argonne 1629 Columbia Road, N. W. Telephone Columbia 4630

By HARDIE MEAKIN

Belasco (Shubert)—Closed.
National (Branger-Ripley)—Carroll's "Vanities."
Follie (Shubert)—Dark.
Columbia—"The Virginian" (2d week).
Earle—"Girl From Woolworth's."
Fox—"Songs of Love."
Met—"Paris."
Met—"The Kiss."
Reliance—"Lucky in Love."
RKO—"Jazz Heaven."

Both Shubert houses, Belasco and Follie, out for over holidays. Belasco seems to be for long time, with L. Stoddard Taylor, for many years its manager, being transferred to the Ethel Barrymore in Manhattan. First report had Taylor going to Follie, replacing T. D. Bonnevillie. This later changed, with Bonnevillie sticking.

Allan Rogers jumped from musical comedy to m. c.'ing at the Palace, and is going over splendidly.

With Little closed, everybody is angling. Looks like house is to be wired and reopened.

Meyer Davis is broadcasting all three of his local café orchestras, Chantecley, Le Paradis and Swanee. Utilizing both local stations, getting the three on weekly.

Delay in opening Wardman Park for second runs. Situated in hotel of same name, Maxim P. Lowe, Meyer Davis executive, is seeking tie-ups for organization attendance.

NEWARK

By C. R. AUSTIN

Broad—"Dracula."
Shubert—"Treasure Sound."
Brainerd—"Half Way to Heaven."
Units.
Mosque—"Gold Diggers" (2d week).
Proctor's—"Jazz Heaven"; vaude.
Loew's State—"The Kiss"; vaude.
Newark—"The Sap"; vaude.
Fox Terminal—"Sunny Side Up" (3d week).
Reliance—"Blackmail."
Capitol—"Marianne."
Empire—"Record Breakers" (Mutual).

"Gold Diggers" held a second week at the Mosque, but business not so hot.

Louis Gilbert, popular manager of the Capitol, has resigned to become manager of the Pickwick, Greenwich, Conn., for Bratter Pol-

lack. He will be greatly missed here. Henry Lowry, manager of Central, replaces Gilbert, and A. Stillman succeeds Lowry.

Benny Fairbanks, m. c. at the Ritz, Elizabeth, is m. c. at the Brainerd this week following Ed. Lowry who returns to St. Louis. Fairbanks goes back to the Ritz next week and Charlie Nelson returns.

"Rio Rita," at Proctor's, broke the house's record getting just below \$31,000 the first week and over \$18,000 on its second.

It is now almost certain Warners will erect a new house at Broad and Lafayette. The Fabians intended to put up a 600 seater there and the Warner crowd let the leases lapse. Now the latter has regained the lease.

The receiver sells at auction this week the property of the Newark Garden Corporation. Attempts to save Co. proved futile.

The city may sell a large central piece of property known as the City Market for a new arena and theatre project. One offer was turned down, and the city is holding out for a better price.

DALLAS

By RUDY DONAT

Majestic—"Our Gang" Kids.
Palace—"Half Way to Heaven."
Melba—"Paris."
Old Mill—"Painted Angel."
Capitol—"Vagabond Lover."
Bagdad—"Phil Phillips."
El Tivoli—"Chief Gonzales."
Adolphus—"Hal Halseid."
Baker-Tal Henry.

Bob Kelly, Dallas, has been placed in charge of Publix adver-

tising in Texas. Ray Beal is in charge of the class B houses.

C. E. Hilgers, K. C., replaced P. K. Johnston as manager Fox Exchange here.

Ella B. Moore, colored vaude house (T. O. B. A.) has changed name to Central.

Al Jolson due here in person Jan. 21 after opening his proposed world tour in El Paso, Jan. 15.

Ray Stinnette brings "Rio Rita" back Dec. 9 to the Capitol. It broke gross record on its previous three weeks' stay.

Cliff Lindsley, owner of two houses at Lubbock, Tex., will build another to offset proposed Publix invasion of his town.

MILWAUKEE

By FRANK J. MILLER
Alhambra—"Man and Woman."
Davidson—"Journey's End."
Warden—"Footlights and Pools."
Gayety-Burlesque.
Majestic—"So Long, Letty."
Metropolitan—"The Mighty."
Palace-Orpheum—"Flight" (2d week).
Capitol—"Bunny Side Up" (3d week).
Wisconsin—"Romance of the Rio Grande"; stage show.

Following the Fox lead in announcing a new Milwaukee theatre, Warners have opened negotiations with John R. Freuler for a site at Second street and Wisconsin avenue, downtown section. Property now occupied by the Butterfly theatre and Tillena's Restaurant on the Wisconsin avenue side and runs an L to Second street across from the City Bank.

William Danziger, new publicity and advertising director for the RKO houses in Michigan and Wisconsin.

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Arline Langan of the De Marcos in the Eye and Ear Hospital for a sinus op.

George Raabe, Bell & Howell chief on the coast en route to Chicago for sales confabs.

Billie Dreyer has taken over the tap and eccentric department of the MacQuarrie dancing studio.

Opening of the new Fox at Hartford, Cal., set for Christmas Day.

Fox's California, at Venice, went legit-film Monday with the Mackenzie Players, preceded by a feature film. House will play 10 shows weekly. 40 and 50 cents admission.

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Laffs—Food—Surprises

DOROTHEA ANTEL
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The Sunshine Shoppe
New Assortment of
CHRISTMAS CARDS READY
15 Cards in Box—\$1.00 Postpaid

Robert MacKenzie directs and acts. His wife and three daughters in the company.

Marco, of F & M, chartered private planes from Kansas City to Tulsa to Amarillo in order to make his air connection to reach Los Angeles Saturday.

Ruth Harriet Louise, portrait photographer, has resigned from M-G. George Hurrell replaces. Miss Louise plans to go into business locally.

George Cain, Theodore Von Eltz, William Davidson, Adolf Miller to "Oh Susanna" at the Mayan.

Joe Abercrombie in Al Goodwin's shoes at the State, L. A., since Goodwin went to the Fox, Atlanta as manager.

Hall Bates, Fox Criterion publicity, L. A., and Tom Sanson, Egyptian publicity, Hollywood, switched jobs by agreement.

Hattie Marbury, domestic filed wages claim for \$45 with State Labor Comm. against Mrs. Ted Doner. She seeks last month's salary as housekeeper for Mrs. Doner.

Hai Roach is installing a pipe organ at the studio for thematic music to run through the comedies. This is the first comedy lot to follow feature studios in musical layout. J. Newton Yates will operate.

Lee Harris now with MacKenzie Players, California theatre, Venice.

Stock closed at the Heister theatre, San Jose, Cal. Jack Weatherly, director and lead, back in Hollywood with Co.

Willard Wyatt replaced Van B. Clement as manager, Fox Coast's Lyric, Huntington Park, Cal. M. N. Fowler now managing Fox's Red Mill, Los Angeles.

Agnes Detto added to "Oh Susanna" at the Mayan. Douglas Lawrence is stage manager.

C. W. Clogston, manager Playhouse, Salt Lake City, and the Denham, Denver, in Hollywood on biz.

Hollywood furnished 41% of the \$36,364,340 increase in valuation of Los Angeles real estate for the last year. Hollywood property value set at \$164,392,330.

Roger Gray, Redmond Wells and George Harris for "Oh Susanna" at the Mayan theatre.

Chotiner Amusement Co., negotiating to lease the Wilshire, 900 seater, from Fox Coast. Chotiners now operate the Parisian and Ravenna, six blocks apart.

L. A. Film Board of Trade elected J. J. Milstein (M-G), president, and George Naylor (U), vice-president, taking office Jan. 7. They succeed N. H. Brower and Harry Lustig.

Harry Wilson, former publicity director for UA, has returned to this organization as unit press agent handling the Dolores Del Rio outfit.

BROOKLYN, N. Y.

By JO ABRAMSON

Flatbush—"Kibitzer," stage show.
Verba's Jambal—"City Haul," Boulevard.
Miles—"Age of Innocence," over the Atlantic.
Brooklyn-Dark.
Theatrical profession free from all illness.
Car—"Half Way to Heaven," stage show.
Fox—"Nix on Dames," vaude.
Loew's—"The Kiss," vaude.
Albee—"Painted Angel," vaude.
Star-Mutual.
Gayety-Mutual.
Orpheum-Picture.

Two tryouts this week: "Two Innocents," Harry Delf's comedy at the Boulevard, and "City Haul," Gil Borg's production, with Herbert Rawlinson in the lead, at the Jamaica.

Revue entitled "Temptations of 1930" is slated for a tryout next week at the Flatbush house of Verba's. Promise of twenty-five scenes with "Peaches" Browning in cast.

Verba's Brooklyn now undergoing alterations for Harry Brandt's newswear theatre, and will open within a week. House is to be called Brooklyn Newsreel theatre.

Loew's Pitkin, gold mine house in Brownsville, started Saturday mid-night show. Three other Loew theatres doing likewise: Premier, Gates and Palace.

Saranac

By "HAPPY" BENWAY

Tommy Abbott has returned after a month's visit at the Daisy Farm, Pine Bush, N. Y. He is now at 64 Park avenue.

Patients at 80 Park avenue who would like to tear from friends are Harry Namba, Allie Bagley, Valentine Kincaid, Mary Bradin, Elsie Edwards, Anna Mae Powers, Lilly Leonora and Chris Hagedorn.

Ethel Clouds was tendered a birthday party at 80 Park avenue. When asked how old, she answered it's the Adirondack air that makes her look that way.

Jack Lederman, manager of the D. A. V. benefit at the Pontiac theatre, extended the courtesy to all show folks in Saranac.

Mrs. Roy Gordon is a new Saranac arrival, coming from Chicago for a rest period. Not much trouble, just needs the rest. At 50 Sheppard avenue.

Patients anticipating in spending the holiday at home are Fred Rith, Vernon Lawrence, Thomas White and Eddie Voss.

Danny Murphy, an ex-Saranac, is 1723 Townsend avenue, New York city (Bronx), N. Y.

Edith Cohen is living at 74 Bloomington avenue. Looking and doing well.

Leah Temple, at the Reception Hospital for two months, is at 9 Front street. Likes the new home and is doing a fine cure comeback.

A Miracle Man

MIGHT

Give Charlie Barrett power to walk, so the Juggling Barretts could again be seen in vaudeville... Build another Roxy theatre and make David Mavity manager... Make Chris Hagedorn general manager of all the New York theatrical ticket offices... See that Jimmy Cannon is leader of his own orchestra... "Cure" Dave D.D.H. Hall, as monologists of his type are mighty few... Place Allie Bagley with a Broadway show... Give George Harmon the longest route... Make James Williams leader of the Boston Symphony Orchestra... Give back to George Neville power to do acrobatics... Make Harry Namba manager of the Pat Casey office... Feature Richy Craig, Jr., at the Paramount theatre, New York... Make Xela Edwards and Christina Keenan leading instructors of the London Filler Girls... Build a mansion for Anna Mae Powers so she could be with hubby and the kiddies... Send Ben Schaffer back to Broadway so that he could meet his friends... Feature Andrew Molony over William C. Miller... Build an ocean liner to take Keith Lundberg to Sweden... Give Alice Carmen and Helen Curtis roles in their own production... Build a theatre for Russ Kelly so that minstrelsy could come back... Feature Viola Allen on a concert tour... Make Valentine Kincaid press agent for all theatres in America... Star Bobby Hatz in the American art theatres... Send Vernon Lawrence back to Freeport... Book Al Pierce again with Uddell and Pierce... Give back the million dollars the National Variety Artists spent up here and tell it there is no more need for Saranac... Make the theatrical profession free from all illness.

At Veteran's Benefit

Pontiac theatre was jammed at the annual Christmas Fund benefit of the Disabled American Veterans. Great show, lit by galaxy of the New York talent, headed by Russ Craig, Jr., and George "Hoke" Harman as m. c.s.
Shown opened with Craig in "one." He told a quip that did not go so well. So George Harman came out and told the same gag in Jewish, getting a big wow from Ben Schaffer down in front. Then Craig and Harman did the m. c. thing between the 10 acts, and it was each for himself.
Among the acts appearing were Monte and Wing, Denny and Foley, Fred Gordon, Burns and Ryan, Dal and Craig (Not Richy), Orville Stamm and Co., Skating Whirlwinds, Charlie Dale and Co., and a few local acts. Music was well played by Elie Geiser and his eight colored troubadours.
Show managed by Jake Lederman and the bill well arranged. Curtain at 11 and everyone satisfied.

Obituary

ANITA DIAZ

Anita Diaz (Mrs. W. H. Wincherman), 47, of the Diaz animal act in vaude, died Dec. 4 in Lenox Hill Hospital, N. Y., of appendicitis. Mrs. Diaz for years had Diaz's Monkeys in vaude, her husband assisting.

The Diaz act had just been booked for winter engagements in Cuba. About to sail, Mrs. Diaz was stricken by appendicitis. Following her operation she displayed improvement, but peritonitis developed.

IDA BROOKS HUNT

Ida Brooks Hunt, creator of the role of Nadina in "The Chocolate Soldier," died Dec. 5 at the Carson Peck Memorial hospital, Brooklyn. Mrs. Hunt suffered a stroke of apoplexy two weeks ago, after appearing in the "Robin Hood" revival at the Jolson theatre, New York.

IN MEMORY OF

THOS. J. RYAN

Died Dec. 13, 1928
Hazel Harrington

York. Funeral services were held at the home of her cousin, Mrs. Vincent Cairo.

FRANK KINNEY

Frank Kinney, one of Cleveland's pioneer exhibitors, died in that city Nov. 24 from a heart attack. He opened his first picture show in Cleveland about 20 years ago. Survived by widow and two children.

HANK HARVEY

Hank Harvey (Herman Heacker), picture actor, died Dec. 4 at his home in Culver City, Cal. Harvey was of the old school of film actors and for many years appeared for Universal. He is survived by his daughters, Billie McCormack (picture actress), and Mrs. Grace M. Mattison, and a son, Harry Heacker. Interment in Culver City.

ANNE MACFARLAND

Anne MacFarland, 60, veteran stock actress, died Dec. 4 in a hospital at Madison, Wis. She had been ill for some time.

ROCHESTER, N. Y.

By DON RECORD

Lycium-Dark.
Community Playhouse—"Trelawny of the Wells."
RKO Palace—"Night Parade," vaude.
RKO Temple—"Dumbo," vaude.
Loew's Rochester—"Unholy Night," vaude.
Eastman—"Welcome Danger."
Piccadilly—"Forward Pass."
Regent—"Shanghai Lady," vaude.
Little Theatre—"Last Laugh."
Victoria—"The Manager with John J. O'Neill in charge temporarily.

Monroe (neighborhood) has been bought by George Kircher of Webster from Amos Theatre Corp.

RKO Temple has dropped price from 65c to 50c. "Rio Rita" pulled Wednesday of fourth week and "Vagabond Lover" substituted for three days.

Piccadilly shifts to Friday as opening day. "Sweetie" dropped in holdover from Eastman and "Is Everybody Happy?" tossed in Thursday.

"Gold Diggers" closed at Regent after 10 weeks, longest in city by six weeks.

Smith Opera House, Geneva, is having sound installed for operation by Fox.

SAN DIEGO, CAL.

By LON JEROME SMITH

Spreckels—"Flight."
RKO Orpheum—"Vaudeville."
RKO Temple—"Words and Music."
Fox—"So This Is College" (Fanchon & Mabel).
Superior—"Disraeli."
Fox California—"Hallelujah."
Broadway—"Son of the Golden West."
Liberty—"Burlesque (stock)."
Fox Regent—"Words and Music."
Fox North Park—"Lucky Star."
Fox Fairmount—"Mystery Dr. Fu Manchu."

The Spreckels reopened Dec. 6 with a talker policy; Fred W. Siegel, manager and lessee.

New Fox house is packing them in 60c-85c, new top prices for films in San Diego. Fanchon and Marco

Miss MacFarland, for the past eight years, had been with the Al Jackson Players (stock). Her husband, J. G. MacFarland, who survives, is with the Jackson stock.

Alice Washburn, 65, former film comedienne, died in Mercy hospital, Oshkosh, Wis., Nov. 28.

Miss Washburn is best remembered for her screen work opposite John Bunny in 1910. Twenty years ago she was at the height of her career with the old Edison Co. in New York.

Heinrich Graf, 33, manager of Universal's distribution system in Germany, died in Berlin following an appendix operation.

He had been with Universal since the inception of its sales organization in Germany.

Lester Holtzman, 45, who built and operated the Colonnade theatre, Millersburg, Pa., died last week.

The father of William and Harry Brandt died Dec. 9 at his home in Brooklyn, N. Y.

The father of Tommy Abbott, at Saranac Lake, N. Y., in hope of benefiting his health, died in New York Dec. 4, of heart trouble.

Bert D. Johns, 53, from heart trouble, died in Chicago. Johns was formerly a member of the Imperial Quartet.

Mother of Jack H. Davis (Day and Davis) died in Rock Island, Ill., Dec. 3.

Deaths Abroad

Paris, Dec. 10.

Sigismund Kunfi, prominent Hungarian journalist, died in Vienna where he was correspondent of the Berlin "Arbeiter Zeitung."

Emilio Zago, Italian actor, died in Milan.

Henrich Graf, 33, director of the German picture company, Universum Films, died in Berlin.

Robert Laloue, 44, French composer, died in Paris.

Claire Avery, American artist and illustrator died in Paris.

Ideas moved from California to new house. Harry Hartman is manager.

San Diego is without a road show house. Only place available is Russ auditorium at high school. Harry Lauder, playing one night last week, used the Russ, although capacity is limited.

Community theatre project still hanging fire with money the chief obstacle.

Dance marathon, started recently at the Green Hat under Shanley's Waldorf Hotel, was sloughed by the police.

Looks as if the Balboa, leased by Fox, will be dark indefinitely. Bert Levy booked it for a while, but business was impossible.

DETROIT

Case—"Animal Crackers."
Shubert—"Blackstone."
Wilson—"Marco Millions."
Clive—"13th Ticket."
Orchestra Hall—German Grand Opera.

Fox—"Seven Faces."
United Artists—"Taming of the Shrew."
Paramount—"The Virginian."
Madison—"A Most Immoral Lady."
State—"Rio Rita."
Oriental—"The Last Performance."

Guy Wonders now manager of the Fox, succeeding S. J. Stebbins, who resigned last week.

The Michigan playing to capacity this week with Amos 'n' Andy (radio) in person.

After unfavorable press criticism the Texas Guinn show closed at the Shubert here last week and Blackstone booked in for three weeks.

Complete cast "Young Eagles." Fox: Charles Rogers, Jean Arthur, Stuart Erwin, Paul Lukas, Frank Ross, Jack Liden, Freeman Wood, Gordon DeMain, George Irving, Stanley Blystone.

Title of "Sailor's Sweetheart." UA. back to its original name, "The Bad One." Harry Stubbs, Tom Dugan and Victor Fotel in cast.

CHARLES RAY TRIUMPHS AGAIN

NEWSPAPER HEADLINES

CHARLES RAY HEADS NEW KEITH BILL

His Common Sense Makes
Him "Unique and Extraordinary"

—SYRACUSE "HERALD."

CHARLES RAY IS HIT AT NATIONAL

Movie Star Puts Over Fine
Vocal Number to Win
Local Hearers

—RICHMOND "NEWSLEADER."



NEWSPAPER HEADLINES

Charles Ray Is Surprise With Singing Number

Keith's Bids Old Year
Adieu with Gallant Fling
of Interesting Program

CHARLES RAY IS VOCALIST

Screen Star Surprises
Crowd at Keith-Albee—
Show Is Classy

Charles Ray Is Hit In Good Orpheum Bill

This week's Orpheum bill, besides being generally good, is made notable by the personal appearance of Charles Ray, one of the most popular actors ever flashed on the screen.

Mr. Ray is not seeking to capitalize his past triumphs in the movies. During the fifteen minutes of his brilliant little entertainment he never once refers to himself, his film career or to Hollywood. He has a delightful talent which enables him to put over songs and comedy very effectively. He sings and dances well and his burlesque or satirical touches are irresistible. And, best of all, his number is marked by good taste, something which cannot always be said for either vaudeville or the movies. Strangely enough, his offering was received with enthusiastic applause which finally extended to calls for "speech," to which he responded with impersonal anecdotes.

Mr. Ray is a good-looking, clean-cut chap in marked contrast to some of the "hams" and bell hops who are at present succeeding at Hollywood and it is inevitable that the advent of the talkies will result in the star's being called back to the screen.

—MEL WASHBURN, NEW ORLEANS "ITEM."

Admirers of the screen star, Charles Ray, filled the Majestic to greet him in person and applauded his songs. Their only disappointment seemed to be in the brevity of his act. Ray sings a few songs, does a burlesque of other singers and then tells the audience that since he promised himself that he would tell no Hollywood stories, he must conclude his act.

—HOUSTON "CHRONICLE."

Charles Ray Appears in Person at Imperial; Is a Charming Entertainer

Those who have always enjoyed the fine characterizations which Charles Ray, the well known film actor, has brought to the screen in the "quiet" days before the talking pictures revolutionized the motion picture industry, will be even more devoted to him and his art after they see him in person at the Imperial theatre, where he is appearing this week. He is a young, fine-looking man, with enormous vitality and a personality that makes its appeal the moment he walks on the stage. He has distinct charm as an entertainer and combines a singing act with some clever satires on the modern "mammy" songsters, and also contributes some original ballads that bring many chuckles from the audience. It may truthfully be said that the large gathering present hated to let the curtain go down on his act.

S. MORGAN-POWELL,
MONTREAL "DAILY STAR."

Imperial Theatre Keeps Faith With Brilliant Program

The Imperial theatre has kept faith with its patrons and redeemed its undertakings respecting the quality of entertainment afforded by the variegated and certainly ambitious program which commenced a week's run on Saturday with packed sittings. A much advertised feature of the bill was the personal appearance of Charles Ray, the popular motion picture star, and in the result he proved every bit as charming upon the stage as in his screen appearances. Commencing with an enthusiastic reception at each of his entries, he cleverly retained the appreciation of his audiences and left the stage when a tornado of applause was at his height.

—MONTREAL "HERALD."

CHARLES RAY AT MAJESTIC

Act, Crammed With Interest,
Begins With Spanish
Dance in Costume

When a stage personality turns to the screen and a noted screen player takes to the stage, one wonders if either will bring more to his new sphere than personality. Ann Harding, Broadway favorite, and Charles Ray, picture idol, trade places at the Majestic theatre this week with remarkable success. The audiences are giving Ray a wonderful reception.

Ray's personal appearance is crammed with genuine entertainment, deftly and smoothly presented.

—HOUSTON "PRESS."

That charming fellow, Mr. Charles Ray, a product of the cinema in its heyday of pantomime, came out on the stage of Keith's Georgia theatre Monday evening and delivered one of the most genuinely entertaining performances it has been our pleasure to review. We were pleasantly surprised to see Mr. Ray ingeniously turn to what we have never known him by, songs and dances.

He is refreshing after a hard season of the many times rowdy rantings of the three-a-dayers. He gave some great satire and all in characteristic good taste.

Nash and Fately, with eccentric dances that sparkle with freshness and with skilled tricks of the lariat, form one of those acts one wishes a great deal for and seldom gets. Hop Farnell has reached a new pinnacle in his interpretation of a drunk. Unique costumes, two of which were most charming, are featured in a routine of Latin whirls and twists by Antonio and Catherine Casino.

The feature picture shows at 1:07, 4:07 and 7:07. The vaudeville gets under way at 2:52, 5:52 and 8:52.

—E. L. G., ATLANTA "JOURNAL"

CHARLES RAY IS VERSATILE

College Play Announced and
Preview Set for "Cock-
Eyed World"

Charles Ray in person is exerting the quiet charm and winning personality that his pictures indicated he possessed, according to the splendid receptions being given him by Majestic audiences. His voice is of agreeable quality and he is using it with restraint and skill.

Ray's sincere, boyish smile and his comedy appeal, his ability to do the graceful tango and other Spanish figures and his engaging manner, in addition to his good singing and speaking voice, indicate a versatility rarely found on the stage.

His acting experience has given him an understanding of patomime and the subtle gesture.

Backed by a solid reputation as a film star and hence assured of a good draw, Charles Ray comes to the Imperial theatre this week to head the vaudeville bill. He is still the same boyish and engaging performer as in former years and on his first appearance locally on the vaudeville stage impresses one as a charming and pleasing semi-professional rather than the seasoned and hardened variety player. His material consists of a sentimental ballad about some girl who was married on a rainy day, a comic song about the doings of a married couple, a burlesque on the "hot" singer, some parody about the Spanish and a satire on "broken-hearted," material, it should be noted, which is fair enough and which Ray puts over in the aforementioned naive and charming manner.

—MONTREAL.

VARIETY

PRICE
25¢

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription, \$10. Single copies, 25 cents. Entered as second-class matter December 22, 1935, at the Post Office at New York, N. Y., under the act of March 3, 1879.

VOL. XCVII. No. 10

NEW YORK, WEDNESDAY, DECEMBER 18, 1929

64 PAGES

FILM STARS MUST BEHAVE

Typical B'way Show Girl's Hopes And Reasons Why Talkers Need Her

A typical Broadway show girl: Crazy to get in talker pictures; owns a ponderous scrapbook; craves publicity as no other human; has run the gamut of all the racketeers and Park avenue playboys; has dinner almost every night in a class hideaway, sick for a long time over a certain fellow, but got over it; newspapers even hinted suicide and mentioned iodine, but she maintains they wrote nothing but lies; brought suit against a Boston scion, whom she alleged promised to marry her; never collected, but asserts there was a settlement to hush up the proceedings.

Everybody says she is better looking than so and so in the films, she says; calls producers by their nicknames and keeps telling what she said to him, and how "the office" called her apartment when she walked out in a huff after a spat with the stage director.

Usually has a fur coat three seasons' pay couldn't buy; lives with her friend, also a show girl in the same company; they're always on the verge of a split when the hotel bill comes around; has a boy friend but doesn't overlook chances; usually winds up marrying a guy who plays a sax or drum and he has to listen for the rest of his life how many millionaires she could have had; talks baby talk from midnight on; very dignified in the after- (Continued on page 4)

GLADYS GLAD QUITTING STAGE FOR BEAUT DEPT.

Mark Hellinger joins the staff of the New York "Daily Mirror" Jan. 1. At the same time his wife, Gladys Glad, will start a beauty department for the same daily.

Miss Glad retired from Ziegfeld's "Whoopee" when that Eddie Cantor show left the Amsterdam, New York, for Boston. It is stated Miss Glad, one of the beauties of the stage, will devote all of her time to the beautifying comment in "The Mirror." If successful putting over the department, she will not return to the unadorned musical ranks.

As a looker with a national rep established through facially endorsing commodities that advertise her freely, Miss Glad is thought by the newspaper to be a circulation drawing card.

Hellinger has been a fixture as a columnist on the New York "Daily News" almost since that tab first functioned a few years ago. "The Mirror" is reported to have made Hellinger an offer he could not well reject as a man of family. With the added inducement of newspaper employment for his wife, Hellinger succumbed.

Made His Name

As the only "News" columnist of general range, Hellinger with a creative style of writing his sobby stories or light jest daily and Sunday, has erected a large name for himself.

Dancing Football

Chicago, Dec. 17. Dancing football is the winter fad at White City, amusement park.

Dance floor is the gridiron, and pigskin is a basketball loaded with water. Goal posts are strips of ribbon dropped at either end of the ballroom.

Game is played much like soccer, with teams composed of eight couples. Ball must not be touched by the hands, and dancers must keep moving in rhythm during two four-minute periods.

Hot one-steps keep the players moving fast, and spills and tumbles are not infrequent. Girls wear shin-guards, the boys knee protectors. Game originated by Ted Weber, p. a.

ALEX. PANTAGES DOING VAUD BUSINESS IN JAIL

Los Angeles, Dec. 17.

So as not to entirely lose contact with show business and as something to keep him occupied, Alexander Pantages is reported personally directing remaining Pan vaude bookings from his cell in the Los Angeles county jail. Contact with what Pan activity is still going on is said to be the imprisoned theatre magnate's chief preoccupation.

When a New York office recently wired the Pantages office here regarding an act, he was advised to get in touch with Alexander at the jail. Several other New York agents from accounts, are placing acts in the Pan-booked houses in Minneapolis and Kansas City under the same procedure.

Reports are that either Rodney Pantages, Edward Milne or another member of Pan's local office, accompanied by a stenographer, visit Pan several times weekly for orders, dictation and booking conferences.

Mussolini Says Alien-Tongue Songs Off Italy's Screens

Washington, Dec. 17.

Mussolini has now barred all singing in foreign tongues from Italy's talking screens. This goes for all Italy, says a cable to the Department of Commerce.

Recently, the Italian dictator put a ban on all dialog pictures in foreign tongues, but singing was allowed to remain. Now both are out.

Another censoring ban is being strictly enforced against all pictures with Russian stories, settings or atmosphere. Source of the picture now being considered, with several American films already refused showings in Italy.

BOW-RICHMAN INITIAL MODEL

"Broadway Suicide Stuff" in Hollywood With Resultant Publicity Displeasing to Producers—Old Silent Days Gone—Couple Announced Marriage

DIGNITY WITH TALKERS

Morally, as well as technically, filmdom is upheaving. The Clara Bow-Harry Richman finale best testifies that from now on, it's not only talking pictures but dignity in dialog. Clara and Harry have had to rewrite their way in with the formal announcement of a marital culmination.

Will Hays is tired of popping high salaried children who should have grown up long ago. He's told them all to chastise their own charges. And the charges happen to be the producers' actors, actresses, directors and prop men.

The first case on the new record of self-infliction appears to be C-H. They were told either to say it in words or to git. And that meant not only out of Par's starring throne for Clara but the closing of the most remunerative door that has opened to Harry's erstwhile push or pack. It was just a "Broadway suicide" for Clara, but handled in such a clumsy way by such a box office attraction! A little iodine, the popular Times Square prescription.

(Continued on page 4)

ACTORS NO LIKE LEADING MAN'S CRITIQUE

Minneapolis, Dec. 17.

As a result of his blossoming forth as a dramatic reviewer for the Minneapolis "Journal," local evening and Sunday sheet, during a week off, Victor Jory, Bainbridge Players' leading man, is persona non grata with some of his fellow players. It is said harmony back stage at the Shubert theatre, dramatic stock house, is conspicuous by its absence.

When Merle Potter, "Journal" drama editor, learned that Jory would be out of the cast of "She Got What She Wanted" at the Shubert last week because of a week's vacation in recognition of his services during the season, he got the bug to have the stock company leading man cover the show at his own theatre.

To the surprise of everybody, (Continued on page 4)

Radio Career Is Gamble but Nice; Old Women as Ingenues on Air

A New "Moe"

An agent dropped backstage at a Brooklyn vaude theatre last week to talk with an act. As he entered the stage door he noted unusual activity, everybody scrapping for the mirrors and doling up.

"What's the idea?" he asked of a chorus girl, who was stretching every muscle.

"Everybody wants to be hot tonight," said the girl, "Ling, of the Oriental restaurant, is out front. He's putting on a new revue."

A radio career is getting to be an end in itself. It is a large field for performers, is steadily growing, and is one at which every one can get a crack. No waiting for a suitable or type part to crop up; the placing by an agent, or the struggle to get an audition.

Radio auditions, and there are any number weekly, are open to practically everyone. The veriest amateurs and people with years of study behind them are tried out. No one can tell who will have "make sense" and a convincing air personality.

The advantages of radio performing are many. A very fair living can be made at it, with always the chance the radio will make one and bring fame.

Girls and other performers who (Continued on page 60)

FILM ACTORS SPEAKING SEVERAL LANGUAGES

Hollywood, Dec. 17.

As a forerunner to a time when all featured screen actors will be required to speak many languages, Vilma Banky, now playing the same role in the German version of "Sun-kissed," as she did in the English one, is taking private lessons in German while on the set and during her spare time at home.

This practice is also in effect with many other stars and featured players, who want to be prepared when called upon to make foreign versions of their English parts.

Clemenceau Tablet Where Tiger Lived in N. Y. in 1870

Loew's has secured the permission and co-operation of the French government to erect a bronze tablet in commemoration of the late Premier, Georges Clemenceau, in a niche of the outside wall of Loew's Sheridan theatre, 12th street and 7th avenue, New York City. H. A. Berg, handling the details for Loew's, unearthed that in 1870 Georges Clemenceau, then a political exile, made his residence on the site where the Sheridan theatre now stands. At that time the future Tiger of France taught and practiced medicine.

The tablet will be unveiled on the afternoon of Jan. 4. Stands will be erected outside the theatre. The 16th infantry band will supply martial airs and the American Legion will be represented. Loew's is now arranging a radio broadcast over WHN.

The tablet, now in the process of molding, will be 13 by 24 inches.

RADIO CENSUS

Washington, Dec. 17.

During the taking of the Federal census next year, a check up on the ownership of radio sets will also be made.

INDIFFERENT TO LIFE, JIMMY HUSSEY DISOBEYS

Disobeying his physicians, who ordered the comedian to Saranac instantly, Jimmy Hussey instead left Sunday the bed he was hardly able to leave in New York for a visit to George Wilson's physical training camp.

Billy Lahfit, George Cohan and Jack Dempsey ineffectually tried to convince Hussey the best place for him, as the doctor ordered, is Saranac. Hussey turned down all of his friends on that advice. He flatly refused to leave for the mountains, despite his weakened condition.

It required over a year's time of Billy Lahfit, The Tavern's proprietor and a close friend of Jimmy's before Lahfit could inveigle Hussey into a doctor's office. That he did last week by telling Jimmy the doctor was a dentist and his teeth must be looked after. But it was a lung specialist who examined Hussey, unbeknownst to the patient. Previously Hussey had refused to see a doctor, saying he might send him away. That's exactly what the specialist prescribed, and Saranac, within a minute's delay, for Hussey's entrance into the N. Y. A. Sanatorium through Pat Casey. Meanwhile Jimmy protested he wouldn't go, which called in the friendly advisors. All arrangements were made on the New York and Saranac ends Saturday and Sunday for Jimmy to leave and be received.

Then he left for the Wilson camp, a short way from New York.

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MME. MORICE MAY GET MOULIN ROUGE BLDG.

Paris, Dec. 17. Foucrot, owner of the Moulin Rouge, has extended the option given Mme. Morice on the theatre for two months. Latter is backed by M. Calman, Industrialist and stock market operator, with the theatre having reopened Dec. 6, as a wired house playing "Fox Follies."

Mme. Morice will have to produce \$160,000 on Feb. 5, or lose one quarter of that amount as the price of the option. But it is now said that the deal will be bigger than originally planned. Report is that negotiations are on for the woman to take over, besides the theatre, the ballroom and night club in the building. Total payment would then amount to \$720,000, the February payment then being the first of a long series.

Mme. Morice, with the backing of Calman came to notice a few years ago when she bought the magnificent estate of La Guette where she started farming and breeding on a grand scale. She opened deluxe restaurants in Le Touquet and on the Boulevard Haussmann, but mismanaged the property to such an extent that she lost practically all of the investment at one time. Foucrot offered to form a corporation to take La Guette off her hands, but this was declined. She then interested Calman in show business.

Calman has a piece in the present Mistinguett show at the Casino de Paris.

When Mme. Morice takes up the option on the Moulin Rouge part of the money will come from Calman, and from Foucrot himself in exchange for what equity she still holds in La Guette, most of this being under lien or attachment which this time she will allow Foucrot to turn over to a corporation, for a hotel or a nursing home.

If she takes up the option, she will be in control of Moulin Rouge building in May and, it is said, the policy will then switch to part pictures and part musical revues, produced by Varna, Saint-Granier and Leseyoux, the latter both well known authors.

WORK GRATIS OR PAY TO "MAKE" BIG REVUES

Paris, Dec. 8. Professional amateur racket in the big revues is worked here for no little money. It evidently means some distinction to be associated with an important musical and pass as an "artist." Not only does such "talent" render service gratis, but the sponsors pay large fees to the managements to incorporate such people in the shows.

It is said that Mme. Morice paid the Dutrenne-Varna management 200,000 francs (\$8,000) so that her children, billed as the Guett Brothers, juvenile talent, could be worked in, although contributing nothing.

Same management is reported to have accepted a sizeable fee from the femme baker of Pierre Meyer so that he be included in their forthcoming production, "Good News."

Kyrle Bellew Named

London, Dec. 17. Kyrle Bellew, widow of Arthur Bouchier, is cited as co-respondent in the divorce action against John Beckett, Socialist member of Parliament.

This is the actress' second experience in the co-respondent role. Violet Vanburgh named her in her successful divorce suit against Bouchier.

"ROOF" CLOSING

London, Dec. 17. Galsworthy's "The Roof" is vacating the Vaudeville Theatre. It will be succeeded by a revival of "French Leave" under the Archie Debar regime.

Canadian Girl Weds Title

London, Dec. 17. Frances Doble, Canadian actress, married Sir Anthony Lindsay Hoggs here yesterday (Monday).

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Melbourne

By C. R. BRADISH

Melbourne, Nov. 15. John Tait, director of Williamson-Tait, announces that the damage to His Majesty's, the auditorium of which was ruined by fire, would not exceed \$200,000 and that it is not the intention of the firm to proceed hastily with reconstruction. Plans are being considered for a more modern interior.

Blaze has put W-T's new Comedy theatre on the active list with "Brewster's Millions." Present idea is to hold the Comedy for straight legit shows and the more up-close Royal for musicals. "Hold Everything," with the Kendalls and Gus Buiett in the leads, is the current attraction at the latter house. Business, enhanced by Melbourne Cup race last week, has been strong. King's theatre, the other large legit house under Williamson-Tait control, will report Melbourne success by the Frank Nell Co. in "Whoopie." Nell has been working on a percentage basis. This show goes to New Zealand next season.

Arrangement between W-T and the Fullers for an interchange of vaudeville artists between Sydney and Melbourne is now expected to last longer than six months. It was made to relieve a situation which had compelled these two firms to close their respective vaudeville houses in the two capitals.

Tivoli, W-T house in Sydney, was closed almost coincidentally with the closure of the Fullers' Elbow in Melbourne. Ernest Lotings, now in his third burlesque show, will, on the conclusion of his Melbourne run, go to the Fuller-Melbourne Sydney. Tivoli, Melbourne, will then be given over to Fuller vaude.

Considerable speculation in show circles as to the future of the Tivoli, Sydney, which is controlled by a subsidiary company which is the offspring of the parent W-T firm. Following the sound picture business which the Tivoli has been generally off, and a few weeks ago the idea of converting the house into films was seriously mooted. The house was abandoned when it was discovered that the cost of alteration and installation would give the directors insomnia.

Tivoli is actually owned by W-T, but the ownership is in a ground lease granted to the Abrahams Bros., subsequently sub-leased by them to the Harry Rickards Tivoli Theatre Co., and by the again sub-leased to the subsidiary firm aforesaid. It would take four lawyers to disentangle the rights of the various parties concerned, though clear that W-T commands the theatre both ways.

Original Abrahams lease has 17 years to go. One report is that if a good price were offered now W-T would seriously contemplate selling.

"Show Boat" Talker, Legit, Both Closing

Sydney, Dec. 17. "Show Boat," both in the film and the legit version and running simultaneously here, are about to close.

Screen story had a fair measure of success, while the legit piece flopped badly.

LONDON CENTURIES

London, Dec. 17. "Sorry You've Been Troubled," "The Celebrator" and "New Suss" are all celebrating their 10th performance in London this week.

WEATHER

London, Dec. 17. The rain moderated over the week-end and now it is balmy with temperature around 50 and the sun bright. Floods in the Thames Valley are subsiding. However, fogs are forecast both for London and the provinces.

Paris, Dec. 17. Abominable rainy weather here is ruining the trade of theatres and cabarets. Downpour rivals that reported last week from London. Ugly weather is keeping the people indoors nights and doing great damage to the theatres, aided by the holiday approach and the effects of the market crash.

Washington, Dec. 17. The Weather Bureau has furnished "Variety" with the following forecast for week beginning tomorrow (18):

Snow and colder over west portions and rain over east portions Wednesday; this side of the Rockies; Thursday and Friday cold and mostly fair.

Saturday increasing cloudiness but not so cold, followed by snow over west portions.

Sunday (22) snow or rain.



YORK and KING

Originators of "Tin-Type" comedy.

Arriving South Africa per Armadale Castle, and due to open December 8.

Three weeks. Empire Theatre, Johannesburg; two weeks, Durban; two weeks, Capetown.

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RUSSIAN'S CHILD BALLET JUGGLS LABOR LAWS

Paris, Dec. 8. New wrinkle to get around the juvenile labor laws in Europe has been added by Jean A. Grechen, a Russian, who is here organizing a ballet corps of 15 girls of from nine to 12-years-old. He expects to start showings in February.

Idea is not to produce an act, but merely show the public what suitable tuition can do for future artists. Permits, with suitable influence may be obtained under this guise.

Demonstration act, will last about 45 minutes, comprising about 16 different dances with original sets and music. Star of the troupe is young Irene, scarcely nine years old, who has already appeared at the Paris Opera.

Contract between Grechen and the parents of the children for his giving them, besides dancing tuition, a suitable course of general learning and education. Several dancing masters are attached to the school.

Grechen stated that one of his difficulties has been to weed out applicants undesirable, either because of their parent's character, or on account of their own in spite of their age. He expects to give his first show in February either at the Paramount or the Empire. He then plans to go to Brussels, Berlin, Hamburg, Munchen, and London.

Berlin Operetta of '80's

Berlin, Dec. 17. "Parisian Life," operetta of the '80's, by Jacques Offenbach, is in revival at the Renaissance. Had a successful premiere.

Piece which deals with the can can period, contemporary with Du Maurier's "Tribby," has undergone some slight modernizing of score and text, but retains much of its old charm and looks like a success here.

ADA MAY FOR ENGLAND

London, Dec. 17. Ada May has been engaged for the next C. E. Cochran revue, due to open in Manchester in February. It comes to the London Pavilion March 28.

SAILINGS

Dec. 28 (New York to Florida) Jack Crawford and band (Evangeline).

Dec. 27 (Capetown to London) Vernon Watson, Erikson Bros, Derry and Sloan (Balmoral Castle).

Dec. 17 (New York to West Indies), May Irwin (Resolute).

Dec. 17 (London to New York), Lady Diana Manners, Katherine Goodson (Mauretania).

Dec. 16 (Paris to New York), Leon Errol, Charles Francis Coe, Roy Howard, Mr. and Mrs. Raoul Walsh and child (Levathan).

Dec. 14 (New York to London) Joseph M. Schenck, Mr. and Mrs. Sam Goldwyn (Bremen).

Dec. 12 (Sydney to Vancouver), Berrington Miller (Niagara).

Dec. 12 (New York to Capetown), Cherry Keaton and Mrs. Keaton (Guilford Castle).

Dec. 12 (Paris to New York), Jack Forester (Rochambeau).

London Chatter

London, Dec. 8. Dora Maughan is back. Baclonova has arrived for talker. Moon songs are the current rage again.

June's gone crazy on dogs. Mud and long skirts make the women happy. Long skirts for daytime seem to be going out already.

Gilbert Frankau's next is "Martin Make-Believe."

Strand theatre's had 13 losses this year.

Dillingham's still hanging on for Bobby Howes, waiting for London run to end.

Robert Atkins may take Shakespeare under his wing.

Fox threw a lunch for the newspaper men to meet Raoul Walsh.

Leslie Henson's offering free stalls to golfers who've holed in one on "Follow Thru."

"Melodies and Memories" best variety hit these days.

Eva Gray is the sleeping beauty at Drury Lane this Xmas.

Negroes are the rage in vaude here, with all colored bills on the tables.

Talk of a 'twen schedule shut-down at Eldorado.

Warners' press department found a leakage of 200 trade show tickets.

Harry Lachman goes with British International for two more years.

"Daily Mail" is doing a "death to the talkers" stunt. Editorials, reader letters, etc.

Lydia Kysath, dancer, has written a book, "Romantic Recollections."

Studio betting is 100 per cent. on "June and the Jaycock." Alfred Hitchcock's talker on O'Casey's play.

British Filmcraft, indie unit, tied up with RCA, chucked the contract because it was waiting too long.

Dived for Powers, held up for a few weeks, clamored for installation, didn't get it and finally closed with an unknown British system.

Speed cops on motor bikes, new here.

There's talk of a Shavian Symphony.

Glady's Cooper comes back in January.

Keith Bevan's back on the boards. Furtwangler, conductor, is filling the Albert Hall.

"Siberian Garrison," latest war book to click.

Now giving Provincial premieres to talkers.

Anton Dolin's next ballet will be about tennis.

Girls are now tattooing their ankles.

"Wedding of the Painted Doll" chosen the year's biggest song hit.

Baby born on the "Flying Scotsman" (train). Too late to get it into film.

Honolulu

By MABEL THOMAS
Honolulu, Dec. 6.

Sodin, Chinese screen player from Hollywood, passed through here on his way to Japan. Sodin's trip is at the invitation of the Shochiku Cinema Theatres, and is scheduled to make personal appearances in their theatres at Tokio, Osaka, Kobe and Nagoya.

H. B. Warner and son spent their vacation here as the house guests of the former Governor and Mrs. G. Carter.

Mr. and Mrs. Harold Bell Wright are wintering here at the Halekulani. Author plans completing two stories before leaving.

Jefferson Hawaiian Film Co. was short lived. Jefferson formerly directed Harold Lloyd, and thought there was a chance of doing a story here, with local capital. Erika Wilson brought two girls, Gladys McConnell and Hugh Allen, from Los Angeles Nov. 2, but they returned Nov. 28. Films to be finished there. There are two suits pending over unpaid salaries of the leads and their expenses.

Kentucky Jubilee Singers, Negro troupe, scored at the Auditorium under the management of Randolph Forbes and J. McBrayne. Sailing for San Francisco Dec. 4. Troupe came here from Australia.

Mme. Dusolina Glanini arrived on Thanksgiving Day from Australia, remained one day, and gave a concert at the Princess Theatre. Then sailed for Los Angeles with her mother and party.

Winifred Nimo, now leading lady for the Richard Wilbur Players, opened Dec. 2 in "The Squall." Warmly received.

Mr. and Mrs. Douglas Fairbanks will remain here one week on their way back to Hollywood.

RIVIERA BECOMES NEW

FREAK STYLE TRYOUT

Nice, Dec. 9. Because it's a place where anything goes once, the Riviera is becoming more and more a style try-out center.

Couturiers frequently send their more freaky frocks into Nice, Cannes and Monte Carlo cold and watch the reactions.

This year they happened to have been helped by the Thanksgiving day dinner at the Palais de la Mediterranee. Hoping to force the Riviera season to open four weeks earlier than the moneyed mob decrees, everybody worked hard to make this dinner a success, and it was a sell-out.

The glittering, Gould-owned casino, which has been closed since it opened a year ago up to now, looked its best. American, English and French poured in to dine on turkey.

The dressmakers hopped on this chance to show their silks and proved that there is probably no more beautiful background in the world for a mannequin parade than this same Palais de la Mediterranee.

Topping the eye-fillers was a black and white bird dress that went about like this: suspended by a narrow band round her throat, hung a creation in black velvet. Not much corage in front and showing all the back she possessed and just a flowing circular skirt. Graceful and chic. On a well poised head this black and white bird of paradise wore a little skull cap of black velvet and white cock feathers hiding all hair.

Dignity and graciousness were displayed by another lady whose white hair perfectly groomed would have been enough, but a white satin gown with diamante and lace made a perfect setting for one with so much queenly grace.

And shawls! Every color, every size and shape.

In frocks, moire and satin were in the majority. Flowered chiffon here and there looked a trifle passé. Evening cloaks were more than elaborate, many being carried out in broad and luxurious furs.

A graceful little Italian countess wore a dainty dress of blue taffeta and tulle, which set off her lovely olive skin. Another dress in black moire showed the new slanting lines, one shoulder being suspended only by a very narrow diamante strap, very low at the back and a graceful sweeping skirt.

Reject \$395,000

London, Dec. 17. Verrey's Cafe, one time fashionable Regent street rendezvous, was put up at auction yesterday (Monday).

Highest bid of \$395,000 was rejected.

Americans Abroad

Paris, Dec. 8. Jack Cohn (Columbia) and wife, to Berlin and Cannes on a quick jaunt, returning in late December.

Raoul Walsh and wife, Dorothy Love; Joe Cohn, RKO advertising agent, vacationing.

Cossack Choir in Egypt

Cairo, Dec. 17. Bayan Cossack Russian Choir, which is touring the Near East, has been remarkably well received in Cairo, Alexandria and Port Said.

Maughan in Orient

Cairo, Dec. 17. Somerset Maughan, English dramatist, is on a trip up the Nile as far as Assuan, in order to visit the ancient wonders of this oldest land.

Cairo Cafe Dates

Cairo, Dec. 17. Jill Hill and Gerald Vere, billed as direct from London, are making their first appearance in the Perlequet here.

When we speak of ourselves we say we are sensitive; when we speak of others we say they are touchy.

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Germany Trying for Vaudeville Comeback—Marx Forms Trust

Berlin, Dec. 17.
First serious effort to bring back vaudeville in Germany has been undertaken by Jules Marx, of the Berlin Scala and Plaza.

He has organized a "trust" or community of interest of a string of leading theatres and has undertaken to administer them in a way that may make two-day vaudeville a real competitor of the picture houses.

Houses in the combine include among others the Berlin Scala and Plaza and houses in Leipzig, Muhlheim, Hanover, Magdeburg, Hamburg and Vienna.

Many in the trade here believe that the new organization points the way to a definite comeback of the older form of specialty entertainment.

ETHEL WALTERS' FAVOR

Will Work for Lou Mitchell and \$300 at the New Plantation

Paris, Dec. 17.
Although Ethel Waters got from 150 to 250 pounds (\$1,250) a week in London, when she opens here for Lou Mitchell (colored) at the new Plantation next month, she will draw only around \$300 and no percentage. Doing it as a favor to Mitchell plus the desire to play Paris. Eddie South comes over in April for Mitchell and Billy Pierce is sending other talent here from time to time.

Mitchell's quick lunchery on the Rue Pigalle was the first American restaurant of its type, and is still the favorite wind-up haunt in Montmartre, although Mitchell sold out a highly lucrative business to whites. He came over 12 years ago with a colored band and has been here ever since. Versatile. Four the current attraction.

Mitchell now has a downstairs all night quick-lunchery, in the same building housing his Plantation, which he is operating for Paul Santos, the local nightclub king.

The ninth spoke in the Santos' string opens next spring on the Champs-Elysees with an eye to American trade. Lee Weller, American, and Harry Reichenbach's cousin, is associated with Santos on everything in an executive capacity and as a business partner.

Santo's Paris Clubs

Sold to English Co.

Paris, Dec. 17.
Paul Santo, the Parisian night club mogul controlling a dozen swank resorts, has sold out the whole group to Huntley, of Huntley-Palmer's British biscuit company.

Santo will continue in charge of operation for the new owners, the Paris company being called Etablissement Saintolint, that being Santo's real name.

Clubs included include the famous Perroquet de Paris, Embassy, Palermo, Eagle, Plantation and Tienda.

Belgrade Goes Foreign

Belgrade, Dec. 17.
Josip Kulundjich, producer at the State theatre here, has scheduled an entire season of Anglo-American plays.

He has already done "Trial of Mary Dugan," "Abie's Irish Rose" is current and the next piece will be "Journey's End."

CONTINENT TO BRITAIN

London, Dec. 17.
Moore and Lewis arrived a few days ago from dates on the Continent. They are this week in Glasgow with Palladium, Holburn Empire and Coliseum, London to follow.

PEARSONS' DAUGHTER

London, Dec. 17.
Gladys Cooper, wife of Sir Neville Pearson, became the mother of a daughter Dec. 12.

Violinist Craze

New Amsterdam, Dec. 17.
Yehudi Menuhin, violin concert virtuoso, is Holland's newest craze.

4 U. S. ACTS REGISTER; PALLADIUM BIZ IS OFF

London, Dec. 17.
Palladium (vaudeville) held its worst second house last night (Monday) in months despite an above average bill. Drop in businesses, of course, attributed to the usual pre-holiday lull.

Three American acts in the lineup and all did well. Diero, pianocordist, relying too much on high-brow selections, nevertheless made them like it while Chilton and Thomas, dancers, were an emphatic hit. Man's intricate routine, delivered nonchalantly, was the high spot.

Helen Johns' Glorious Girls were well received despite being no novelty here due to the preceding Bonjohns of Babe Egan. Show's closing act, Three Cresso Brothers, also scored. Strong man turn which practically held house intact.

Another American act to click was Fowers' Elephants, making their first appearance in English vaudeville, at the Coliseum.

Vic Palace Holding Vaude? Alhambra's Films a Factor

London, Dec. 17.
Latest intimation is that the Victoria Palace will continue playing vaudeville, at least until the end of February. Proffered reason is that the legit production listed for this house is not ready, but the inside bunch believe that the Alhambra is more than a little responsible.

In that the Alhambra has been wired for pictures, the boys are figuring that the Vic Palace stands a good chance of re-establishing itself as a vaude proposition. No surprise if this vet house now definitely retains its former policy.

Sinjin Quits

London, Dec. 17.
St. John Irvine, of his own volition, as through as a critic. He was on "The Observer."

His retirement is to write biographies, although he will keep in touch with the theatre by doing weekly articles.

Joel London Holdings All Offered for Sale

London, Dec. 17.
Solly Joel, who controls the Globe here under a 55-year lease, has publicly offered the property for sale subject to existing tenancies.

Manager also has offered to dispose of his heavy holdings in the Drury Lane.

"Abie" Delights Serbia

Belgrade, Dec. 17.
"Abie's Irish Rose," retitled "Thrice Married" was produced at the State theatre here and is a rousing success.

Nikola Goshitch played Solomon Levy with his characteristic skill. Audiences decided the Anne Nichols' play doesn't go very deep into the problem of intermarriage, but voted it great entertainment.

The Jewish population here is greatly concerned with the intermarriage problem.

"PRINCE" AT MARIGNY

Paris, Dec. 17.
As soon as Volterra recovers from his illness, the deal for "Student Prince" in French, will be consummated. Volterra went to London to view the English version of the operetta when stricken.

"Prince" will follow the Max Dearly comic opera at the Marigny.

HARRY WELDON LOW

London, Dec. 17.
Little hope is held out for the recovery of Harry Weldon. His condition makes it doubtful that he will survive the week.



WILL MAHONEY

in Earl Carroll's "Sketch Book," 44th St. 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 meritment and whose dancing is constantly menaced by the law of gravity."

Direction
RALPH G. FARNUM
1560 Broadway

SEQUEL TO "CAPTIVE" RAPS LOUNGE LIZARDS

Paris, Dec. 17.
Edouard Bourdet, author of "La Prisonniere" ("The Captive") a sensation here and banned in the States, has delivered another smash in his play "Le Sexe Faible" ("The Weaker Sex") at the Theatre Michodiere.

New piece is a biting satire on the young generation of boys trained for marriage to wealthy women and they are pictured as glorified and legalized as well as socially successful parasites.

Play sparkles with brilliant dialog. Victor Boucher heads an excellent cast, supported by Pierre Brasseur, Jose Noguero and Fernand Fabre.

Discreetly adapted the piece would have a good chance to click on Broadway. Boucher plays a Ritz head waiter, the hostility of that name filling a protest against the use of its title and a replica of its lobby which makes one of the play's scenes.

Play also rather broadly hints at certain Austro-Hungarian personages and protests are looked for from that quarter. Both details are probably designed as publicity dodges, recalling the Roumanian ministry's protest which recently helped another current attraction.

Social Satire Makes Good Berlin Start

Berlin, Dec. 17.
"Hummer House," by the recently deceased Hermann Unger, has been produced with good results at the Schiffbau theatre here.

Play is a bitter lampoon on the middle classes and would never get past the American censors, but here it was received with favor, due in large part to a colorful performance.

Cochran Has Guitrys

London, Dec. 17.
C. B. Cochran is to bring the Guitrys, Sacha and Yvonne. Prin-temps to London in June.

Guitry is writing a revue for the engagement, in which Mme. Prin-temps will sing and dance.

XMAS CIRCUS ON

London, Dec. 17.
Bertram Mills' annual circus, running for six weeks during the holidays and later, starts at Olympia hall Dec. 20.

A new feature this year is the Hanneford Family.

Ted Trevor Recovers

London, Dec. 17.
Ted Trevor is out of the hospital after four months in bed, result of a crack-up on the Brooklands motor racetrack, where he was driving a speed car.

He is scheduled for the juvenile role in a West End production.

'Variety' 2 Thursdays

Next week "Variety" will be out in Greater New York on Thursday (26). Due to Christmas falling on Wednesday.

Thursday of the following New Year's week also will be circulation day for "Variety" in New York.

Distribution elsewhere unchanged either week.

THAT MINK COAT STORY MADE INTO BERLIN PLAY

Berlin, Dec. 17.
The Berliner theatre has been engaged for the production of "Monsieur Gaston," farce by Max Wolff, made out of a funny story current in New York several years ago.

Action has to do with a mink coat presented to a married woman by her lover. Woman pawns it and tells husband she found the pawn ticket, asking him to redeem it for her. Husband returns with a moth eaten coat, and it is disclosed later that he redeemed the good one and presented it to his own mistress.

Play has a new ending in a court proceeding which brings a second mink coat for the wife and all ends happily.

Pretty slight material and would have served better for a musical comedy book, for which purpose it was originally planned.

Cochran On Swaff

Southampton, Dec. 17.
Just before boarding the "Leviathan" tonight (Tuesday) for New York, Charles B. Cochran had his say about one Swaffer and that Swaffer saying in "Variety" of Dec. 4 that Cochran's "Bitter Sweet," at His Majesty's, had fallen off in business.

"Tain't so," said Cochran. "Not a single unsold seat since the commencement of the run. Show's original buy with the agencies expires Jan. 4, and they have renewed for 12 weeks."

"Tell Swaff to get his information from me on anything, and he can't go wrong."

Paris Critics' Peeve

Paris, Dec. 17.
Lothar's comedy "Le Loup Garou" is a risque but amusing farce from Vienna, done at the Comartine, Paris. Plot:

A prudish young man is invited to the country home of an elderly countess. She becomes interested in him and does everything to lure him into a rendezvous. Unintentionally she has an adventure with a valet instead, while the young prof. marries her niece.

In the cast are Pierre Stephen, Marcelle Yrven and Simone Dulac. Paris critics passed up the production unanimously, turning down at the management for inviting them to a matinee several days after the premiere.

Jane Marnac's New Play

Paris, Dec. 17.
Jane Marnac's production of "The Shanghai Gesture" opens at the Apollo here Dec. 20. At that time the revival of "Trial of Mary Dugan" will be transferred from the Apollo to the Ambigu.

"Mary Dugan" ran a whole season at the Apollo and was closed while it was in full stride to make room for "Street Scene" which stopped sadly. "Mary Dugan" was then revived as a stop gap during the preparation of "Shanghai Gesture."

Vienna's Guignol

Vienna, Dec. 17.
The Municipal Burg theatre here saw the world premiere of "Phantoms," two one-acters somewhat in the mode of the Grand Guignol of Paris, written by Gerhard Hauptmann.

The first is a greswome medieval theme and the second a satire on the fourth dimension. Attraction met a mixed reception from the conservative Burg theatre audience.

Fowler and Tamara at Kit Cat

London, Dec. 17.
Having played a fortnight at the Piccadilly hotel, Fowler and Tamara opened at the Kit Cat restaurant.

'WONDERFUL NIGHT' OFF ROYALTY-EXEMPT LIST

Vienna, Dec. 17.
If the Austrian Parliament had not enacted a new amendment to the copyright law, extending protection to owners of material and their heirs for an additional two years beyond the original 30-year period, Mrs. Adela Strauss, widow of Johann Strauss, the "waltz king" would have been deprived of all royalties on the Schubert production of "A Wonderful Night," current at the Majestic, New York. Piece is a revival of the Strauss work "Die Fledermaus," copyrights on which expire at the end of December. Mrs. Strauss made complaint that the Schuberts wouldn't wait even that long to stage the revival.

Since the new enactment the Schuberts are making royalty settlements with the widow.

As a result of the Strauss trouble, both Austria and Germany are proposing new copyright laws, identical in intent, operative at the same time and both guaranteeing copyright protection for 50 years.

NEGRO TROUPE IN EGYPT

First Colored Musical There—Open in Cairo—Company of 40

Paris, Dec. 17.
Colored road show, "Louisiana," headed by Louis Douglas, opens in Cairo at the Kursaal, Dec. 31, for two weeks, and then goes to Alexandria. It's the first colored musical in that territory.

Gino Arbib, general manager of the Transvariety agency, himself an Egyptian by birth, is taking the company out for the initial weeks, the itinerary thereafter embracing Syria, Constantinople, Bucharest, Budapest, Trieste and Vienna. Troupe numbers 40.

London Hits Survive Christmas Dullness

London, Dec. 17.
Business generally is poor at the box-office, although the group of solid hits is practically unaffected by the pre-holiday slump. They are all sold out for Boxing night.

This is not to say, however, that a remarkable thing is the fact that there has been an unprecedented advance sale for Christmas eve.

"Typhoon" Well Received

London, Dec. 17.
Revival of "The Typhoon" at the Duchess theatre here last week was splendidly acted and enthusiasm of its reception was undeniable. Denning Neilson's "Typhoon" is stars.

In spite of favorable start, however, feeling here is that gloomy nature of the play is against it.

HEADING ROAD SHOW

London, Dec. 17.
Rigoletto Brothers minus the Swanson Sisters but with a company of three, open at the Holborn Empire (vaudeville), Dec. 23 with the Palladium to follow.

After playing the latter date the act heads a roadshow of 30 people for a tour of General Theatres' houses.

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British Film Field

By Frank Tilley

London, Dec. 6. Ever since this department started in "Variety" its contributor has been bawled out at home for writing the flat truth about pictures, finance, promotion, and other post-quota rackets, including film critics doubling in brass, which, despite the "Critics' Circle," still happens. And how!

Unpatriotic, anti-British and scandalmongering have been the mildest of the squeals. Those who admit the conditions ask why tell about them?

Near two years ago it was shown here American imports in the U. K. market were falling for reasons well within the New York office's control. That's past, and no doubt they don't give a hoot, especially as they have trebled their shipping of celluloid here over the past nine months. But unless some of the big fellows get wise to what they are purloining, they won't last. Despite the present level of native production, they have to remember the films act is here to stay, even though some figured a Labor government wouldn't be overthrown on enforcing it.

At the end of little more than another two years they will be competing with 15% of British product. Exhibitors will then be showing 12% of that, so the full gross of this market America can get, even if they don't, is a slim one. And in theatres use no more than they are obliged under the quota, cannot be more than 87½%. In practice it will come down to nearer 75%.

And that is the trouble. Not so much that exhibitors are getting a raw deal—they do anyway, and there's often two to that—but the quantity of junk being forced on this market at present is terrible.

It seems like they are holding off most all the good stuff until the first days of the sound rush, knowing this market, having gone taker, is short of product and has to take what comes. Now and again a good one like "Broadway Melody," "Trespasser" or "Rio Rita" comes through to keep the bottom from falling out, but the main stream of the product is picked for a market that's got to eat stones or die.

And if it does it will die on New York and not on the home product. Already exhibitors have been given wise to the fact 75% of the adverse reports from the Renters' Inspection Committee on their equipment are due not to the apparatus or to the operating, but to bad reproduction on quickies rushed out a year ago and now slugging over here in any shape or form they've got some sound on the edge.

It's getting to the public too. Audiences are falling off fast, because they find that for one good talker they get a dozen lemons. A typical case is a theatre in a large west of England town. It is taking up after wiring about 40% for a month, then down to 20%, a few weeks later still down to 10% below the average, and finally down to 10% below that—a first-grade talker comes along.

And the exhibitor has the capital cost of his equipment and four or five times as much to pay for film here piled on this lower gross.

There's only one answer. If American producers are to take this business for next year and after as well, lay off the grab stakes and play the market with the high-grade stuff only. It's surely worth it when you're getting 40% of your total foreign sales out of it.

And give the exhibitor a bit more of an even break. You're too short-sighted for a clever commercial country. Keep soaking 50 per and score charges, and you'll keep the number of equipment limited to what they are now. Film is worth 20 to 25% flat, with shorter period bookings, and before you know where you are he'll wire all his houses and be trading all you can ship over.

Have some horse sense, even if rich.

The Americans are creating a sales resistance with their American and public greyhound won't be able to jump over in another year if they don't lay off.

Madame It's Talker

Ellnor Glyn has begun on her first talker, writing the story, "Knowing Men," herself. She is also directing the film, using Eclair studios and a color system now called Talkicolor, believed to be similar to Raycol. Cast is Carl Brisson, Ellisa Landi, Jeanne de Casalis, Helen Hayes, Thomas Yarnall and C. Hallard, all legit. Some have played in films before.

The Most American

With the backing over of Red Knight product by Gaumont division of the combine, Gaumont-British now has the largest group of American product distributed in this market. This includes Radio prod-

uct, distributed by Ideal company; Columbia product by W. & F. Co., Tiffany-Stahl and Red Knight by Gaumont company. And with the getting a post-war good break in the Gaumont-British premiere houses, it's a 50-50 British concern that operates from Regent and Denman streets.

More Profit

Meeting of P. C. T. Construction Co., which finances Provincial Cinematograph Theatres, Ltd., and associated companies, held with Mark Oster in the chair. Profit for the year to Sept. 30, \$413,280, \$10,166 over previous year. Capital has been increased by 10% to \$1,000,000. Cumulative 7% pref. shares of \$5 par, to be issued when necessary, with no present sign this need arises.

W. H. Evans, now joint managing director of Gaumont-British board, consisting of Isidore Oster, chairman; Mark Oster, W. H. Evans, Sir William Jury, Maurice Oster and Charles M. Wolf, elected.

Depressing Balance Sheet

Though it shows a profit on paper for the year to May 18 last, the report and balance sheet of the Blattner Corp. is a depressing document. The auditors say they are not able to form any opinion as to how much of the fall in stock in the year, amounting to \$419,635, will be received, and "no provision has been made for any loss which may be incurred in respect of doubtful assets." The balance sheet shows an asset, amount to \$67,073, so these two items represent more than half the subscribed and paid-for capital, which is \$730,263.

"Expenditure on film production at cost less amounts received to date on account of distribution" are shown as an asset of \$141,556, but as only one feature, "A Knight in London," and a few shorts have been made, and no sign of the distribution of the feature in this market seems to exist. It is doubtful whether this "asset" can ever be realized at anything approaching its "at cost" figure. In fact, it looks as if it had the feature balance sheet adjusted accordingly, the "profit" would have come out on the other side.

Underwriting and preliminary expenses, according to this balance sheet, amount to \$144,821, close on 20% of the actual paid-up capital. Cash at bank and in hand amounts to \$13,872, but these accounts are only up to May 18, so the position at present may be different.

This concern is one of the issues made by Sir W. P. O'Connor's French, British & Foreign Trust. This precious balance sheet, however, does not mention the fact that the 10% participation preferred ordinary share is cumulative as to dividend, and there is issued \$900,000 of this stock, the company is in debt \$90,000 on account of this unpaid dividend.

So the \$12,113 shown in the balance sheet hardly seems to balance except on paper.

MEMJOU ALL RIGHT

Paris, Dec. 6. Adolphe Menjou is out of the American hospital at Neuilly-sur-Seine where his condition following an appendicitis operation was initially pessimistic. He had some bad fever for three days, Katherine Carver (Mrs. Menjou) canceling sailing twice to nurse him through.

Menjou starts making his first bi-lingual talker for France. Film, titled, directed by Comte Jean de Limur.

Miss Carver is going to America as soon as possible in connection with business affairs.

Mrs. Bobbie Arnold, Billy's wife, was a record in-and-out appendix patient at the same hospital, as tonishing the staff with her rapid convalescence.

Paris Chatter

Paris, Dec. 6. A new taxicab here is featuring a radio on the dashboard. Novelty, started by an indie hackman, may become the inception of a new fleet as Paris traffic jams.

Mrs. Jack Connolly is breaking into the Paris society columns regularly.

Violet, the piano pounding kid in Fred Payne's bar, got married the other day at 10 a. m. At six bells she was in the bar doing her stuff at the ivories until the regular closing hour. Married an American boy, Jackson.

Cliff Thompson, Tommy Dowd's son-in-law, is a partner with Payne in the popular Montmartre bar. Each alternates for a full year in the operation thereof, the other taking that time out for a full annum vacation.

ITALY'S FIRST TALKER

Paglieri Using His Own Invention of 1922 for Recording

Rome, Dec. 17.

Italy's first native talker is being made by an Italian and on native recording equipment.

Elvino Paglieri is the maker. He says he made talking pictures way back in 1922 before the articulate screen really came into being, using a recording equipment which he had invented himself.

The new picture is called "La Madonna del Mare" ("Our Lady of the Sea").

Sweden

Stockholm, Nov. 25.

Sound has not come into its own over here as yet. Trouble does not all lie with the distributors or exhibitors, although a few exhibitors go to the length of installing sound while at the same time installing new equipments, idea being to keep their competitors in the dark. However, most of the trouble comes from the newspaper critics. Articles being written are mostly narrow minded but the people here are prone to take them for granted.

One critic in Gothenburg, second largest of the newspapers, is especially sour and wants to be taken as high brow, like many of your film critics. This one has got into his head that there is a tremendous difference between what he thinks is the American way of pronouncing English and what he believes is his own polished school English. Therefore, he can't stand the American idiom. And his paper gives this valuable space. Entire matter would be funny if it didn't have some serious effects, but it's natural that anybody who is talking and nagging in a newspaper, can convince a certain number of readers.

Another hardship for sound here is the difficulty with projectionists. It has frequently happened that pictures have gotten out of sync with nobody noticing anything, much to the delight of the audience. The carelessness which exists is uncusable.

Meanwhile the Swedish and Norwegian newspaper critics are fighting.

If leaving the newspaper men aside to consider the taste of the Scandinavian public, there is at present quite a difference in the popularity of sound in each of the Scandinavian countries.

Norway—Norwegians started out to like talkies, but at present the exhibitors are afraid of American dialog. Their advertising that their pictures are merely synchronized, do not contain dialog and are glad of the opportunity.

Denmark—Danish are more cosmopolitan race and here they started with synchronized pictures. People protested, said that this was not the sound invention they expected and demanded the return of silent pictures. A few exhibitors then gave them American talkers and part-dialog versions. These did very well. All talkers have flopped in Sweden and Norway have proved hits in Copenhagen, Denmark.

Sweden—Each new town opening with sound naturally wanted to hear the stars talk. Later, too much dialogue became a bore and now synchronized films, with music, songs and sound effects go best.

Big silent pictures are still doing well all over.

TYPICAL SHOW GIRL

(Continued from page 1)

noons, especially when strolling up the avenue, or buying in shops; had her picture all over the country in mags and billboards advertising a popular brand of cigs; knows all the class night clubs and goes out of her evening clothes; and seems as if she is always leaping into a limousine, bound for a Long Island party.

Knows so many society men by their first names; just barely got out of being a co-responder in what would have been "some scandal" if it ever got out.

Will never forget the gay time she had in Paris and London with such and such a company; in a motor crash with the Viscount so and so—in Monte Carlo; needs a new pair of shoes just now, but had everything when she was tearing around at top speed; her long illness cured her of drinking like a demon; she had an operation, she nearly died, never again.

Taking great care of herself lately. You gotta look like a million to crash the talker pictures. All she needs is a little more publicity and that director she knows by his first name will sign her in a minute.

Mexico City

Mexico City, Dec. 12.

Charles Amador, only Mexican comedian in films, who imitates Charles Chaplin's makeup and style, has arrived in this city where he expects to film some comedies for Frank Sandford, his producer.

Papers carried the story of the suit started by Chaplin to restrain Amador from imitating him. According to the local press the suit was for \$200,000 damages and was won by the Mexican.

Richard Talmadge, film cowboy, is visiting the state, penitentiary where he is looking over characters to get atmosphere for his coming film.

Temperance committee of Vera Cruz opened a contest for the best plays showing the evils of the "spirit of alcohol." Intend to publish these plays and have them performed by workers' clubs and schools.

Secretary of Public Instruction of Mexico, Sr. Ezequiel Padilla, accompanied by Paramount officials, made a speech for sound films.

In Vera Cruz state, under the direction of the public instruction department, work has been started on 72 open air theatres for the showing of national and educational films. Theatres are to be erected by public subscription.

Theatrical season is in full swing. All theatres are open, with the Fabregas, Politeama, Principal, Lirico, Maria Guerrero and Ideal playing drama and musicals, the rest sound and silent films.

Current films are: "Wolf Song," "Singing Fool," "Rainbow Man," "Nocturnal," "This Is Heaven," "Evangeline," "Broadway Melody," "His Lucky Day," "Thunderbolt," "Street Girl," "Broadway" (in Spanish), "Flying Fool," "Speedway," "Fox Follies."

No "Cock-Eyed" Ban

Sydney, Dec. 17.

Dignitaries of the Methodist church in Melbourne entered a protest against the showing of "The Cock-Eyed World" on the ground of its moral status. Police considered the complaint but refused to act on it.

They said the picture had been repeatedly passed upon by the Commonwealth censor and that official C. K. took the matter out of police hands.

STARS MUST BEHAVE

(Continued from page 1)

would have burned slightly but no signature on the hospital docket would have been necessary. Just a little note to Harry and possibly his anguished pacing and pleas for forgiveness a few minutes later.

Clara tried the corn route. A bread knife or stiletto may be okay where they have no drug stores and where the mit is hard and steady from wielding the broom and tweaking the utter. But the sparkling Clara had no such hand. It proved to be strong enough to give her a jab that brought the claret and smarted her into believing that a hospital had better be informed to beat out the undertaker.

New Morals Era

That's just where the new era in picture morals commenced to unfold. Similar incidents have happened so many times in the past that they're hardly copy. Tabloids are eating up collegian nest eggs now. But those sniping sheets couldn't pass up an act staged by a film queen who has had so many of the boys out front almost worrying the mayor.

No Blush

Did the industry blush this time? Did it attempt to pull curtains with denials, or the old alibi that a corset stay had become obnoxious and thus the sudden gore?

Not a chance. Silence was maintained for a couple of days. Then came the formalities, the new one for the film colony, that it will be Mr. and Mrs. Harry Richman very shortly.

No press agent sent out the notices any more than a press agent grazed Tara.

And that's what's going to happen the next time and the next when the boys or girls of the talking-screen-become-mixed-up-with scandalous stories.

Folks in Hollywood, providing they're of the different sexes, since the industry hasn't yet been convinced that a moral situation exists of any of its sweet things have got to quit doing their stuff along newspaper lines.

Quietude on the western front is what the producers demand. Those who can't behave will miss the brass ring.

HEAVY TRADE DROP BY PARIS SCALE INCREASE

Paris, Dec. 26.

If anything could justify American methods of exploiting theatres, the present state of affairs at the Gaumont Palace, Paris, the largest theatre in Europe, would be sufficient evidence.

Harry Portman and Joseph K. Freeman, who were running the place for Loew's European subsidiary, left in September, when it was handed over to Aubert Franco Film.

The French organization immediately raised prices 54%, at the same time cutting show expenses by cheapening stage offerings and cutting down the orchestra. Result, after two months, is heavy drop in gross business and falling of over 30,000 people monthly in attendance.

ACTOR AS CRITIC

(Continued from page 1)

Jory, evidently determined to show himself an "honest" and "fearless" critic, had the temerity to find fault with some of the acting by his colleagues, whom he took to task in the review. Now these fellow actors, stung by his criticism, are saying that as a dramatic critic Jory is not even a good actor.

Telling "Em" "Miss Dwyer" (leading lady), "charming as ever," wrote Mr. Jory, "gave an intelligent reading of Mahna. I suggest, however, that she work less to the front and keep her eyes more intently on whatever character she is addressing. These same criticisms may be applied to the work of Mr. Pezaro who, aside from a trifle unswerving of lines, gave an interesting characterization. . . .

"Now for a few adverse and, I hope, constructive criticisms. In the first place, I didn't care for the gun play as handled by Mr. St. Clair and Mr. Paige. These actors attack no more important a gun being pointed in their direction than if some one had offered them a cream puff or a cigarette. Miss Dwyer, instead of becoming hysterical at the display of the heavy artillery, for it looks as though the life of her husband is in danger, actually seems to relish the situation, which demanded greater tense-ness to be effective.

"I have never had a gun-shod, into my ribs, but I feel I would get tremulous knees if it ever did happen and that I would back away from the weapon, and not toward it, as Mr. Paige and Mr. St. Clair did. I also would suggest 'the fight be made more realistic.' They did the scene Sunday afternoon, it was just another little friendly scuffle.

"Nor do I believe it would hurt the play any if Mr. Paige used a little more violence when he mistreats Mahna. It would be in keeping with the spirit of the drama to have him throw her around with more force. Miss Dwyer is husky and would live through."

Jory also took occasion to declare that Mr. Usher and Miss Dale, character people, "have very decided capacity for giving splendid performances when their roles permit and Shubert productions would generally be improved if their responsibilities were increased."

Male "Prisoner" Theme Strong Even for Paris

Paris, Dec. 17.

"Chaines," German picture, was suppressed at the Rialto here after it had run a fortnight and had been granted a visa.

Film's story theme resembles that of "The Captive" except that two men are involved. It was plentifully edited before the visa was granted, but even then the police stepped in after two weeks.

Story is to do with two convicts in prison for long terms.

Crew Leaves Germany

Paris, Dec. 6.

Jack Connolly has shifted his German Fox Movietone News career, barred by Tobis-Klangfilm injunction, to another territory.

"Fool" Captures Holland

Amsterdam, Dec. 17.

"Singing Fool" has done large business everywhere it has been exhibited in Holland.

Nathanson Names 2 Canadian Sites; Start of Circuit Above Border

First two houses in a chain by which N. L. Nathanson, former head of the Famous Players-Canadian Corp., hopes to stage a comeback in the Dominion will be 5,000-seat de-luxers in Toronto and Montreal. Sites have been obtained and building will get under way as soon as possible, it is stated.

House in Montreal will be located on St. Catherine street, while the one in Toronto will be built on a plot of ground obtained at the corner of Yonge and Pincus streets. Sites and houses will represent an investment of at least \$5,000,000, according to Mr. Nathanson, and possibly more with tentative plans in mind to make the Montreal house part of an office building, height of which has not yet been determined. Nathanson is negotiating for sites in other Canadian cities, but pending nearer closing on any deals, declines to divulge location.

Long a theatre operator and showman, Nathanson is widely known in the Dominion, has many valuable contacts and in his own right is reputed to be one of the wealthiest men above the U. S. border.

Beyond admitting that he is developing a plan to re-enter the theatre operating field in Canada, the former Famous-Canadian chief is mum on the moves he is making, declining to discuss among other things the report that the hand of William Fox is seen in present activities or that Sir Robert Holt, former director in Famous-Canadian, also has a part.

Nathanson left New York Saturday night for Canada. He is due to return to Broadway today Wednesday.

Ancient History

Nathanson resigned from Famous Players-Canadian, which he had headed for years, when Adolph Zukor intervened in a proposed sale of F. P.-Can. stock at \$75 a share to British Gaumont of England. Zukor retained control of F. P.'s voting stock, though Zukor's company, Paramount, had disposed of any interest it held in F. P. of Canada for \$6,000,000 some time previously.

Zukor, blocking the B-G buy, revealed a belief that Fox held stock control of British Gaumont, with Zukor's opinion the proposed purchase of the Canadian chain by English interests was in reality an inlet for Fox as the controller of leading Canadian theatres. This latter reasoning developed into a fact with the recent Fox readjustment. Among the current Fox commitments is one of 17 millions of dollars in notes for British-Gaumont stock.

Crushing the \$75 a share English proposal for F. P.-Can. brought about much commotion among the Canadian stockholders of the chain. F. P.'s stock dropped on the Canadian exchanges and Nathanson resigned, and some of its Canadian directors of influence followed suit.

Later, it was said Nathanson would organize a competitive Canadian circuit of his own, backed by Fox and others.

Lab Girl Burned

Sydney, Dec. 17. Edna Langford, employed as a film examiner, was burned to death in a fire which destroyed a projection booth in the Filmmcraft Laboratories, here.

She couldn't escape from the booth when film being run caught fire.

South Africa Weighs Central Censor Idea

Capetown, Dec. 17. A bill has been drafted and is being considered by the South African government designed to make over the screen censor policy of the land.

Measure calls for a single censor board with authority over all South Africa in relation to pictures, books, plays and all kinds of entertainments. This would replace the various boards now functioning in each province.

ANTIPODES SWEETERS

Sydney, Dec. 17. An unprecedented wave of heat has brought temporary trade disaster to the theatres in Australia.

REPORT SCHENCK AFTER SHUBERT LONDON GROUP

London, Dec. 17.

Joseph Schenck, aboard the "Bremen," London-bound, is reported negotiating for the Shubert interest in five London theatres—His Majesty's, Apollo, Shaftsbury, Gaiety and Adelphi.

Schenck's purpose is understood to be to obtain a London show window for United Artists' talker product.

Further understanding is that Gaunt, Shubert associate in the string, is favorable to such a transfer.

Although there is no idea that Schenck would turn all of the five houses into talking picture establishments, most of the theatres are splendidly located for any theatre purpose and would be marketable propositions on lease arrangement.

The active interest of the Shuberts in London enterprises began to cool three years ago with the failure here of "The Student Prince" at His Majesty's. Nobody ventures a guess as to what Schenck would do with five London houses since U. S. normally has only about eight releases for this market a year. Suggestion is advanced that the idea may be a Schenck investment.

LOUISE BROOKS' DOUBLE

French Girl Did Dialog for American Girl in "Beauty Contest"

Paris, Dec. 17.

Louise Brooks' talker, "The Beauty Contest" for the French Sofar Co., made at its Joinville studios, was duped by a French-speaking femme, Miss Brooks' French being limited and dialectal, she merely memorized the French phrases, moved her lips accordingly and the host-voice recorded.

Miss Brooks, just arrived in America, returns here in the spring for French and German talkers.

Gance's 3-Way Talker

Paris, Dec. 17.

Abel Gance's "La Pin du Monde," his first talker, will be in three languages, French, German and English. Camille Flammarion supplied the story.

Walter Ruttmann, Tobis-Klangfilm director, will do the German version.

Weep at "Fool" Though Titles Sans Meaning

Vienna, Dec. 17.

Roumania's only talking picture theatre, Trion, in Bucharest, is running "The Singing Fool," using English titles and English dialog, and is drawing enormous crowds.

So great was the box office rush that the film has gone on a schedule of 9 in the morning until midnight.

The public doesn't understand a word of the titles for the most part, but they break into tears at the Jolson songs and the sentimental scenes.

Attraction has become a craze as a tearfest. Even the royal family has visited the house and has fallen hard for the talker rogues. So much so that the Palais de Culture (Museum of Arts), at Temesvar, has been wired and turned into a film house.

Fern Andra's Indie

Hollywood, Dec. 17.

Fern Andra, Ufa star, back in Hollywood a month, has been engaged by Audible Pictures, indie to have the name lead in "Lotus Lady."

Phil Rosen directing.

"TRESPASSER," SYDNEY

Sydney, Dec. 17.

"The Trespasser" Gloria Swanson talker, started off with a bang at a midnight gala premiere in the St. James theatre, Sydney. It replaces "Show Boat."

Films Dominate West End Holiday Bills for 1st Time

London, Dec. 17.

For the first time pictures will dominate holiday attractions in the West End. Film openings scheduled comprise a record list as to numbers.

"Welcome Danger" comes into the Carlton, "Splinters" is due at the Capitol, "Co-Optimists" and "The Hate Ship" will be at the new Metropole for the opening of this house. "Greenwood Tree" is listed for the Stoll, "Atlantic" bows in at the Alhambra and the Pavillon will screen "Condemned."

ALL-AUSTRALIA THEATRE TRUCE U. T. HOYT'S

Sydney, Dec. 17.

After years of fighting for control of the amusement field in Australia, Union Theatres and Hoyt's have reached a working agreement covering a term of years. Arrangement does not involve actual amalgamation, but is so framed that absence of competitive building programs will stop.

Scheme likewise permits great economies in the operation of the two chains which number 130 theatres between them.

The important angle is that it gives the allied concerns complete control of the screen situation in the Island Continent, and a booking pool is probably in the making which will represent further savings.

The two circuits have joint working capital of \$20,000,000. They waged a fight for mastery of Australia for years, each trying to get the other one better in the scale of its theatre building program. Magnificent atmospheric theatres in the American style have been built in many cities.

The talker boom proved a tremendous help to the circuits. But now with industrial troubles and business depression up, the two circuits feel that it would be madness to continue their expensive business rivalry.

Williamson-Tait heavily interested in Hoyt's, naturally drawn into the situation, while the Fullers remain friendly to both sides.

Union Theatres declares it is ready to send Millard Johnson to England to buy recording apparatus and puts out the statement it will embark on a producing program in talking pictures of native players and atmosphere which, so the announcement intimates, it will offer in the international markets.

AUSTRALIAN DISTRIBS' TALKER RULE BUST

Sydney, Dec. 17.

M. P. Distributors' Association started out with a grand idea here. Scheme was to appoint a committee to inspect all sound equipment and pass on individual installations. If they approved, o. k. If not, plan was to have the equipment rejected.

It worked as far as the committee was concerned, but the minute they condemned an installation the wire manufacturers of the system refused to take it seriously.

Result a bust.

Run Records at Prague

Prague, Dec. 17.

"White Shadow" of the South Seas" has hung up Szecho-Slovakia's long-run film record by going to a 12th week at the Capitol.

"Four Devils" (Fox) isn't far behind, in its ninth week at the Lucerna.

Both pictures are playing with sound.

42-Year Cinema Lease

London, Dec. 17.

The new Adelphi cinema at Slough, seating 2,000, is announced for opening Feb. 1.

It has been taken by Carrera's circuit under lease for a term of 42 years.

Interchange O. K.'d in Europe, To Enlarge American Markets

Copenhagen, Dec. 17.

"LUMMOX" DUBBED BY U. A. FOR PUBLIX

First actual showing of any German-dubbed talker will be "LummoX," U. A., all-talking feature adapted from the Fannie Hurst story and scheduled to open this week in Prague, Czechoslovakia. The picture is the first "dubbed" into German or any other language by United Artists. It is to be sold in Czechoslovakia, Switzerland, Austria and parts of France, Italy and other countries where Western electric is not kept out as it is in Germany, by patent injunction suits.

Results from "LummoX" will decide U. A., it is said, on whether other all talkers will be dubbed into German and also into Spanish. Inside sources claim it is more than likely that pictures suiting the foreign countries wanted will be dubbed into actual German and Spanish equivalents of the English dialog, U. A. feeling the dubbing process satisfactory and the only solution of the foreign language problem now apparent.

If doing Spanish dubbing of its talkers, U. A. will use the Castilian Spanish, claiming this Spanish is understood in most of the foreign countries where Spanish or a hybrid Spanish is spoken.

"Bulldog Drummond" is a likelihood as the second U. A. to be dubbed. U. A. is crediting the foreign voices speaking for the Hollywood actors seen in the picture, thus proving to the foreign public reached that there is no intent to fool the patrons.

DAWES' MOVIE PARTY

Pictures Instead of Speeches at Press Luncheon of U. S. Envoy

London, Dec. 17.

Gen. Dawes, Ambassador from the U. S. to Great Britain, gave an informal reception Dec. 14 to the American newspaper correspondents in London.

There were moving pictures instead of speeches and non-alcoholic beverages were served.

Austrian Contingent Delay

Washington, Dec. 17.

Austria is holding up the contemplated change in its contingent of 20 to 1 until March 31, cables George Carty, trade commissioner, to the Department of Commerce.

Delay is credited to advent of sound pictures with Austrian government giving the delay to see what effect the sound pictures have on present conditions.

Native Opening Par Exch. For Films in Shanghai

Hollywood, Dec. 17.

Kingston Taft Tan, recent graduate of the Public Theatres' Manager School, is now in Hollywood conferring with Paramount studio executives before sailing for Shanghai where he will open the first Paramount exchange in China.

Heretofore all distribution of Paramount pictures for China was handled from Japan. Tan is a native Chinese. He came to this country two years ago to study banking, but switched to show business.

Metro's 1st French

Hollywood, Dec. 17.

"The Bishop Murder Case," recently completed by M-G in English, will be that studio's first French talker.

Jacques Feyder, translating the dialog, will direct and will use a complete new cast for the foreign version.

ROAD-SHOWING SPANISH

Hollywood, Dec. 17.

First roadshowing of a Spanish talker in this country will be with "Havana Nights." Carol Sax and William Alexander will tour with the picture through the Spanish speaking colonies of California, Arizona, New Mexico and Texas. If it clicks, they will continue over the border.

Paramount, Metro-Goldwyn, First National and Warner Bros. have given their official approval to interchangeability of product for all Scandinavian territory. Native exhibitors are buying the low-priced Danish equipment of Petersen and Paulsen, two Danish inventors, who own and operate the Northern Soundfilm Corp.

It is conceded that the interchange move and the spread of equipment will greatly increase the market for American product. Sweden is especially active in buying equipment.

Experience with sound so far in Copenhagen indicates a preference for English product or British speech in talkers, at least. Fans here reacted more favorably to British International's "Under the Greenwood Tree" from Thomas Hardy's novel, than to "Broadway," American.

Marguerite Allen and John Batten, leads of the English subject, were favorably received, while "Broadway," at the Palace, was greeted with demonstrations. The line in "Broadway," "Stop this delightful music; I can't stand listening to it," was received with unseemly laughter. Editing and reproduction of the film were both bad for this showing.

Copenhagen fans liked the chorus girl and night life of "Broadway's" New York sequences, but couldn't follow the story, probably due to the mistrust of story for the Scandinavian print.

Paris, Dec. 16.

Interchangeability will undergo a test here shortly when Fox "Movie-ton Polles" gives way at the Moulin Rouge to a French talking picture called "La Nuit est a nous" ("The Evening Is Ours"), produced by Devalon in Germany, using the Tobis Klangfilm apparatus.

Pierre Foucrist, impresario of the Moulin, was finally compelled to give way to hostile demonstrations against the American "Polles," which he is withdrawing and replacing with native product as a diplomatic gesture.

Moulin Rouge is wired with Western Electric and Gaumont's French devices.

"La Nuit est a nous" was produced in French and German versions, and its advance reports are favorable. It was viewed by Paramount people and was regarded for the Paris Paramount. It would have gone in there if Foucrist had not entered the bidding.

Arthur-Lollier-Buckley Given Gaumont Chain Task

Los Angeles, Dec. 17.

Harry Arthur, W. H. Lollier and Charles Buckley, hurrying across the country, bound for England, will stop tomorrow (Wednesday) in Kansas City to receive instructions from Harold B. Franklin on the reorganizing and stabilizing of the British (Gaumont) theatres owned by Fox.

Trio of theatre specialists, all members of Franklin's Coast organization, sail from New York this Saturday, to be gone seven weeks.

Arthur will concentrate on Americanizing these foreign theatres as to interiors, lobbies and the organization of a permanent operating personnel. Lollier will look into the financial status of the houses, which cost Fox \$17,400,000, while Buckley, an attorney, goes along to have everything according to the whereases.

Rommel Composing

Hollywood, Dec. 17.

Max Rommel, general musical director of Universal's theatres in Germany, is at its studio in Universal City as a composer.

ON FINAL LEG

London, Dec. 17.

Jesse Matthews, Bertie Meyer and Van Dyke of M-G-M are on their way to New York aboard the "Mauritanian."

It's the last leg of their journey since completing location footage on "Trader Horn."

Only Fox Developments of Importance in Its Financing; No Operation Plan Yet Formed

No operation outline for the conduct of the Fox general picture business under its reorganization has been formed, it is said. It leaves the only important developments of the week in connection with Fox the financing angle by the trustees, mentioned more in detail in the stock market resume of this issue.

With William Fox, H. L. Stuart and J. E. Otterson, so far bending all of their Fox energies in working out a permanent financial system, the business operators W. R. Sheehan, Courtland Smith and James R. Grainger are reported not as yet to have held a joint meeting with the trustees.

Reports of William Fox's illness were refuted Monday when Mr. Fox attended a trustee meeting downtown.

No changes have occurred in the Fox forces, east or west coast. As far as may be learned none at present is now in contemplation.

Stories of Messrs. Sheehan, Grainger and others releasing new Fox contracts are reliably denied. The Fox situation in its business end has not been altered by the three operators, nor is any information available to the effect it will be in the immediate future.

Sheehan will probably remain in New York until around New Year's, thence proceeding to the Fox coast studios. Grainger in his business end the sales department and Smith continues in his duties at the New York headquarters.

Business Talks
The three operators are reported meeting for business talks, but until they hold conferences with the trustees, it is not expected any announcement will be forthcoming. In fact, it is said there will be sparse announcements; that neither of the sets of trusts believe in or will take time for announcements.

The position of William Fox in his organization appears to be unchanged, excepting that he has created two boards as counselors. One is of the trustees and the other for operation, with Mr. Fox subject to either's vote if required on matters of moment.

Various reports have been about regarding the Fox reorganization, all groundless other than those pertaining to the financing.

NO 'BABY STARS' IN '30, WAMPUS

Hollywood, Dec. 17. Wampus does not expect to pick its annual crop of "baby stars" in 1930.

Attitude of local newspapers which killed the 1929 "Frolic" is responsible.

Joe Sherman has been nominated for president of Wampus without opposition.

ARLEN AND COOPER IN PAR'S RUSH WESTERNS

Hollywood, Dec. 17. Paramount will rush into production "Fighting Caravans," with Gary Cooper, as a result of the heavy biz on "The Virginian."

It will switch program to give a western also to Richard Arlen. Latter will be co-directed by Edwin Knopf and Otto Brower.

Paramount will make a western in which Walter Huston will appear. Instead of Cooper, this picture will have as the juvenile lead Arlen. Mary Brian will play the femme lead. Production is scheduled early in January. John Farrow is making the screen treatment.

Demand for Dogs

Hollywood, Dec. 17. Although Warner Brothers' 1929 feature program is completed, studio will immediately make an additional Rin Tin Tin picture as a result of the heavy calls for doggies.

Picture will be "Ivory Trail" with lead humans, Charles Delaney, Nora Lane and William Roper.

CANON CHASE DECLARES OUT FOR THIS SESSION

Washington, Dec. 17. Picture industry will get out from under one Washington inspired proposition, at least for this year—Canon Chase and his reforming cohorts will forego the annual pow-wow telling Congress what is wrong with pictures. The Canon, himself, says nothing of the kind will happen this year, "though St. Louis has offered a very attractive invitation," to quote the reformer.

An annual gathering was held, but with no 75 gate as last year at the Mayflower. This time it was at the headquarters of the International Reform Federation, about three blocks from the Capitol building.

As the Canon put it, the meeting got so interested in the discussion of the first subject scheduled for discussion, "Senator Sheppard's bill to punish the buyer of intoxicating beverages," that nothing else was considered, though two brief papers on the films were scheduled.

Annual election kept the Brooklyn, Washington and elsewhere reformer as superintendent.

Canon added that, though there would be no meeting, his organization was still 100% behind the Brookline bill for "Federal supervision" of the pictures.

In supporting the Brookline measure Canon Chase is also behind the Hudson bill of a like nature, only tougher, in the House.

The Canon stated he inspired the closed Hudson meeting of Friday. Congressmen Hudson said there was no meeting. That he doubted if he would reintroduce the bill, and if he did it wouldn't be in its present form.

\$2 WB and FN Talkers Waiting B'way Chance

Warners and First National are said to be loaded up with \$2 pictures ready for release, but unable to get into Broadway houses at this time.

Among the forthcoming \$2 F. N. group are "Sally," "No, No, Nanette," "Son of the Gods," "Bride of the Regiment," and "Song of the Flame."

Warners has "Song of the West," "Under a Texas Moon," "Mammy," with Al Jolson, "Golden Dawn," and "Hold Everything."

Hal Skelly Paid Off

Hollywood, Dec. 17. With Paramount having no production material available to suit Hal Skelly, who has a two-picture contract to complete, an amicable adjustment of his contract was made.

Reported around \$25,000 was given him for the release. Skelly is now free lancing.

Again "Du Barry"

Hollywood, Dec. 10. Norma Talmadge will be starred in a talker version of "Du Barry," for United Artists, early in the new year.

Yarn has been colluded twice before, in 1917 by Fox and the same year, under a different title, by the old Metro.

Sam Taylor will direct the newest copy.

Sisters in N. Y.

Hollywood, Dec. 17. Sally O'Neill and her sister, Molly O'Day, are due in New York Saturday. Sally will act as her sister's business agent.

Understood Miss O'Day has a couple of offers for stage shows.

Mary Pickford's Next

Hollywood, Dec. 17. Mary Pickford and Douglas Fairbanks on a world tour will arrive in San Francisco from Shanghai Jan. 4. Before the end of January Miss Pickford will start her next picture, Broadway stage play, undesignated, under Sam Taylor's direction.



SALLY RAND

Miss Rand is excellently suited to ingenue roles in musical comedy or talking pictures. "Variety" said: "Sally Rand is a great bet—she is young, pretty both in face and figure, possesses a good singing voice and, in addition, is an excellent dancer."

Direction

RALPH G. FARNUM
1560 Broadway

CHI'S TRAGEDY CIRCUIT SOLD

Chicago, Dec. 17.

National Playhouses, 10 Chicago picture theatres, has been sold by the Chicago Title & Trust Co. receivers, to the Bird Amusement Co. of Milwaukee. Sale price was \$102,000.

Bird Amusement Co. assumes debts totaling \$4,450,000. Theatres were appraised at \$4,800,000.

Sale leaves 15,000 stockholders out in the cold.

Bird Amusement Co. operates several small theatres in Milwaukee. One report is that the company is acting indirectly for Fox in the purchase.

National Playhouses includes the Avalon and Capitol, two of Chicago's most pretentious of luxury houses. Others are the Stratford, Jeffery Colony, Chatham, Grove, Cosmo, Highland and West Englewood. Two years ago the houses were thrown into receivership following charges that the Cooney Bros., founders of the chain, had manipulated finances and generally mismanaged. Representatives of stockholders and creditors have since been fighting for control. James Coston has been operating for the Chicago Title & Trust Co.

At time of the stock issues, a campaign was conducted among residents in the vicinity of the various theatres. Numerous life's savings were wiped out in the bankruptcy.

Charles Puls, attorney for Bird, negotiated the sale.

Dorothy Mackaill F. N. Star

Hollywood, Dec. 17. Dorothy Mackaill has been elevated from feature to star by First National, with her first "Bright Lights."

This was contemplated as a co-star picture for Mackaill and Frank Fay but the switch now places Fay in support.

"Queen Kelly" Operetta

Hollywood, Dec. 17. The much kicked about "Queen Kelly," with Gloria Swanson, is again postponed for completion by Joseph P. Kennedy, its producer. This time, it is said, "Queen Kelly" will go into operetta form. An all new score has been ordered by Kennedy. The producer believes Miss Swanson, after vocalizing display in "The Trespaser," is fully equipped to carry the full burden of a musical.

Bobby North, the Sticker

Hollywood, Dec. 17. Robert North, son surviving member of the original First National producing group of executives, will stick on the Burbank lot for five more years under a new contract. North produced 13 pictures in the last 11 months.

W. E. Pushed Into 'Spot' Through New Close Connection with Fox Cos.

COHAN WILL DIRECT AND WRITE JOLSON'S 1ST U.A.

With George M. Cohan and Irving Berlin each to produce pictures for United Artists on a sharing basis and negotiations reported on with other "names" from the legit producing field, Joseph M. Schenck is attempting to build up a new associate-producer clique for the company.

The engagement of Cohan to write (stories and music) direct and produce follows on the heels of similar contracts with Arthur Hammerstein and William Anthony McGuire, all as producers sharing in grosses on their product. They are in much the same position with U. A. as D. W. Griffith and others.

Cohan's first will be an original musical written by himself and including his own songs to star Al Jolson. This will be Jolson's first for U. A. Under the contract with Schenck, there is no provision Cohan's to act in the talkers he produces. Cohan, several years ago appeared in three silent pictures for Paramount, "Seven Keys to Baldpate," "Broadway Jones" and "Hit-the-Trail Holiday."

The Berlin contract calls for the production soon after the first of the year of an original by Berlin entitled, "Upstairs and Down." Songs by this writer will be prepared for the picture, musical.

In signing producers, Schenck in each case is making arrangements under which a share of the gross goes to the makers of the pictures.

ROXY SAYS PERFUME BEST FOR ADVERTISING

Pinehurst, N. C., Dec. 17.

North and South Carolina theatre owners' organizations, meeting here, decided to merge the two organizations under the name of the Theatre Owners' Association of North and South Carolina. Charles W. Piquet, of Pinehurst, first president.

Mrs. Walter Griffith of Charlotte, elected secretary, and W. T. Gray, of Charlotte, treasurer.

S. L. (Roxy) Rothafel, of New York, was the chief speaker of the occasion, and he let the Carolina theatre owners into an advertising secret that may cause more or less disturbance in the two states. He told that one of the best advertising stunts of the Roxy theatre was the spraying of some popular perfume in the theatre. He said that patrons would be reminded of the Roxy wherever they encountered this fragrance elsewhere. "It beats 1,000 billboards for advertising," he said.

Report that S. L. Rothafel is joining NBC's radio network is wrong. Roxy will remain in charge of the Roxy theatre, where his contract does not expire until March, 1932. The agreement carries an option for five years.

Young and Tiffany

Hollywood, Dec. 17. L. A. Young, head of Tiffany, after a four-day visit, returned to New York. Most of his time was spent in conferring on various business affairs with Grant Cook, who operates the Tiffany studios. Cook in the future, will devote his time to the New York offices and Coast studios.

Phil Goldstone will function as business production head with A. F. Younger in charge of story and production.

Arthur Hagerman has replaced Frank Simmons as publicity director for Tiffany studios. Hagerman was with the Madox air lines and the Hal Roach studio.

Billy West, picture comedy director, has covered his connection with George Le Maire in New York and is returning to Hollywood.

Western Electric, as an active wheelsman of the Fox interests, is finding itself in an embarrassing position. While withholding all official comment it is making every effort to keep peace with Washington and its 11 other producer licensees by thick vells of verbal propaganda covering:

(1) That Western is not and never will be merged with any part of the film industry; that it will continue to be identified with film-dom as a servant, with no ambition to become a master.

(2) J. E. Otterson, as a member of the Fox trio trusteeship, will have no physical office in the Fox organization. He accepted it only on the grounds of "personal friendship" and to safeguard the electric's interest in Fox's position.

Fox's wide film interests threaten to be first on the schedule of Western's embarrassment. Hereafter Western has washed its hands of the bigger millimeter situation by declaring each time it was interested only in sound. This was the attitude it maintained during the conferences at the Hays office which culminated in Fox sticking to 70 mm and Paramount lining up with Radio for 65 as the standard width.

Persons close to the press-mute Otterson, while observing at this early date that other licensees might resent any partiality to one company, answer such details as the promotion of Grandeur with:

"If any development within the Fox organization warrants an expenditure of money, Mr. Otterson will doubtless have to okay it."

As far as Grandeur is concerned, William Fox personally has pushed it from the start, ordering, according to indications during the past year, that no expense be spared for its reaching perfection.

Bankers in
With Fox's vote would also come that of H. L. Stuart. The firm of Halsey, Stuart & Co. is one of the five banking houses represented in the General Theatres Equipment Corp., which was reported at its inception earlier in the year to control 50% of the Grandeur rights. This group of bankers, through other acquisitions, National Projector and National Theatre Supply, is already manufacturing Grandeur apparatus and is prepared to distribute it.

Fox's ambition for Grandeur was reported several months ago as being on a par with that already realized by Western for its sound system. At a producer gathering Fox was said even to have offered as a solution to wide interchangeability the acceptance of his device by the industry.

As far as known, Western is going to remain in the background on moves made under the new regime. The precedent of letting all statement on the Fox situation come through William Fox personally or others will be adhered to with diligence. The electric, it is gathered, Courtland Smith, Fox's Movietone Newsreel head and intermediary with the electric, now one of Fox's three business operators, is regarded in W. E. quarters as one of the biggest factors under the new regime. Smith's relations with the electric have always been close, it is admitted.

Dr. Marston 'Way In

Dr. William M. Marston, psychologist, formerly with the "collegiate" University, who spent six months on the U. I. in California and for a time was consultant to M-G-M, has become vice-president of Equitable Pictures, the production organization formed to make pictures for the Motion Picture Company, which counts George W. Stone, formerly with F. N., is president of Equitable.

Cesar's Return!

Hollywood, Dec. 17. Arthur Caesar is back on the Warner lot to write dialog for "Power." John Barrymore's next picture, Barrymore will play the classic character, "Jew Suss."

Understood Barrymore went to bat for Caesar, believing the world's greatest conversationalist just the one to supply the Barrymore lines.

SAVE SMALL EXHIB--KENT

H. B. Franklin Looks Likely as Fox's General Theatre Operator

Los Angeles, Dec. 17. Strongly reported locally that Harold B. Franklin, president of Fox West Coast chain, of around 600 theatres, is about to be appointed general theatre operator of all Fox houses.

Franklin is due here tomorrow (Wednesday). He comes from Atlanta where he looked after the preliminaries for the new Fox theatre, to open there Christmas Day.

Leaving here about 10 days ago bound for Atlanta via Kansas City, Franklin went to New York from Kansas City, apparently for conferences with the New Fox heads.

While in New York last week Harold Franklin was reported in consultation with the new direction of Fox. These rumors resolved into a more or less positive report that the Fox men and Franklin had reached an understanding.

Franklin left New York Friday night for Atlanta, saying he intended to go at once from that city to Los Angeles. Asked about the stories connecting him with the Fox theatre leadership, Franklin said there was nothing to say. Informed the entire New York trade knew he had been called in for that very purpose, Mr. Franklin added nothing had been settled.

In Fox circles in New York it was said that nothing was known of any agreement having been reached concerning Franklin's advancement to head of the theatre chain, but the opinion was it would be and Franklin is expected east to assume charge of the Fox theatres around New Year's.

Expected

Ever since William Fox purchased the coast chain 100%, after Franklin had started to rebuild that large coast circuit it has been anticipated and often printed that Franklin would take charge of all Fox theatres. But recently before the changes in the Fox management, it was again printed that Franklin would shortly come east as the Fox theatres' operator.

Fox is estimated to be in active control of around 1,100 theatres at present. These are widely segregated. Besides the coast list, Fox has another collection in Wisconsin, and another in New England, besides the Metropolitan group and Fox's own de luxe houses, the latter widely scattered.

Since going west Franklin has added around 250 theatres to the Coast chain.

WARNERS' WIDE FILM STARTS WITHIN 6 MOS.

Further evidence of wide film materializing in the industry during 1930 is presented with the Warner decision a few days ago to adopt that phase of production. It is said the brothers' producing interest will enter the wide film era on a big scale within the next six months.

At present, Fox and Radio are producing wide pictures, both of different millimeters. Paramount has been reported agreeable to the Radio-Spor width of 65 mm, but is not yet putting it into use, it is stated at the home office.

Non-Experienced "Find"

Hollywood, Dec. 17. Without stage or screen experience, Alice Montague, claimed to be found by Phil Goldstone, production head of Tiffany, will be featured in "Cheer the Boys."

It is an original written by A. P. Younger.

"Fatal Wedding"

Hollywood, Dec. 17. Fox will make the old melodrama "Fatal Wedding" as a talker. Wm. K. Howard will direct.

Andrew Bennison and Charles McGuirk are shaping up the old yarn.

Etiquette!

Hollywood, Dec. 17. El Brendel was criticized for faulty etiquette when he applauded the final ceremonies of a highbrow Beverly Hills wedding.

Brendel asked, "If I can't applaud, can I hiss?"

'COST-CONTROL' SUBBING FOR 'EFFICIENCY'

Sam Dembow, Publix, Idea to Use Money for Best Results

A "sensible spending" committee to take the place of so-called efficiency experts has been inaugurated for the first time by Publix. Sam Dembow, Jr., organized the committee to encourage the use of money in the best possible way.

Dembow is chairman, with the following persons and duties under him as follows:

Paul Raiborne, departmental salary costs; Fred Metzler, traveling expenses, telegram and telephone costs, etc.; L. J. Ludwig, unabsorbed overhead, warehouse expense, payroll increases and additions; M. J. Gowthorne, petty cash, and Joseph Walsh, maintenance items and postage.

In addition, departmental heads will have ex-officio membership in the committee. Main idea of organizing the "cost-control" committee is to eliminate and avert any ill-advised or frenzied "economy drives," "efficiency expert doings" and to avoid the results of a "penny wise and pound foolish" system.

The committee will be given all plans and ideas first for consideration of the cost angle, with the view to deciding value on the basis of ratio of costs to results.

INTERNATIONAL COMEDY

Three Sets of Leads and Directors in Talker

Hollywood, Dec. 17. Hal Roach has a Laurel-Hardy comedy in production with three different sets of directors and leading women—English, French and Spanish.

They are: Anita Garvin, English; Yoia D'Avril, French; Linda Loren-don, Spanish, with corresponding nationalities represented by directors, James Parrott, Jean de Briac and Robert O'Connor.

Two "Laskas"

Hollywood, Dec. 17. Tiffany announced its intentions of filming "Laska" as a western musical comedy several weeks ago. Universal declares it will remake the same story made by U as a silent in 1918.

The story in both instances will be taken from Frank Deprez's poem, out-of-copyright.

Eastern Actress Called

Hollywood, Dec. 17. M-G-M sent a hurry call to New York for Helen Johnson to come to the Coast for a test as leading lady for "The Songwriter," now being played by Merna Kennedy.

If the eastern actress is what they are looking for, she will replace Miss Kennedy as the lead.

SMALL-TOWN MAN AND PROTECTION

Par's Gen. Mgr. Speaks to Sales Force Before Sailing—Goes Into Exhibition and Distribution Ends

SILENTS THROUGH

Seeing only three or four important clauses in the present standard exhibition contract, Sidney R. Kent, general manager of Paramount and chairman of the distributor committee anxious to meet with Allied and the M. P. T. O. A. as one body, is also anxious to work out a new contract, killing those that "are just paper and ink." He also wants to save the small indie exhib.

In a speech at the semi-annual Par sales convention just held in New York, and printed in Paramount's house organ, "The New Show World," Kent went over the indie exhibitor situation in detail, revealing why he went to the Columbus convention and why he feels that one national exhibitor body with which he and the other distributors can talk turkey to, sanely and sensibly, is essential at the present time.

Referring to the Allied and the MPTOA, Kent said: "We are going to work out also with these gentlemen a uniform contract that will stand in the industry. My personal feeling is that there are a lot of clauses in the present contract that do not mean a thing and that you do not need."

Dwelling on the clauses that must be kept, he added:

"One is, of course, the copyright protection you must have. The second is protecting in play dates (Continued on page 18)

SIGHT - SOUND ROGUE GALLERY FOR POLICE

Fox Movietone aspires to become an active agent to every police department in the country. Negotiations for such permanent servicing, by photographing in play dates the statements of important criminals, are being conducted with nine cities. These include: Philadelphia, Washington, Baltimore, Detroit, St. Louis, Chicago.

In New York Fox is making a feature of the enactment of crime which Commissioner Whalen intends to use as part on his new police college curriculum.

The Rogues Gallery in Movietone is being inaugurated at cost price to the police departments. Key cities will be charged two-thirds, while smaller towns will be taxed the final third of such cost. Fox does not intend to look for profit until the department has proven itself and has become generally accepted.

The plan, conceived by Frank Seitzer, publicity head for Fox theatres, was tried successfully last October in Philadelphia, when an offender was photographed in sound while making a confession. Since then it has broadened until it is reported reaching dimensions as important to the police as the fingerprint department.

Fox's 35 Movietone units, covering the entire country, will make the carrying on of the work a simple addition to regular news duties. The high cost of sound, in addition to the difficulty in obtaining individual licenses and experienced men, makes it practically prohibitive for the individual department to establish a sound camera crew of its own.

Carewe in Production Charge of Pathe Studio; Making 25 Films

On the Lot, Too

Hollywood, Dec. 17. Jobyna Howland, introduced to Gary Cooper on the Paramount lot, knocked the film player for a loop when she asked him what he did in pictures.

FRENCH SCENES AFTER ENGLISH IN STUDIO

Making Two Versions of "Big Pond" at Par's on Long Island

Although many actors were available to speak French and English, few impressed the Paramount Long Island studio as to their acting ability in both languages. As a result Maurice Chevalier's "The Big Pond" is in production with only Chevalier, Claudette Colbert, Andree Corday and Nat Pendleton in both versions.

Other roles have substitutes for the French version. William Williams subs for Frank Lyon, Henry Mortimer for George Barbier, Maude Allen for Marlon Ballou and Lorraine Jalliet for Elaine Koch.

French cast first watches Hobart Henley put English group through scene and then does it in French, under the combined supervision of Henley and Jacques Batallie-Henri, former lyric writer for Chevalier, imported recently from Paris by Paramount.

French script varies in many small details, colloquialisms, etc., from the literal translation of Preston Sturges, English dialog. Batallie-Henri is injecting the Gallic slant on sex and humor.

Script Girls

Two script girls are employed, Paramount sending to the coast to get Peggy Thompson, an experienced script girl educated in France. Barney Rogan is the far-from-French name of the cutter who is editing the French rushes. He learned his French with the A. E. F. during the war.

It is estimated that the two versions shot simultaneously will consume about 50% more shooting time than if only in English. "The Big Pond" in English alone would probably take about four weeks of actual camera work, whereas with the French version added after each scene, the minimum time consumption will be about six weeks.

M. C. at 3 1/2

Hollywood, Dec. 10. World's youngest m. of c. will be Douglas Scott, three and a half, in Metro's "Kiddy Revue."

Davey Lee's Extension

Hollywood, Dec. 17. Louis Epstein has had his contract to handle Davey Lee for a vaude tour extended from Dec. 31 to April 30 by the Probate Court.

This was done at the request of Ella Mae Lee, the boy's mother.

Two Out at Par

Hollywood, Dec. 17. Jack Luden, graduate of Paramount's school, is out, after three years in bits and second leads.

Barlanova, now in vaude, went off the list the same day.

Hollywood, Dec. 17.

Edwin Carewe will become general director of production at Pathe this week, after the lawyers scan some of the clauses and okay the works. Agreement is for a year with option.

Charles Sullivan, business manager, and E. B. Derr, Pathe v.p., will return to New York when Carewe assumes office Jan. 1.

It is specified that Pathe is to make 20 program pictures averaging \$200,000 each, and six super-specials costing between \$3,500,000 and \$7,500,000. Among the specials two are by Rex Beach, "The Spillers," and "Silver Horde," with Carewe to direct these personally.

Besides salary Carewe will receive a percentage and have sole production authority. Joseph P. Kennedy will finance pictures made by Carewe personally, with Carewe sharing 50-50 on any profit.

ILLUSION, NOT REALITY, FOR AUDIENCES

Hollywood, Dec. 17.

Technicians working to improve the mechanics of pictures have discovered that there is danger in becoming too perfect. The public wants illusion, not reality.

The discovery was made when a device to correct projection distortion was tried out in a neighborhood house. In normal projection the figures on the screen are taller and slimmer than in the flesh. Also, almost inappreciably, their heads are smaller and their feet larger in proportion to their bodies. A new optical device designed to correct all this was installed in the projection booth and for the first time figures on the screen were seen in the proportion of real life.

Five patrons asked the manager what was wrong with the projection that made all the actors look so fat.

One result of the incident is that research is being conducted to determine just what sort of imperfections are desirable and to what degree the public wants them.

"We seek the creation of a perfect illusion," says G. F. Rackett, in (Continued on page 17)

DEPT. JUSTICE REFUSES COMMENT ON FOX MOVE

Washington, Dec. 17.

Announced plan to create a holding company and combining thereunder the various Fox enterprises including Loew's, Inc., and M-G-M caused the Department of Justice to get even tighter than heretofore when it came to answering questions as to the effect of such a move on the department's suit.

Refusal to talk was the official attitude.

Unofficial word coming through is that it will not change the prospect of the Government's suit. That the department will proceed in an attempt to win its case under the Clayton act involving but the one issue: that in purchasing stock control in Loew, William Fox lessened competition in the picture industry.

Department's attitude as to holding companies is pretty generally established.

When the Clayton act suit is disposed of, it is stated, it will then be time enough to consider any moves necessary should the actual merger of Fox and Loew be completed and untangling of these interests sought for by the department.

Pathe Innocent of Criminal Negligence in Fire Catastrophe

Pathe's physical property damage as the result of the Manhattan Studio New York fire is placed at approximately \$250,000. The company is ending its lease automatically and is set to continue eastern production, until permanent quarters are selected, in the Gramercy Studios of RCA Photophone.

The studio catastrophe is resulting in a precautionary tightening of the industry nationally. Film laboratories are organizing and in the meantime storing all negative stock in vaults. Unannounced in New York, the local fire department has commenced closing theatres with inflammable decorations and drapes designed to aid sound, until directed alterations are made. The first of these is Leo Brecher's Douglas in the Bronx.

Pathe faces a crisis tomorrow (Thursday) when the investigations of the mayor, fire and police chiefs will be blended with the public query of Pathetics and other witnesses at the fire. In the centre of this will be the arraignment of John C. Filina and H. P. Lally, studio manager, Pathe executives, both under a technical charge of manslaughter in the second degree and now under bail bonds of \$15,000, each.

Pathe will be exonerated of any criminal negligence is the belief of many legal minds in the industry although they admit that the court situation is grave. That the fire started in the ordinary course of events through a drape-catching fire from a lamp seems to be conceded by the official investigations.

Pathe in its defense tomorrow, according to report, will deny one of the most damaging allegations and which immediately preceded the arrest of Filina and Lally. This is denial that any attempt was made to "spirit away" cans containing 150,000 feet of film on the night after the fire.

No Deception
According to eye witnesses for the company, these cans were carried out shortly after the fire had gotten underway and were on the sidewalk in view of the crowds long before midnight. A Pathe man declares he sent two office boys then to the scene with instructions to bring back the cans to the home office. This, he said, was done with no intent to evade the police.

The Hearst New York dailies, which have conducted a savage campaign against Pathe, are credited with making this "discovery," according to company employees who have been assisting the authorities since the start of the investigation.

Pathe will also contend, it is stated that while the Manhattan Studio was not equipped with sprinklers it had numerous other safeguards in the nature of firehoses and extinguishers. The possibility of other studios in New York un-equipped with the much-mooted sprinkler system being cited, was also hinted by men who will testify to evidence that Pathe was not an exception.

At the Hays office no knowledge in this respect could be gained. Arthur Dickinson, in charge of the conservation department, expressed ignorance of fire preventatives in studios and laboratories, saying that only a watchful eye in this respect is kept by the Hays office over film exchanges. Although Dickinson admitted being at the Pathe fire he denied that it was an investigator.

No Film Burned
While the Hays body maintained a stand-off position regarding the investigation it unofficially drew attention to the reports that not a (Continued on page 14)

1st Runs on Broadway

(Subject to Change)

Week Dec. 20
Capitol—"Hollywood Revue" (M-G).
Colony—"Shannons of Broadway" (U).
Paramount—"The Kibitzer" (Par).
Rialto—"The Virginian" (Par).
Roxy—"Christina" (Fox).
Strand—"Girl From Woolworth's" (FN).

Week Dec. 27
Capitol—"Hollywood Revue" (M-G).
Colony—"Hell's Heroes" (U).
Globe—"Rio Rita" (Radio).
Paramount—"Glorifying American Girl" (Par).
Roxy—"Hot for Paris" (Fox).

\$2 Runs
Dec. 22—"Devil May Care" Astor.
Dec. 23—"Sally" (Winter Garden).
Dec. 25—"Seven Keys to Baldpate" (Carroll).

STEP'S IMPERSONATION; NOW TRIAL FOR STEW

Los Angeles Dec. 17. Step'n Fetchit, pictures, pleaded not guilty to a charge of being drunk, before Municipal Judge May Lahey, and asked for a jury trial. Trial was set for Jan. 6.
According to the arresting officer, Fetchit was giving a performance, using the back of his car for a stage, to a street corner audience. Fetchit ballyhooed the performance to the crowd as his impersonation of that great comedian, Step'n Fetchit.

"Caught Short" for Film

Metro is making a picture with the title, if their wish comes true, to be "Caught Short." It is the name of Eddie Cantor's pocket-sized book on the stock market blow off.
The film company phoned the publishers (Simon & Schuster) to secure a figure at which it could purchase the title, but were referred to Cantor.
The picture has nothing to do with the contents of the Cantor brain child. It is doubtful if the comedian will sell the tag inasmuch as he has been approached by several picture firms wishing to make a talker short of him reciting the same work.

Fox Players Out

Fox players not being re-engaged upon expiration of their contracts are Charles Morton, Helen Twelvetree, Barry Norton, Charles Eaton, Frederick Graham, David Perser, Dorothy Burgess, Juan Seblino and Delia Mogana.
Within the past year Fox is said to have signed 268 people, many from the legit field.

"Insurrection" Deferred

Hollywood, Dec. 17. Unable to find the right lead for "Insurrection," it is said, Tiffany is postponing the picture indefinitely.
Marion Schilling, borrowed from M-G-M for its femme lead, will be assigned to "Cyclone Hickey."



GOLF UNDER COVER

Washington, D. C., seems to depend upon MEYER DAVIS for entertainment and recreational innovations. He recently opened the KING PIN COUNTRY CLUB, a nine-hole course, under roof, that is captivating the golfing fraternity of the National Capital.

WARNERS STARTING 9; STUDIO LIGHTS JAN. 15

Hollywood, Dec. 17. Warner Brothers will start off its 1930 program with nine pictures in production around Jan. 15. The studio will remain dark with the exception of shorts, until that date.

Eight of the nine talkers to go into the works around that date are: "Viennese Nights," the Oscar Hammerstein II and Sigmund Romberg operetta, "Sweet Kitty Bellairs," "Game," "Dumbbells in Examine," "Those Who Dance," "Fast Workers," "Weak Sisters," and "Three Flights Up."

Only assignments on these pictures are on "Viennese Nights," Alexander Gray and Vivienne Segal will play the leads and Alan Crossland will direct.

Impostor's German Accent And 24-Hour Bride

Washington, Dec. 17. Stating himself to be the favorite nephew of Carl Laemmle while his personal card stated he represented Ufa in the U. S. a man, whom police brand as an impostor, left a string of alleged bouncing checks during a recent week here. He also gathered into himself a bride after a 24-hour courtship including expensive gifts paid for by the aforementioned checks.
The man is about 45, very short with thinning hair that is tinged with gray. His speech is marked with a decided German accent, police say.
Bride was Ethel May Dulin who was gathered in by the police next day after the marriage in the hope she could throw some light on the man's whereabouts.
Hotel bill was left unpaid.

Langan's Better Contract

Hollywood, Dec. 17. Paramount has taken up a six-month contract with John Langan, dialog director, and given him new one for five years.
At same time that company took up option for another year on services of Willmore Marcus, head technician.

Chief O'Brien With Boy

Hollywood, Dec. 17. Former Chief of Police D. J. O'Brien, of San Francisco, and later appointed police commissioner after he retired, is in Hollywood.
The chief is acting as business manager for his son, George O'Brien, contract player for Fox.

Pepi Lederer's Role

A role in the Selwyn "9:15 Revue," now in rehearsal in New York, will be taken by Pepi Lederer.
The young girl is the daughter of Reine Davies and niece of Marion Davies. Pepi came east a few weeks ago determined to go on the legit stage on her own. That's the way she secured the revue engagement.

Benet for "Lincoln"
Stephen Vincent Benet, author, will write the dialog for D. W. Griffith's "Abraham Lincoln." Benet and Griffith departed for the coast last week.

Hollywood Chatter

Bill, Carl and Doc

Exchange of grimaces between Dr. George Reid Andrews, executive director of the Church and Drama League of America, and Carl E. Milliken of the Will Hays office, was climaxed Monday by a large quantity of oil from Mr. Milliken.

In eight pages of closely packed mimeograph, the statement becomes relevant enough on page seven to indicate that the Hays office suggests Mr. Andrews is pouting because there's no Santa Claus in the M. P. P. D. A., which co-operates with but refuses to contribute to the "socially-minded" groups working for uplift in general and film uplift in particular.

Feud between Andrews and Milliken aired in the dailies on the installment basis. Minister accuses Hays hierarchy of playing him for a come-on, of asking to donate the church and Drama League and of being pikers.

Milliken, in rebuttal, hints that Dr. Andrews worries more about dough than anything else; that instead of following the general plan of having committees review and endorse plays and films, he insists on being the sole judge of what his organization shall endorse.

METRO DUO RETURNS—GROSS IN CONFERENCE

Following business conferences over Metro product, Louis B. Mayer and Irving Thalberg, with Edwin Loeb, coast attorney, expect to leave New York today (Wednesday) for the western return trip. Thalberg and Loeb reached New York Sunday. Mayer was a couple of weeks ahead.

The New York meetings were attended by J. Robert Rubin, also of Metro. Besides going into the subject of forthcoming Metro features, it is said the Metro execs studied box office returns of their recent pictures. As usual they will use the grosses as an indefinite guide for future selections.

N. Y. to L. A.

Ted Heussling
Edwin Loeb
Irving Thalberg
Louis B. Mayer
Harold B. Franklin
Billy West
George Sidney
Wm. Le Baron
Harry Weber.

L. A. to N. Y.

Lillian Gish
John W. Considine, Jr.
Howard Emmett Rogers
Harry Richmond
W. C. Menzies
Leo Morrison.

4 M-G Options Taken Up

Metro has renewed the contracts of four featured players and is not taking up the option on one.
Four renewals are Lawrence Gray, Robert Montgomery, Kay Johnson and Nina Mae McKinney, all reported for another year.
Contract not being renewed is that of Hedda Hopper, through Jan. 6.

Schenck Slips Taylor

Hollywood, Dec. 17. Joseph M. Schenck has torn up Sam Taylor's United Artist contract, still to run several months, and has given the director a new agreement.
It calls for a piece in future pictures.

McCarey on Musical

Hollywood, Dec. 17. Leo McCarey, obtained from Pathe by Paramount, will direct "Let's Go Native," musical extravaganza from an original by George Marion, Jr., and Percy Heath. The music is by Richard A. Whiting.
In the cast will be James Hall, Jeannette MacDonald, Jack Oakie, Skeets Gallagher, William Austin.

Paul Sloan back from New York, Elliot Clawson under the weather, Marie Dressler minus five molars, Mae Busch to go in vaude, Larry Ceballos back in town, John Boles will holiday in Texas, J. Leo Meehan at home in Bel Air, Dorothy Jordan called east by the death of her father.

All the girls are in a panic trying to get rid of that sun tan. Harry Colford, Palm Springing it for 10 days.

George Bancroft home from Europe. Glenn Tryon shot quail and wild ducks in Mexico. Victor Baravalle back from New York.

Rene Macready will Xmas in St. Louis. June Clyde resumes at Radio after vacationing in Buffalo.

Edna Purviance is again on the boulevard. Selznick-Mayer nuptials looked for in March.

Rufe LeMaire contemplates assisting. Albert Gray and Jack Manning, roadshowists, in town.

Jack Warner returned with an upper lip adornment. Otis Harlan vacationing in Cleveland.

Cost Goldwyn \$10,000 for that national broadcast on "Condemned." Frank Lloyd returned with a list of new Gotham speakies.

Dick Barthelmess last heard from in Austria. Paul Muni home after personal appearing around.

Dorothy Fields bought two of Hai Roach's polo ponies. David Graham Fisher is talking of re-entering the producing field.

Monte Blue on the Boulevard after five weeks in the east. Harry Spingler is hobe with-achew.

Worrell will interfere with George O'Brien's intended visit to Honolulu. Wallace Beery, under contract to M-G for eight months, finally does a bit in "On the Set."

Norman Kerry came back from the east via the Canal and a freighter.

Dorothy Fields, Lew's daughter, will be songwriting at M-G after February.

When they want a Jimmy Walker in pictures they call either Ned Sparks or Wilbur Mack.

Six shows a day in vaude took 32 pounds off Charles Murray, necessitating a new wardrobe.

Bodil Bosing goes to Germany in January for six months. To appear in Teutonic talkers.

Wm. Collier, Sr., says you can always spot an actor out of work by a gray hair and spats.

Buddy Rogers giving his parents a home in Beverly Hills for Christmas.

Squealing tin-types is a recent term for some of the talkers around Hollywood.

Hollywood police station to have a branch. Answer to President Hoover's plea for expansion.

Leo Morrison thinks he will be back in New York for Xmas. Just a thought.

Ziegfeld and Eddie Cantor are due here March 15 for Goldwyn's "Whoopee."

Walter O'Keefe and Bobbie Dolan, song team at Pathe, had tonsils removed at same time.

Why Santa Claus parades the boulevard in a truck is explained by a sign in the Crossed Keys restaurant: "We serve reindeer."

Prize dumbell of week, femme player who appeared on the set as a 1904 Gibson girl without stockings.

Taylor Holmes made his first aerial trip. Now urging all his friends to go up. Charles King refuses.

Loretta Young is sporting four knots on her left hand. Grant Withers is not supposed to be the donor.

James Whale got an added bonus of a swanky roadster for his part direction of "Hell's Angels," Howard Hughes' marathon film.

Lon Chaney's explanation of the difference between journalism and literature is that the former is unreadable and the latter is not read. "Sarah and Son" a real feminist movement. Written by a woman, directed by a woman; business managed by a woman and to be cued by a woman.

Golfers exhibited fancy driving shots during a banquet at the Hotel Roosevelt given by the Professional Golfers' Association. No breakage, and all for publicity stills.

Bargain Xmas Gift

VARIETY

For Two (2) Years, \$15, Sent Anywhere

Nothing beats "Variety" for a steady present to show folks, friends or relatives interested in the show business at home or abroad

One Year's Subscription (Regular Price), \$10

Two Years (Special Price), \$15

HOLDS GOOD UNTIL NEW YEAR'S

THEATRE STOCKS BACKWARD

Black and Whites Fading Out, Says Technicolor—That's Why for Ads

(A requested statement below, from Jerome Beatty, in charge of national publicity for Technicolor. The "national publicity" prompted the request, for the reasons mentioned by Mr. Beatty in his opening explanatory paragraph.)

New York, Dec. 16. Editor "Variety":

In print, in your decorous journal of manners and morals, you have wondered why Technicolor is shooting a million or so in a national advertising campaign.

What has happened to "Variety," in heaven's name, when it questions the motives behind any advertising appropriation which includes a chunk for "Variety"?

You point out that Technicolor is the only successful color process and that anybody who wants color goes to Technicolor to get it. Therefore, being the leader in a field of one, we are suckers to advertise, according to your philosophy.

You say, truthfully, that our laboratories are working up to capacity and that we are doing runaway business. So why, you gasp, advertise for more?

I should like to write a thousand words or more, hoping to crash "Variety" through the subterfuge of this complaint, with swell publicity for Dr. Herbert T. Kalmus, president of Technicolor, and I might be tempted to include high praise of the Technicolor process as exemplified by Warner Brothers' "Show of Shows," First National's "Sally," Paramount's "Vagabond King," Metro's "The Rogue Song," Radio's

"Hit the Deck" and 50 or 75 others. But the thing is too simple. That, perhaps, is why it is so difficult for a publication attuned to the complexities and the false fronts of Broadway to fathom.

Technicolor is building new laboratories. Technicolor is turning out new cameras at the rate of one a week.

In two years, or less, black and white motion pictures will be as scarce as silent pictures are today. Practically everything will be in Technicolor.

Make 'Em Ask

A national advertising campaign that increases the gross business on pictures photographed in Technicolor, a campaign that makes the public ask the theatre manager for Technicolor, and in turn causes him to demand pictures in Technicolor, is bound to hasten the day when Technicolor will be as necessary to a picture as actors.

If the Technicolor Company (am I using the name too often?), through advertising, helps the producer and the exhibitor make more money on Technicolor pictures, won't Technicolor, in the end, profit through its campaign?

Wouldn't we be suckers not to advertise? Wouldn't we be inept and unenterprising and slow on our feet if we sat back and did nothing to hasten the coming of the universal use of color?

Let alone, Technicolor would continue its steady growth. But to bring pell-mell the happy day when all motion pictures will be in Technicolor, producers and exhibitors must find out that Technicolor likes the gross.

For the B. O.

"Technicolor" must be made a box office name. And that's the extremely desirable situation that we are helping to bring about. We're going to make more people go to see Technicolor pictures.

There is nothing up our sleeve. We are advertising nationally so that producers and exhibitors—grossing more with Technicolor—will find that "Technicolor" ought to be used on every motion picture.

Thus the public will be happier, the exhibitor will be richer, the producers' stocks will rise on the Big Board and Technicolor will find it necessary to build even more laboratories.

Jerome Beatty
DIRECTOR OF PUBLICITY,
TECHNICOLOR, INC.

Direct by Air

Hollywood, Dec. 17. Paramount will record sound direct from aeroplanes in flight for "Young Eagles." Instead of inserting the hum or buzz after the picture is shot, motor noise will be sent to the recording rooms via portable radio sets.

COUPLE OF WILSONS BUSTED IN HOLLYWOOD

Hollywood, Dec. 17. Harry Wilson, unit press agent at United Artists, filed bankruptcy petition in U. S. District Court listing liabilities at \$14,955 and assets at \$6,330.

He owes the Bank of Hollywood \$4,000; Thomas Little, a studio employee, \$2,740; United Studios company, which Mike Leeve heads, \$1,468; J. Boyce Smith, head of Inspiration pictures \$300; Lou Anger \$300; Dolores Del Rio, whose publicity he handles \$238; Helene Plano Co. \$655; four physicians for services \$975; Finis Fox, scenarist \$300; Ruth Wilson \$750; The Blossom Room at the Roosevelt hotel for food \$55, and the Standard Discount Corporation \$238.

His assets are \$3,000 equity in a home, household effects, life insurance policy and a \$100 promissory note by another p. a.

Los Angeles, Dec. 17. The bottom fell out of the much ballyhooed divorce action of Carey Wilson, writer, against his wife, Nancy Wilson, when Superior Judge Tappan allowed Wilson to withdraw his claim for divorce.

Judge Tappan then granted Mrs. Wilson a divorce on the grounds of desertion when she testified Wilson left her in July, 1927. The courtroom was crowded with flaps who expected to hear a lot of spicy testimony.

Wilson signed an agreement giving his wife his \$100,000 home. In addition she receives \$500 per month alimony, an \$18,000 car, and \$250 a month for the support of their two children.

Wilson testified that after the settlement is made he will have less than \$20,000 left.

F. N.'s Scenario Dept.

Hollywood, Dec. 17. Warner Brothers have taken five of their writers away from First National to return to its own studio, which will be operating full blast about Feb. 15. They are J. Grubb, Alexander, J. G. Rigby, Harry Thew, Joseph Jackson and James Starr.

Al Cohn, scenario head at First National, now organizes the permanent department. First of the writers engaged is Fredrick Hazlett Brennan, who recently left Fox.

MAKING "WHOOPEE"

Hollywood, Dec. 17. T. Freeland will direct "Whoopee," the Goldwyn-Ziegfeld musical, with Eddie Cantor, to go into production for United Artists' release Feb. 1. Freeland is off to New York to confer.

F. N.'s "Commander"

First National has purchased "The Flight Commander," an original by John Monk Saunders and Howard Hawks.

Richard Barthelmess may get it with Hawks to direct.

Walthall Comes Back

Hollywood, Dec. 17. Henry B. Walthall back in big time for many moons. After playing the Indies spasmodically, the veteran has been engaged by Fox for a principal part in "Temple Tower," English melodrama.

GROUP IGNORES MARKET RALLY

Fox Holding Co. Plan Out, Then Questioned—Film Issues Affected by Pressure but Disregard Bullish Moves Elsewhere—Spectre of 1930 Setback

Dullest Session Yet

By AL GREASON

The general market staged a brisk rally for a few minutes yesterday afternoon, but the amusement shares took but small part in the better sentiment, lagging behind the upturn with the same indifference they had shown through the preceding days of weakness.

Rally came late after a day of slow pressure on many of the leading issues. The film shares gave way rather strikingly to adverse circumstances and took but a minor part in the momentary improvement around 2.30.

Par Below 50

Paramount got into new low ground at the opening, starting the day at 49 1/2, the first time it has

Yesterday's Prices

LEADING AMUSEMENTS' Net				
	High	Low	Last	Chg
16.700 Fox	59	57 1/2	58 1/2	- 1/2
2.300 Loew	48 1/2	45	45	- 1 1/2
4.800 Par	51 1/2	49 1/2	51 1/2	- 1/2
3.500 Pathé	58	56	56	- 1/2
300 Pathé A.	62	60	60	- 1/2
198.900 RCA	45 1/2	42	45	+ 1/2
18.300 RKO	20 1/2	19 1/2	19 1/2	- 1/2
300 Shu	12 1/2	12 1/2	12 1/2	-
16.700 W.B.	42 1/2	41 1/2	42 1/2	+ 1/2
3.100 Fox The.	8 1/2	8 1/2	8 1/2	- 1/2
2.500 Gen The.	31 1/2	30 1/2	31 1/2	- 1/2

broken 50 in weeks. It recovered to better than 51, but its action was far from impressive.

Fox after a series of gyrations appears to have flattened out in narrow range between 37 and 39 with daily turnover yesterday the smallest in a long time. Confusion surrounds the issue. Apparently authentic reports were published Monday that the trustees had arranged to put Fox Films and Loew into a new holding company and proposed to continue dividends on both stocks. A different statement came out yesterday that no decision had been reached although the plan outlined was in preparation.

Another story was that William Fox had been ordered to remain home suffering from a severe cold, and during his illness the trustees would complete their program, consulting him by telephone when necessary.

Fox A stood the contradictory (Continued on page 18)

ACTORS TOLD TO GET SOME WORK SOMEWHERE

Hollywood, Dec. 17. Jack Mower, screen actor, being \$3,285 in arrears of alimony to his ex-wife, was ordered by Judge Ray Schauer of Superior Court to quit pictures and obtain employment with a more certain income.

This was the judge's answer to Mower's plea that he had not worked for six months and couldn't meet his wife's alimony.

Another actor, Charles Stahl, similarly delinquent, said he had not worked in four months and was ordered to get himself a job with a regular stipend.

Failure of the actors to comply with the order leaves them open to charges of contempt of court, with fine or imprisonment attached.

Knothole Spec!

Hollywood, Dec. 17. Big shot femme star living in Beverly Hills takes a daily plunge in her private pool au naturel. Her chauffeur enjoyed the show through a knot hole in the fence for several days and then cashed in by selling time at the knot hole to his friends.

Finally, the star got wise and aired the driver, later relenting and giving him back his job when his wife, the player's maid, promised that she would see to it that her spouse was kept busy at other duties during the bathing period of the mistress.

FILM FANS STARTING PHONE CALL WANTS

Picture fans are getting so interested in their pictures and stars that they are now calling up the companies to correct them on errors and even demand changes.

Among the minor complaints received was one from a woman, who called up Paramount and demanded that the spelling be changed in a 34-sheet on Owen Wister's "The Virginian." The woman was ticked by the fact Wister was spelled "Wester."

Another woman wanted to talk to Charles Ruggles. When told he wasn't bound for California, she, presumably one of the many "nuts" annoying producer companies, retorted that he possibly couldn't be because she had just seen his picture last night.

Some people contact producers, suggesting they produce certain old pictures. "Birth of a Nation" seems to be favored for dialog.

Since Maurice Chevalier became a film star, Par is being troubled a lot by Frenchman, after all sorts of things. Some publicity men him and others blurt out their hurt feelings when they can't get in the Astoria studio.

No Successor to Parsons; 16 Years With Pathe

When P. A. Parsons goes out of Pathe Inc. there will remain only one old Pathette of any importance to come down from the days that preceded the merger with P. D. C. This will be Lewis E. Inerarity, secretary of the organization.

Parsons, with Pathe 16 years, first as publicity and advertising director, then as advertising manager and later as publicity manager, will have no successor, according to present plans. The work he has been doing will be divided between the present staff, including G. R. O'Neill, Rutgers Neilson, Charles Ullrich and Jack Level.

Although Parsons may return to the advertising field he was in before joining Pathe in 1913, his plans are at present time somewhat uncertain. Contrary to report, he has not decided to quit show business.

By coincidence, Parsons, with 16 years to his credit in Pathe, is the sixteenth Pathette of the old guard to leave it. Others are E. R. Pearson, general manager and vice president; J. E. Storey, Pearson's assistant; Harry Scott, general sales manager; W. C. Smith, comptroller; Charles Fischer, purchasing agent; John Humm, treasurer; E. O. Brookes, manager of eastern production; A. Barrett, head and manager of Pathe, Inc.; Barrett McCormick, exploitation manager; W. A. Mack, publicity manager; Phil Ryan, manager of west coast production; Spencer Bennett, producer of Pathe films; George Gray, scenario editor; and Arthur Rousseau, export manager.

Hawaiian Co. Hard Up

Los Angeles, Dec. 17. Hugh Allen and Gladys McConnell, pictures, filed salary claims against the Jefferson and Hawaiian Picture Corp with the State Labor Comm for \$1,000 each. Both claim they were engaged to play the leads in a picture to be made in Hawaii. Upon arrival in Honolulu they found that the company was without funds to proceed with the picture.

Lanfield Directing

Hollywood, Dec. 17. Sidney Lanfield, gag man for five years on the Fox lot, has been elevated to director. His first will be "I Was Alone With You" adapted from Richard Cornell's magazine story by Maude Fulton.

Tuttle on "Thru"

Hollywood, Dec. 17. "Follow Thru" gets into production March 3 at Paramount. Fred Tuttle will direct with Larry Schwab acting as supervisor.

PAR LETS OUT SEVEN

Two Script Girls After 10 Years Among Group—Dialect Trouble

Hollywood, Dec. 17. Seven disappear from Paramount Jan. 1. Two are Louise Long and Ethel Doherty, with the company for 10 years. They started in as script girls and for five years have been writing scenarios. Their writing contract expired and they requested the company to not exercise the option, as they would like to try talents in new fields.

Other options not exercised are Bacanova, who was asked to let her contract go by default, as she was not suitable with her dialect for talkers. She agreed and started for England, where she is now working in a picture.

Fred Kohler and David Newell are the other actors on the waiver list.

Two writers to leave payroll will be Florence Ryerson and Walton Butterfield.

Reichenbach's U. A. Special

United Artists has Harry Reichenbach for a special exploitation campaign on "The Locked Door." According to present schedule, it follows "The Virginian" into the Rialto, New York, late in January or early in February.

Picture features Rod LaRocque, William Boyd and Betty Bronson, based on the play, "The Sign on the Door."

Josephson on F. N. Staff

Hollywood, Dec. 17. Julien Josephson has been added to the First National scenario staff by Al Cohn.

L. A. Grosses Running Ahead This December as Against December, 1928

Los Angeles, Dec. 17.
(Draw. Pop. 1,500,000)
Weather: Good

Although pilots of West Dubuque's picture emporiums were squawking last week as the crowded pre-Christmas streets failed to show much money, a check against last year at this time reveals that, even against the increase in the number of deluxe houses, this December's business is better than last December's.

There was no reason for distemper at the State which had \$23,000 for "United," "The Man and the Moment," "The Mighty" was rolling along without finding any ruts.

Estimates for Last Week
Boulevard (Fox) "The Viking" (M-G-M) (2,160; 25-50) "Not enough tobacco for flaps and jellybeans in this neighborhood" squeezed for \$6,400.

Carthay Circle (Fox) "Rio Rita" (RKO) (1,500; 50-\$1.50) (4th week). Littering around \$13,000 and no complaints.

Chinese (Fox) "Condemned?" (UA) (2,028; 50-\$1.50) 2d week. Special exploitation and party selling by George Brown sustaining receipts at \$17,000.

Criterion (Fox) "Hallelujah" (M-G-M) (1,600; 25-75) (1st week). \$4,500 Saturday and Sunday and should round out \$10,000 on week; comes here following month's \$1.50 engagement at Palace.

Egyptian (UA-Fox) "Marianne" (M-G-M) (1,800; 25-75). Figure, \$9,800, regulation total; Hearst papers always circus Davies' engagements locally.

Palace (Fox) "They Had to See Paris" (Fox) (1,150; 50-\$1.65) (3d and final week). Finally found the secret of \$7,000 per week, but not for Will Rogers comedy; "Sunny Side Up" moved downtown to open Dec. 18 to make another try at scale following Hollywood gaudy at State (Loew-Fox) "The Untamed" (M-G-M) (2,042; 25-51). Topped town with just under \$20,000; Joan Crawford favorite at house.

Paramount (Fox) "The Mighty" (Par) (3,585; 25-75). "All sound policy means \$28,000 excellent pace. R-K-O "Song of Love" (Col) (2,950; 30-65). Having received vaude and with vaude's headlines, Belle Baker, as star on screen, \$15,000. Okay but not scintillating.

United Artists (Pub-UA) "Three Little Ghosts" (UA) (2,100; 25-51) (1st week). Light matinee translated into week's total of \$16,000, averagely good.

Warners Downtown (WB) "Tiger Rose" (WB) (1,500; 50-75) (1st week). One of scheduled two weeks enough when take was confined to \$16,000; Eddie Buzzell's "Little Johnny Jones" shoved in ahead of time, current.

Warners Hollywood (WB) "So Long Letty" (WB) (2,756; 25-75) (1st final week). Single week got \$18,000; "General Crack" current.

DENVER'S HIGH, \$17,600

At Public, Denver—Rest of Downtown Houses Show Xmas Effect

Denver, Dec. 17.
(Drawing Population, 400,000)
Weather: Fair

"Gold Diggers" held up very well in 2d and last week at America, after three weeks at his Aladdin. Balance about average.

Estimates for Last Week
Aladdin (Indie) (1,500; 35-50-75) "Four Devils" (Fox); \$6,300.
America (Indie) (1,500; 20-35-50) "Gold Diggers" (WB); 2d, final week; \$4,800.

Denham (Indie stock) (1,800; 25-51) "Baby Cyclone" (stage). Down. \$3,700.

Denver (Public) (2,300; 25-40-65) "Glorifying American Girl" (Par). About average, \$17,600.

Rialto (Public) (1,650; 25-40-50) "Sherlock Holmes" (Par). Nothing extra. \$4,400.

Tabor (Indie) (2,200; 25-40-60-75) "Broadway" (U). Not as good as expected; \$5,000.

BOSTON'S 4-WEEK RUN

Keith's Playing "Sunny Side Up" as Holdover Picture

Boston, Dec. 16.
Pictures did well in Boston last week. Keith-Memorial showing "Sunny Side Up" for two weeks and will hold the picture for two more. Keith-Albee, aided by the advertising of Public Metropolitan that Belle Baker was the star in person, ran total up to \$22,000 last week with "Song of Love."

Estimates for Last Week
Met (Public) (4,380; 50-75) "Most Immoral Lady" (FN). \$30,400.

Keith-Memorial (4,000; 35-50-60) "Sunny Side Up" (Fox). \$36,000.

Keith-Albee (3,000; 50-60) "Song of Love" (Col). \$20,000.

Loew's (4,000; 30-40-50) "13th Chair" \$19,100.

'RIO RITA' ON PTSBG RUN DULL WEEK'S STANDOUT

Pittsburgh, Dec. 17.
(Drawing Population, 1,000,000)
Weather: Rain and cold

Before Christmas slump, brewing for couple of weeks now, and everything off. Grosses eased up from \$2,000 to \$6,000, with few exceptions. "Glorifying the American Girl" (Par) got a severe drubbing in the dailies, but the cast names counteracted somewhat, and Grand claimed about \$14,000 for first week. Penn dropped to \$23,000, with "Romance of Rio Rita" (Fox) long bitting in to some extent. Stanley only fair with "Half Way to Heaven" (Par) at about \$23,000. Aldine reported presentable \$12,000. "Song of Kentucky" (Fox) lightweight, but liked.

Important exception to slump was Sheridan Square, where "Rio Rita" (Radio) took new lease on life in third week and stays over, despite scheduled booking of "Jazz Heaven." At \$8,000 in small-seater neighborhood, "Rio Rita" something of a model for minor theatres, but \$5,000 with "Woman to Woman" (T-S). Enright only so-so with "Red Hot Rhythm" (Pathe). Maybe \$15,000, but only maybe.

Estimates for Last Week
Penn (Loew-UA) (3,300; 25-35-60-75) "Romance Rio Rita" (Fox). Nothing to brag of at \$29,000. Long show didn't help.

Grand (Warners) (2,000; 50-75) "Glorifying American Girl" (Par) panned severely by reviewers, but the combination of Cantor-Morgan-Vallee-Eaton played up to fare-you-well in billing, counteracted somewhat. Fair \$16,000. Another week and then a five-day filler into "Show of Shows" opens Xmas. Stanley (Warners) (3,600; 25-35-60) "Half Way to Heaven" (Par) and nothing but Budd Rogers to account, but for average \$23,000, unless it is Dick Powell on stage.

Aldine (Loews) (1,900; 35-50) "Song of Kentucky" (Fox). Dropped to \$12,000, but still counting in the combination of Cantor-Morgan-Vallee-Eaton played up to fare-you-well in billing, counteracted somewhat. Fair \$16,000. Another week and then a five-day filler into "Show of Shows" opens Xmas.

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Harris (1,400; 10-20-30-40) "Woman to Woman" (Tif). Maybe \$5,000, indicating here's one house they go to without shopping. Only site in town playing fair.

Sheridan Sq. "Rio Rita" (Radio) talk of town. Supposed to come out this week, stays for 4th week to establish a record. In late Liberty. At \$8,000, everything happy. Good exploitation helping.

'SUNNY SIDE UP' \$15,700; NO ALIBIS NEEDED

Seattle, Dec. 17.
(Draw Pop, 525,000)
Weather: Snow and rain

First winter weather did no harm, although the earlier dense fogs did. Usual lull just before Christmas. One house did not feel the Xmas here. Vic Meyers and his peppy band, winners of all-western radio band honors and established here, sent box-office figures toward a house record. Manager Lou Golden booked a live attraction and also had "Sunny Side Up" as a real draw picture.

Orpheum back to normal with usual show. Seattle theatre badly off. Fifth Ave. fair. Coliseum slumped. Two Hamrick houses fairly.

Estimates for Last Week
Seattle (Pub) (3,100; 25-60) "Glorifying American Girl" (Par). Fair at \$12,000.

5th Ave (Fox) (2,500; 25-60) "Romance of Rio Rita" (Fox). Oke. Fanchon-Marco unit, "Accordation Idea" stage. Before-Christmas slack. \$14,500.

Fox (Fox) (2,500; 25-60) "Sunny Side Up" (Fox). Good draw. Opening Vic Meyers' band, another. Pages in newspapers, billboards and everything. Big great, spite off-season period. \$15,700.

Blue Moose (Hamrick) (200; 25-50-75) "Shanghai Lady" (WB). \$3,500.

Musie Box (Hamrick) (1,000; 25-50-75) "The Sap" (WB). 1st week. Good laughs liked. \$8,500.

Coliseum (Fox) (1,800; 25-50) "Song of Kentucky" (Fox). \$2,200. Best.

Orpheum (RKO) (2,700; 25-60) Back with vaude. Good week, all considered; but \$12,000 below normal.

President (Dufty) (1,800; 25-\$1.25) "Her Night Out" (stock). May Robson as guest star. \$2,700. Fair.



JOE BROWNING

Presenting
"A Timely Sermon"

Assisted by Joe Browning, Jr. This week, Dec. 13, Ohio theatre, Columbus, in Charles Nigge-Meyer's "Marathon Frolics."

Direction: Abe Lastfogel, Harry Lenetska, William Morris Agency. R-K-O, direction, Morris & Feil.

\$46,000 PHILLY'S HIGH SPOT IN FLOP WEEK

"Dance of Life" Does It—
"Glorifying" Plunges

Philadelphia, Dec. 17.

Most of the downtown picture houses slipped again last week with Christmas in the offing. Mastbaum was an outstanding exception, bounding \$6,000 with "Dance of Life" for \$46,000. Nancy Carroll was heavily billed, Hal Skelly and mention of stage play, "Burlesque," being reduced to a minimum. "Burlesque" was one of last season's most notable legit flops here. With other houses half empty and complaining, the Mastbaum actually exceeded recent weekly average.

Extended run houses reported plenty of trouble. "Glorifying the American Girl" tumbled disastrously from \$28,000 in first week to less than \$14,000 and was yanked suddenly. Planned a month's stay but "Show of Shows," listed for a Christmas opening, was rushed in this week.

Stanley got \$15,000 with "Hollywood Revue" which recently was at the Aldine. Stanton got \$13,000 in "Antony and Cleopatra," which will probably be a two-week picture.

Fox Locust reported another sharp drop for "Sunny Side Up," and it is now definitely announced that this picture will not ride through the holidays, but "Sunny Side Up" here for Christmas opening. "Sunnyside" under \$11,000 last week.

Erlanger had its worst week since opening as a film house at a Grand run \$12,000, as opposed to the \$24,000 average it has been maintaining for a month and a half. Picture was "Jazz Heaven," which lasted just the week. The Fox, although doing nothing sensational, escaped the full effect of the blight with "Romance of the Rio Rita" and a good stage show. Biz reported between \$28,000 and \$25,000, satisfactory.

Earle, with "The Love Racket," went to \$21,000, up about two grand over previous week and equalling house average. Karlton got \$4,500 with "The Sap," and the Palace had a fine week at \$8,000 for "The Tresspasser," best this second-run drop in has had in months.

"General Crack" comes into the Aldine Christmas day, "Sunny Side Up" to the Locust the same date, and "Vagabond Lover" to the Erlanger. Stanley gets either "Disraeli," second downtown showing, or "Paganette," and the Stanton has "The Sacred Flame." Mastbaum and Fox offerings are "Marriage Playground" and "Song of Kentucky," respectively.

Estimates for Last Week
Mastbaum (4,800; 35-50-75) "Dance of Life" (Par). Notable exception to general slump; \$46,000 very good.

Stanley (3,700; 35-50-75) "Hollywood Revue" (M-G) (1st week). Had first showing at the Aldine; just fair here; \$15,000.

Stanton (1,900; 35-50-75) "Jazz Heaven" (Radio). One week only; poorest trade house has had to date; under \$12,000. "Great Gabbo" switched in for two pre-Christmas weeks.

Fox (3,000; 90) "Romance of Rio Rita" (Fox). Picture liked and

Minn. Goes Below Even Xmas Normal, But 2 Films H.O. for Bad Pre-X. Week

MONTREAL PARTIAL TO FRENCH TALK OR TITLES

Montreal, Dec. 17.
(Draw. Pop. 600,000)
Weather: Cold

French subtitles at the Capitol and Marion Davies' imitation French at the Palace provide a sop for this city whose inhabitants have been claiming "they didn't get a break on the language end in talkers. Result was a small step-up in grosses at both houses.

"Married in Hollywood" put it all over vaude at Loew's. Imperial had the best vaude in town with a 50-so picture, "The Man and the Moment." "Taming of the Shrew," at Princess, had one of its best weeks for some time. Orpheum dragged along fairly well with "Isle of Lost Ships." Neighborhoods fair.

Estimates for Last Week
Palace (FN) (2,700; 40-75) "Marianne" (M-G-M). French atmosphere, attracted fans, otherwise picture might have sunk. \$17,000, average.

Capitol (FP) (2,700; 40-65) "Sole Standard" (M-G-M). Manager Dahn is getting support by interpolating French subtitles. Up to \$17,000.

Loew's (FP) (3,200; 35-60) "Married in Hollywood" (Fox). Best show in town with vaude running second. \$16,000.

Princess (CT) (2,300; 30-55) "Taming of Shrew" (UA). Big houses and picture will be held for 2 weeks; \$14,000; very good.

Imperial (FP) (1,900; 35-60) "Man and Moment" (FN). Ordinary picture with vaude attraction. House popular. Fell to \$9,000.

Orpheum (CT) (1,200; 40-50) "Isle of Lost Ships" (FN). Usual at \$4,500.

Roxy (Ind) (600; 50) "The Love Trap" (U). Silent. Fair picture which took overflow. Average at \$3,000.

Buffalo Holds to Average; Theda Bara Stage Draw

Buffalo, Dec. 17.
(Draw. Pop. 500,000)
Weather: Rain

Despite annual seasonal inactivity, locals held up well.

Estimates for Last Week
Buffalo (Public) (2,400; 40-65) "Paris" (Par). "Shanghai Jesters," stage. Good performance failed to go above average. \$22,000.

High (Public) (2,400; 40-60) "Most Immoral Lady" (Par). Vaude. Theda Bara heading vaude responsible for most of draw. Held up at \$21,000.

Century (Public) (3,400; 40-60) "The Virginian" (2d week). Decided drop from week before. \$11,800.

Great Lakes (Fox) (3,400; 25-35-60) "Romance Rio Rita" (Fox). Usual week. \$11,000.

Lafayette (Ind.) (3,400; 40-60) "Oh Yeah" (Pathe). "Up in Air" stage. The first of Fanchon & Marco units showed up well. \$12,000.

Crisp Off Pathe

Hollywood, Dec. 17.
Donald Crisp is off the Pathe lot after six weeks' preparation on "Smart Set, Susan." Engaged to direct this picture, he collaborated with Howard Estabrook, writing the yarn. During the recent upheaval at the studio, the two were kept on to finish the script.

Story met with J. P. Kennedy's approval, but decision was made to put it on the shelf for a while.

trade satisfactory if not sensational; \$28,000 to \$25,000.

Stanton (1,700; 35-50) "My-terious Island" (M-G) (1st week). Erased by critics but not hot on business; around \$13,000 and holding over.

Locust (1,800; 15-50) "Sunnyside Up" (7th week). A further slide and will be held through holidays; under \$11,000; "Sky Hawk" (Fox) next.

Earle (2,000; 50-75) "The Love Racket" (FN). Good picture, bill helped hold to \$21,000; fine under circumstances.

Boyd (2,400; 35-50-75) "Glorifying the American Girl" (Par). (2d week). Note-drove from \$29,000 to \$14,000 or less; pulled Saturday for "Show of Shows" (WB).

Karlton (1,000; 50) "The Sap" (WB). Fairly good at \$4,500; house now playing a week of very VB hit films, each for one day; experiment.

Acadia (600; 35-50) "Awful Truth" (Pathe). Critics gave it fine send-off, but trade only so-so; around \$3,500.

(Drawing Pop., 600,000)
Weather: Favorable

Minneapolis, Dec. 17.
Bottom almost out here. Show houses apparently hit by more than a natural pre-Christmas slump. With satisfactory weather, grosses running behind those of the corresponding time a year ago. This, too, despite stronger film attractions.

"Hollywood Revue" and "The Taming of the Shrew" were last week's leaders. Both got fair grosses and are held over. Neither did as well as importance merited. Hold over for week, and Xmas thought good enough and saves two new films for other weeks.

The one silent film, Greta Garbo's "The Kiss," had tough sledding. Buddy Rogers' "Half-Way to Heaven" far from hot, but the whole of a surrounding show at the Minnesota should have offset the feature picture's comparative weakness as made for by box-office showing that the one chalked up.

Estimates for Last Week
Minnesota (Public) (4,300; 75) "Half-Way to Heaven" (Par) and "The Garden of Love." Public unit stage show. Picture somewhat disappointing, proving only fairly pleasing and no great draw. Big, splendid surrounding program and show, as a whole, great entertainment value and should have drawn better. Stage show liked. \$18,800. Not so good.

Century (Public) (1,600; 75) "Hollywood Revue" (M-G-M). Dandy exploitation campaign helped this picture to get good opening. Rated highly, but not so well liked as "The Kiss." Drove from \$18,000 to \$16,000.

State (Public) (2,100; 60) "Taming of Shrew" (U. A.). Critics and customers lauded this. \$16,500. Held over.

R. K. O. Orpheum (RKO) (2,850; 50) "The Kiss" (M-G-M). Greta Garbo favorite, but this silent picture did not cause her admirers to embrace it. \$16,000.

Lyric (Public) (1,800; 40) "The Hotentot" (W. B.). Pleasant comedy. \$13,100.

Pantages (1,500; 25-50) "Tonight at 8:15" (Public). Picture and show satisfactory. \$10,000.

Aster (Public) (900; 35) "Battle of Paris" (Par). Week slider. \$1,600. Not good.

Coast (Public) (1,000; 35) "Cock Eyed World" (Fox). 2d loop run. \$3,000. Splendid.

Shubert (dramatic stock) (35-51) "The Hot What She Wanted." \$4,000. Below average.

MIDLAND, K. C., \$19,500; ROYAL'S 'HAPPY,' \$3,300

Kansas City, Dec. 17.

Century managers are glad that these days before Christmas will soon be over. While the downtown district is beautifully decorated and elaborately lighted and thronged by thousands, the fest stop at the ticket windows. The Mainstreet, with its heavily advertised freak act, Godino Siamese and their dancing bird, and heading the bill and "Jazz Heaven," picture, proved most consistent.

Loew's Midland, with five acts added to picture, far more better than the preceding week, when a unit style of stage show was offered. Although the picture was not a talker, customers seemed to enjoy it as well.

Greatest disappointment was at the Royal, where the Ted Lewis picture came near a flop, although the press gave it a nice break.

Estimates for Last Week
Loew's Midland "The Kiss" (M-G-M) (4,000; 25-35-50-60) "No dialogue with this picture, advertising merely \$28,000. With sound," but the Garbo followers were satisfied. Stage show of acts. Bill was good entertainment in spite of the smut in one act. Pretty low stuff for a first-class house. Midland is making a real effort to build up its vaude. \$19,500.

Mainstreet "Jazz Heaven" (RKO) (3,200; 25-35-50-60) Snappy picture. Godino Siamese Twins topped vaude. \$18,000.

Newman "Glorifying American Girl" (Par) (1,800; 25-35-50-60) Picture satisfactory, with its several stage stars. \$16,000.

Pantages "Her Private Affair" (The) (2,200; 25-35-50) Stage show. Manager Dahn is getting support by interpolating French subtitles independently and change for better. \$15,500.

Royal "It's Everybody Happy" (840; 25-35-50). Ted Lewis first picture and new act. Opening same day, the star, appearing in person with his band, closed at the Mainstreet, the picture got considerable publicity and new act broke, but nothing seemed to help. \$3,300.

B'way No Different from Main St. Anywhere as Xmas Approches

Christmas with the additional stringency of that Wall Street alibi beat down grosses in most of the Broadway picture parlors last week. Streets and department stores were crowded but with temporary peak hour exceptions, few of the theatres were.

Capitol took the largest drop, going down to \$48,500 with the Belle Baker picture, "Song of Love," while the Roxy shrank to \$33,500 with Lenore Ulric in "South Sea Edge." Neither picture is well known to film fans as yet.

Re-arrangement of bookings for the shopping slump brought changes at the Paramount and the Roxy particularly. "Glorifying the American Girl" has been due at the Paramount for over a month with each date set later changed. Roxy currently has a Pathe picture, "This Thing Called Love."

"Cheating" on pre-holiday programs is less conspicuous this season on Broadway with a distinct tendency to strengthen shows rather than retrench on December, the traditional policy for the month.

While Public concentrates its violet rays on December, Loew's is preparing a special push to make January a banner month, further indication of the industry's operation toward challenging commonly accepted ideas that certain periods must necessarily be "off."

Estimates For Last Week
Astor—"Hollywood Revue" (M-G-M) (1,120; \$1-42) (3rd, final week). Under five figures last week; \$9,900 and winds up this week; date on "Devil May Care" moved ahead one day to Sunday (22) to avoid competition with Warner's "Sally" premiere.

Carroll—"Rio Rita" (Radio) (988; \$1-32) (11th week). In four figures and blowing after this week. Seven Keys to Baldpate (Radio) (988; \$1-32) (11th week). In four figures and blowing after this week. Seven Keys to Baldpate (Radio) (988; \$1-32) (11th week). In four figures and blowing after this week.

Capitol—"Song of Love" (Columbia) (4,620; 35-50-75-150). Big sag from previous week; low at \$46,800; picture expected to find its way in the vaudeville houses. Capitol's low record \$30,000.

Central—"Disraeli" (WB) (922; \$1-42) (10th week). Proportionately 12 divisions; money is able to get into stage in run indexes appeal to Gotham's reserved seat public; at \$16,300, excellent.

Cohan—"Hunting Tigers" (Col) (1,400; 35-50-75) (2nd week). Another picture popular so far but if sticking through holidays ought to get some school trade. If covering rent maybe satisfied. Another of those promoted "educations" for special societies. Perhaps oke in legit film theatres. Sealed house but doesn't keep in regular film.

Colony—"Skinner Steps Out" (U) (1,900; 35-50-75). Geographical location particularly susceptible to seasonal depression; \$9,300 tells sad story.

Criterion—"Love Parade" (Par) (862; \$1-42) (6th week). Strong at \$15,500 but that represents a \$4,000 drop from previous week. Another expression of what the pre-Christmas situation is.

Embassy-Newsreel House (Fox-Hearst) (588; 25). Running along between \$3,000-\$5,000 with small profit figured.

Gaiety—"Sky Hawk" (Fox) (808; \$1-32) (2nd week). Air picture attracted some notice on technical end through "educational" film. Half week estimated around \$7,000.

Globe—"Vagabond Lover" (Radio) (1,065; \$1-42) (4th, final week). Last five days before assuming new grind policy; \$6,100; "Dance Hall" (Radio) current.

Paramount—"Half Way to Heaven" (Par) (3,665; 35-50-75-150). No exception here; \$66,100, less than warm.

Rialto—"Trespasser" (UA) (2,000; 35-50-75-150) (6th week); \$25,200. Swanson picture showed wealth of box office class on 42nd street corner. "The Virginian" (Par) successor.

Rivoli—"Taming of Shrew" (UA) (2,300; 35-50-75-150) (3rd week). Pickford-Palmer picture, but run only slightly over heart; show padded with many shorts; second week; \$41,200 after opening to \$56,600.

Roxy—"South Sea Edge" (Fox) (6,205; 50-75-150); \$33,500 here not better than that making by. "Strand—"Gold Diggers" (WB) (2,900; 35-50-75). Joe E. Brown outstanding exception to pre-holiday slump; technicolor feature just finished at \$2 pranced in with \$43,700 and hold over.

Warners—"General Crack" (WB) (1,160; \$1-32) (3rd week). First full week; \$24,600. Barrymore picture didn't develop beyond average of house for new attraction.

Winter Garden—"Show of Shows" (WB) (1,494; \$1-32) (5th week). After this week and "Sally" (Marjorie Miller) follows. "Show" around \$24,000.

"PARADE" FRISCO HIT; "ANTONIO'S" 2D WEEK

San Francisco, Dec. 17. None of the Market street grosses outstanding last week, but all houses held up profitably.

Fox, with the return of Walt Fox and his hand heavily featured in conjunction with "Romance of Rio Grande," got a fair break.

Final week of "Cock Eyed World" at Warfield slipped several grand over preceding seven days, but still healthy.

Three Publick houses—Granada with "Glorifying the American Girl," California with "Taming of Shrew," pretty light, and St. Francis' 2d week of "The Love Parade," exceptionally big for the small theatre.

Orpheum brought in "Flight" to a banner gross, and prospects of at least a three weeks' run.

Wagon's Embassy bowed out "Gold Diggers" after nine weeks to profit, and Davies with "Mister Antonio," 2d week, also did nicely.

Casino jumped somewhat above last average, getting about a grand above normal with "Shanghai Lady."

Estimates for Last Week
Fox (6,000; 50-55-75-150)—"Romance of Rio Grande" (Fox). Return of Walt Foxer featured heavily and helped B. 6. plenty. Above recent intakes, \$36,000.

Warfield (Fox) (2,972; 50-55-90)—"Cock Eyed World" (Fox) out after six weeks of unusually big grosses. \$12,000.

Granada (Public) (2,698; 35-50-65-90)—"Glorifying American Girl" (Par). Despite Ziegfeld name, opened rather light and hit fair take, \$18,500.

California (Public) (2,200; 35-50-65-90)—"Taming of Shrew" (Par). 3d week light. Began to slump early and drifted away less than half of preceding week, \$10,500.

St. Francis (Public) (1,375; 35-50-65-90)—"Love Parade" (Par). Femmes certainly do have yen for this Chevalierella. 2d week nearly \$22,000, record for this small theatre, \$18,400.

Orpheum (RKO) (2,270; 50-65)—"Flight" (Col.). Opened with great ballyhoo and response instant. \$22,000.

Embassy (Wagon) (1,365; 50-65-90)—"Gold Diggers" (W. B.). Out for this unusual B. o. picture. Kept up almost to that of eighth week, \$8,000.

Davies (Wagon) (1,150; 35-50-65-90)—"Mister Antonio" (TIF). Nice "Buddy Rogers" weekly \$48,300.

Casino (A. & H.) (2,400; 40-60)—"Shanghai Lady" (U). Opened little better than ordinary week, but better than grand over usual, \$11,500.

Estimates for Last Week
Paramount—"Halfway to Heaven" (Par) (4,000; 35-50-75). Fair pic. with stage show led by Rudy Vallee. Cinema light at \$43,500.

Strand—"Gold Diggers" (FN) (2,800; 25-35-50-60-75). Pic came with rep and did fairly. Shorts. \$21,700.

Fox—"Nix on Dames" (Fox) (4,000; 35-40-50-60-75). So-so, and Will Osborne crooning on vaude end, \$25,500.

Rivoli—"The Kiss" (3,577; 35-40-50-75). Dull week. Vaude. \$22,800.

Albee—"Painted Angel" (FN) (3,248; 35-50-60-75). Vaude. Quiet. \$19,400.

Swope, R-K-O Director
Herbert Bayard Swope, brother of the president of Westinghouse, has been elected to the Radio-Keith-Orpheum board of directors.

Swope is the former managing editor of the New York morning "World."



Another Publicity Idea
MARY AND MARGARET GIBB
America's only native born "Sinner's" Twins

RKO Western Office.
E. A. Vinson in Advance.
An Arthur Klein-Terry Turner
Attraction, Suite 1405-6, 1560 Broadway.

Tacoma Suffering In Water Famine; Town Half Lighted

Tacoma, Dec. 17.
(Drawing Population, 125,000)

Tacoma presents a spectacle of a city half in the dark. Lack of rain has interfered with water supply for generating electricity. Town is on an electrical ration, with much of industry on half-time operation. Theatres keep but few electric signs lighted. This, coupled with fog, made many stay home last week.

W. L. Fenny is here as new manager of R-K-O (the old Pantages) succeeding C. D. Miller, who may shift to some eastern R-K-O house. Following smashing of all house records last week at R-K-O-Pantages, with "Rio Rita," stage show of that title went to Hell.

Edge was taken off by the picture and the legit did light big.

Estimates for Last Week
R-K-O-Pantages (R-K-O) (1,500; 25-50)—"Jazz Braven" (Rad). \$18,000. Fair.

Blue Mouse (Hamrick) (650; 25-50-75)—"Mr. Antonio" (TIF). \$4,000. Fair.

Rialto (Fox) (1,350; 35-50-75)—"Mistaken" (M-G-M). \$9,900. Fair.

Colonial (Fox)—"Married in Hollywood" (Fox). \$1,200. Light.

NOT SO GOODS PLENTY IN WASH.'S BAD BREAKS

Washington, Dec. 17.
(White Population, 450,000)
Weather: Terrible

Four out of seven here as a good average. That's happened here in face of coming Christmas, snow, sleet, cold, rain and about everything else that could make it tough.

Those two Loew houses, Palace and Columbia, the Fox and Earle. First two got real business—others about average.

"Virginian" surprise on its second week at \$11,000. Greta Garbo at the Palace in "The Kiss" other Loew attraction to good trade.

Fox had Belle Baker in Columbia's "Song of Love," while the Earle played "Girl From Woolworth's." Latter got a start with a midnight show and two good days.

Bordoni's "Paris" was expected to do much more than it did. "Jazz Heaven," second picture for RKO Keith's, not so hot.

"Lucky in Love" very bad at the Rialto.

High Seasonal Drops in Loop, With Chicago \$42,200 and Oriental \$31,000

Low Gross—Clean Seats

Los Angeles, Dec. 17.
Record for low grosses held by film house "way out on South Main street."

Indie exchange man dropped in at 8:30 p. m. to collect \$30 back rentals. Exhib was sorry, but didn't have it.

"How much have you in the house now?" asked the exchange man, with the idea of making a deal for settlement.

"One dollar six bits," said the exhibitor.

Just then a couple of small boys came up, explained they had no money, and were sent in anyhow.

"Might as well keep the seats dusted," said Big-Hearted.

He continues to operate on \$25 weekly for film service. Hanging on until he finds a buyer, and has to keep running to hold his lease.

BALTO SPLIT BETWEEN GOOD AND BAD LAST WK.
Baltimore, Dec. 17.
(Drawing Population, 850,000)

Trend still downward last week due to an ice glaze that converted the streets into skating rinks plus the pre-holiday, but several houses turned in fresh grosses.

"Rio Rita" moved to Keith's for a continued run, and "The Great Gabbo" at the way downtown Rivoli. "Gold Diggers," in its eighth and final week at the Metropolitan, also turned in a good return.

Estimates for Last Week
Century (Loew)—"Half Way to Heaven" (2,300; 25-50). Not up to recent Rogers' standard. Stage show "Sally Harbor," okay. Mats off, \$17,500.

Stanley (Loew)—"The Kiss" (3,600; 25-50). Garbo draw but audience here now talker-minded. This silent disappointed. Below average at \$16,500.

Auditorium (Schanbergers)—"Jazz Heaven" (1,872; 25-50). Not strong enough to follow "Rio Rita." Business sensationally large since house reopened as talker, nose-dived, \$3,000.

Rivoli (Wilson Co.)—"Great Gabbo" (3,100; 25-50). Started well and finished well, \$7,600; good.

New (Mechanic)—"Vagabond Lover" (1,500; 25-50). Never showed a thing at B. o. after Saturday opening. Vallee no screen hit here. In for two weeks and stuck it out. First week at \$5,600.

Keith's (Schanbergers)—"Rio Rita" (2,500; 25-50). First all sound week for house. "Rio" moved from Auditorium and house scale cut to 50c. top, crowd get. Finish strong. Best week of season, \$17,000.

Valencia (Loew)—"Cock Eyed World" (1,200; 25-50). Ran day-and-date with five neighborhood houses, and while bettering "Virginian" intake, no riot at \$3,000.

Parkway (Loew)—"Sweetie" (1,000; 15-35). Usual good business, \$3,600.

Providence Feels Xmas
Providence, Dec. 17.
(Drawing Population, 315,000)
Weather: Gold and Snow

Sort of a fresh week; big for some and small for others. Usual pre-Christmas trade alibis.

"13th Chair" at Loew's State and "Glorifying American Girl" at Strand were the big noises. "Rio Rita" at Victory in 5th week took big drop. Feature stays over for 6th week, however.

Estimates for Last Week
Loew's State (2,500; 15-50)—"13th Chair" (M-G-M). Good support bill held up despite slump; \$20,000; good break for period.

Albee (R-K-O) (2,500; 15-50)—"Glorifying American Girl" (Par). Big week; \$13,000, way over average.

Chicago, Dec. 17.
The holiday spirit finally reached the picture houses last week and grosses did the seasonal dive. Sample was at the Chicago, where Buddy Rogers, who means B. o. in this town, led the ace house slip 12 grand off the previous week for "Halfway to Heaven."

Three new run pictures in and did fairly well, considering the season. Best appearance made by "Romance of Rio Grande" at the Roosevelt.

"Three Live Ghosts," at the United Artists, did the poorest and doesn't figure to last at the present pace. "Disraeli" drew rave notices, and fair trade at the McVicker's.

The Woods came back a grand for the last week of "Rio Rita." Picture lived up to expectation and consistent profit on its eight-week run. Marks the first time a picture has stuck that long on a grind policy.

Sate-Lake dropped off with a no-draw lineup, but house never misses making money, having a steady patronage, especially in the mats.

"Hunting Tigers," animal road show, doing well at the Studebaker. The Monroe "Cock-Eyed World" proved draw again, by pulling that house up 2,000 above normal. "Forward Pass" at the Orpheum for its second week, dropped off no more, but satisfied.

Estimates for Last Week
Chicago (Public-B & K)—"Halfway to Heaven" (Par), stage show (4,400; 60-85). If it weren't for seasonal factors, would be a disappointment here at only \$42,200.

McVicker's (Public-B & K)—"Disraeli" (WB) (1,865; 60-85). Critics did everything but shove folks into theatre, \$35,000.

Monroe (Fox)—"Cock-Eyed World" (Fox) (1,120; 50-75). This roughhouse flicker still gets 'em. Return here after playing all big neighborhoods to better biz than this house has had for months, \$6,200.

Oriental (Public-B & K)—"Girl From Woolworth's" (FN). Stage show (3,500; 60-85). House has been way off normal for some weeks, and can't pull out of slump. At \$31,000, over 10 grand off usual figure.

Orpheum (Warner)—"Forward Pass" (FN) (795; 50-75). "Football" held up nicely in 2d week, \$5,500. Rosevelt (Public-B & K)—"Romance of Rio Grande" (Fox) (1,500; 50-85). Great notices and excellent \$27,000.

State-Lake (RKO)—"Tanned Legs" (RKO), vaude (2,700; 70-85). Nothing in names, but fair at 26,000.

Studebaker (Insull)—"Hunting Tigers" (Indie) (1,238; 50-75). Big business and fair business. Dropped only \$1,000 2d week. Holds over, \$9,000.

United Artists (Public-UA)—"Live Ghosts" (UA) (4,700; 50-85). Fair notices and fair business. Will have to do better, \$22,000.

Woods (RKO)—"Rio Rita" (Radio) (1,200; 50-85). Left after eight consecutive bad weeks. Operated on the longest grind in loop from 9 a. m. to 1 a. m. up grand to \$15,000.

2 NEGRO FILMS DO WELL IN PORTLAND

Portland, Ore., Dec. 17.
No great strength on week's quota of film showings. "Hallelujah" at the United Artists did okay at \$11,000, but was pulled after one week. Next day was "Gow," another negro film of the South Seas, doing big.

Mostly program pictures at other houses. Show row went into mild pre-Christmas slump with big films being held for holiday week.

Estimates for Last Week
Broadway (Fox) (2,000; 25-50)—"The Kiss" (M-G-M). Registered with B. & S. "Art in Taps" idea, okay, \$13,500.

United Artists (Parker-Fox) (1,000; 25-50)—"Hallelujah" (M-G-M). Fair business, \$11,000.

Old (Parker-Fox) (1,200; 25-50)—"Hollywood Revue," brought back for run off and did fairly, \$4,500.

Portland (Public) (3,500; 25-50)—"Half Way to Heaven," program film. Only fair, \$5,800.

Rialto (Public) (2,000; 25-50)—"Darkened Rooms." Fair program, \$4,500.

Musie-Box (Hamrick) (2,000; 25-50)—"Shanghai Lady." Okay, \$6,900.

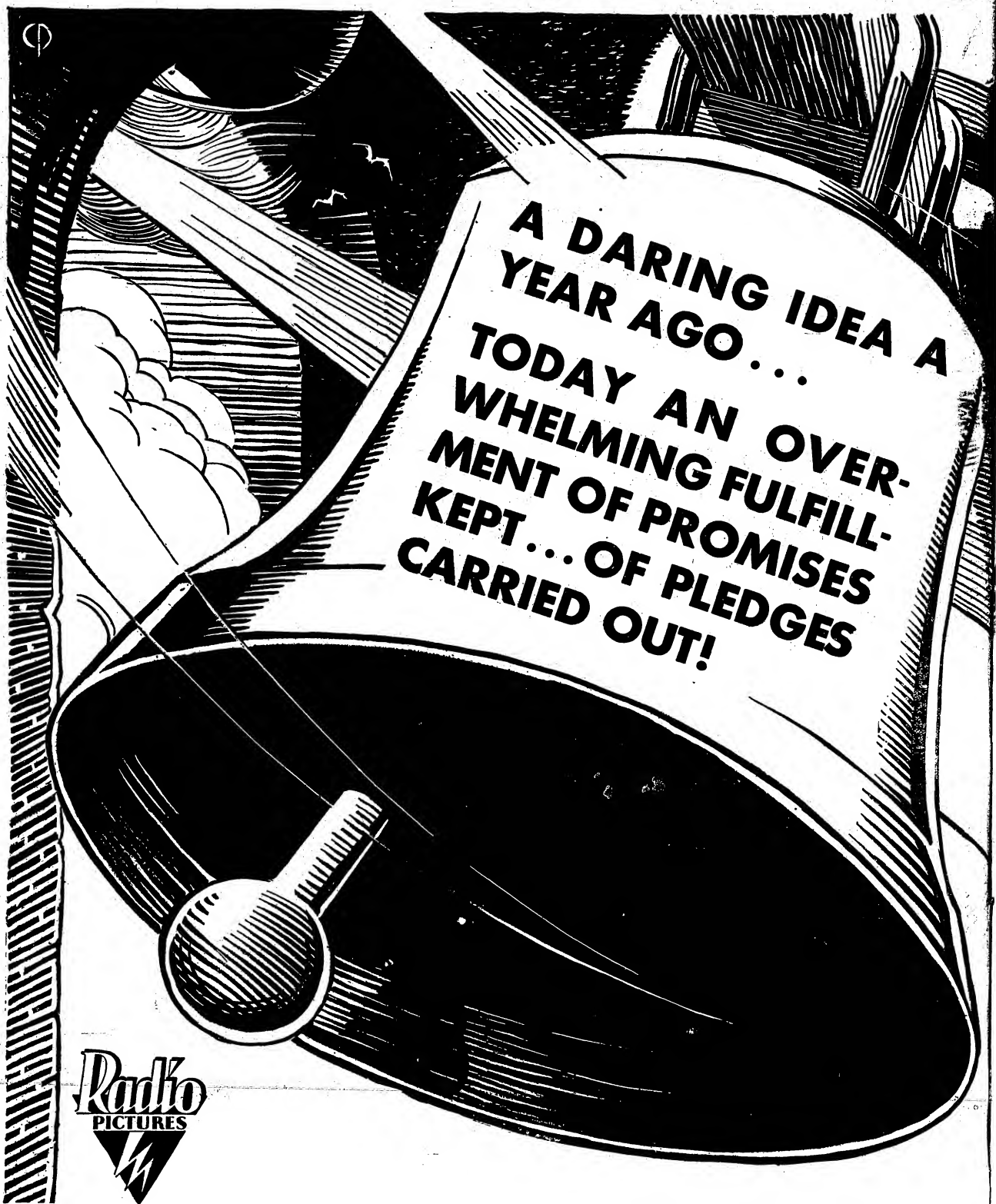
Blue Mouse (Hamrick) (800; 25-50)—"Mississippi Gambler." Did well, \$2,800.

Orpheum (R-K-O) (2,000; 25-50)—"Painted Angel." Vaude, \$9,000.

Oriental (Tebbetts) (2,700; 25-50)—"Paternal Love." Shorts. Fair, \$5,000.

Duffin (Duffy) (1,400; 25-50)—"Duffy stock in 'The Country Cousin.' Usual, \$3,700.

THE TITAN BEL THEIR XMAS SO

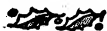


THE TITAN BELLS CRASH OUT THEIR SONG OF VICTORY



PEACE ON EARTH . . . GOOD WILL TO SHOWMEN EVERYWHERE . . .

The miracle success of Radio Pictures is a stupendous human drama that began a year ago around a conference table in New York and rises to a stunning climax today on talking screens from Hollywood to Zanzibar!



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THE TITAN BELLS RING OUT THEIR SONG OF TRIUMPH . . .

Comparative Grosses for November

Tables of grosses during November 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				
	Nov. 2	Nov. 9	Nov. 16	Nov. 23
CAPITOL	"So This Is College" \$71,400 (1st week) Stage Show	"The Kiss" \$83,000	"The Kiss" \$77,000 (2d week)	"Untamed" \$73,600
PARA-MOUNT	"Love Doctor" \$70,500 (1st week) Stage Show	"Saturday Night Kid" \$84,100	"Saturday Night Kid" \$70,900 (2d week)	"Applause" \$67,500
ROXY	"Romance of Rio Grande" \$103,300 (1st week) Stage Show	"Seven Faces" \$101,300	"Nix on Dames" \$90,300	"River" \$96,200
STRAND	"Footlights and Fools" \$30,200 (1st week) All Sound	"Young Nowheres" \$37,500	"Sacred Flame" \$34,100	"Forward Pass" \$38,400

CHICAGO				
	Nov. 2	Nov. 9	Nov. 16	Nov. 23
CHICAGO	"Sherlock Holmes" \$41,500 (2d week) Stage Show	"Mighty" \$62,500	"Had to See Paris" \$48,500	"Untamed" \$54,450
McVICKER'S	"Hollywood Revue" \$30,000 (2d week) All Sound	"Hollywood Revue" \$37,000	"Sweetie" \$26,700	"Sweetie" \$26,700 (2d week)
MONROE	"The River" \$4,500 All Sound	"Broadway Scandals" \$4,300	"Song of Kentucky" \$4,100	"Salute" \$4,300
ORIENTAL	"Broadway" \$25,500 (1st week) All Sound	"Young Nowheres" \$30,400	"Isle of Lost Ships" \$24,000	"This Is College" \$32,400
ROOSEVELT	"Gold Diggers" \$20,100 (1st week) All Sound	"Gold Diggers" \$25,000	"Gold Diggers" \$22,200	"Gold Diggers" \$17,350 (4th week)
STATE LAKE	"Night Parade" \$25,000 (1st week) Vaude	"Jazz Heaven" \$25,000	"Love, Live, Laugh" \$29,000	"Racketeer" \$31,000
UNITED ARTISTS	"Trespasser" \$35,500 (1st week) All Sound	"Trespasser" \$27,400	"Trespasser" \$22,300	"Trespasser" \$15,500 (4th week)
ORPHEUM	"Great Divide" \$7,900 (2d week) All Sound	"Hearts in Exile" \$7,900 (1st week)	"Hearts in Exile" \$7,300 (2d week)	"Forward Pass" \$8,000

LOS ANGELES				
	Nov. 2	Nov. 9	Nov. 16	Nov. 23
EGYPTIAN	"Glorious Night" \$9,000 (1st week) Stage Show	"Saturday Night Kid" \$10,000	"13th Chair" \$13,000	"Virginian" \$13,200
LOEW'S STATE	"Marianne" \$28,000 (1st week) Stage Show	"Seven Faces" \$23,000	"So This Is College" \$29,000	"Kiss" \$29,000
PARA-MOUNT	"Virginian" \$22,000 (1st week) All Sound	"Welcome Danger" \$41,000 (1st week)	"Welcome Danger" \$37,500 (3d week)	"Welcome Danger" \$37,500 (3d week)
UNITED ARTISTS	"Trespasser" \$27,500 (2d week) Stage Show	"Trespasser" \$20,800	"Trespasser" \$18,200	"Trespasser" \$12,200 (5th week)
WARNERS	"Everybody Happy" \$17,800 (2d week) All Sound	"Footlights and Fools" \$21,700 (1st week)	"Footlights and Fools" \$16,400 (2d week)	"Evidence" \$16,000 (Low)

SAN FRANCISCO				
	Nov. 2	Nov. 9	Nov. 16	Nov. 23
WARFIELD	"Cock-Eyed World" \$49,000 (2d week) Stage Show	"Cock-Eyed World" \$24,000	"Cock-Eyed World" \$20,000	"Cock-Eyed World" \$15,000 (5th week)
GRANADA	"Welcome Danger" \$27,000 (1st week) Stage Show	"Welcome Danger" \$27,000 (2d week)	"Three Live Ghosts" \$20,000	"Footlights and Fools" \$14,000
CALIFORNIA	"Mighty" \$25,000 All Sound	"Mighty" \$18,000	"Taming of the Shrew" \$25,700 (1st week)	"Taming of the Shrew" \$18,900 (2d week)
ST. FRANCIS	"Virginian" \$8,500 (1st week) All Sound	"Virginian" \$8,500 (2d week)	"Welcome Danger" \$7,000	"Love Parade" \$23,300 (Record)
EMBASSY	"Gold Diggers" \$11,000 (5th week) All Sound	"Gold Diggers" \$10,000	"Gold Diggers" \$8,250	"Gold Diggers" \$10,000 (8th week)

SEATTLE				
	Nov. 2	Nov. 9	Nov. 16	Nov. 23
SEATTLE	"Welcome Danger" \$23,000 (1st week) Stage Show	"Mighty" \$14,000	"Paris" \$12,000	"Taming of the Shrew" \$16,500
MUSIC BOX	"Everybody Happy" \$7,000 (2d week) All Sound	"Disraeli" \$11,500	"Disraeli" \$9,500	"Disraeli" \$7,700 (3d week)
FIFTH AVE.	"13th Chair" \$14,000 (1st week) Stage Show	"So This Is College" \$13,500	"Christina" \$13,500	"Kiss" \$15,100
BLUE MOUSE	"Woman to Woman" \$6,000 All Sound	"Flight" \$9,000 (1st week)	"Flight" \$7,900 (2d week)	"So Long, Let's Go" \$9,200
ORPHEUM	"Night Parade" \$15,300 (1st week) Vaude	"Night Parade" \$13,600	"Rio Rita" \$29,500 (Record)	"Rio Rita" \$16,800 (2d week)

KANSAS CITY				
	Nov. 2	Nov. 9	Nov. 16	Nov. 23
MAIN-STREET	"Great Gabbo" \$14,200 (1st week) Stage Show	"Rio Rita" \$32,000 (1st week) (Record)	"Rio Rita" \$22,000 (2d week)	"Tanned Legs" \$22,000
LOEW'S MIDLAND	"So This Is College" \$13,200	"Four Devils" \$13,000	"Taming of the Shrew" \$34,000	"Marianne" \$16,000
PAN-TAGES	"Great Divide" \$15,500 (1st week) Vaude	"Words and Music" \$9,900	"Hurricane" \$16,000	"Dark Streets" \$12,600
NEWMAN	"Sherlock Holmes" \$13,000 (1st week) Stage Show	"Virginian" \$26,800	"Mighty" \$16,000	"Broadway" \$13,000

BALTIMORE				
	Nov. 2	Nov. 9	Nov. 16	Nov. 23
CENTURY	"Untamed" \$27,000 (1st week) Stage Show	"Mighty" \$20,500	"Sweetie" \$25,000	"Footlights and Fools" \$17,500
STANLEY	"Welcome Danger" \$13,000 (1st week) All Sound	"Virginian" \$16,500	"Taming of the Shrew" \$20,000	"Young Nowheres" \$14,000
VALENCIA	"13th Chair" \$3,800 All Sound	"Marianne" \$3,300	"Welcome Danger" \$3,500	"Virginian" \$2,600
KEITH'S	"Girl from Havana" \$5,500 (1st week) All Sound	"Mister Antonio" \$11,000	"Painted Faces" \$13,000	"Red Hot Rhythm" \$10,000

SYRACUSE				
	Nov. 2	Nov. 9	Nov. 16	Nov. 23
STRAND	"Gold Diggers" \$14,000 (4th week) All Sound	"Gold Diggers" \$12,000	"Gold Diggers" \$7,000 (6th week)	"Untamed" \$19,500
STATE	"Marianne" \$15,500 (1st week) Vaude	"The Kiss" \$19,500	"Sunny Side Up" \$10,000	"Sunny Side Up" \$10,000
ECKEL	"Salute" \$9,000 All Sound	"Married in Hollywood" \$9,000	"Sunny Side Up" \$10,000	"Sunny Side Up" \$10,000

WASHINGTON				
	Nov. 2	Nov. 9	Nov. 16	Nov. 23
COLUMBIA	"What Brings That Up" \$11,000 (2d week) All Sound	"Taming of the Shrew" \$15,000 (1st week)	"Taming of the Shrew" \$11,000 (2d week)	"Virginian" \$14,000
EARLE	"Footlights and Fools" \$13,700 All Sound	"Love Doctor" \$11,800	"Forward Pass" \$12,000	"Evidence" \$10,000
FOX	"Frozen Justice" \$24,000 (1st week) Stage Show	"Sunny Side Up" \$95,000	"Sunny Side Up" \$24,450 (2d week)	"Seven Faces" \$16,500
METRO-POLITAN	"Disraeli" \$14,800 (2d week) All Sound	"Disraeli" \$8,500 (3d week)	"Welcome Danger" \$18,000 (1st week)	"Welcome Danger" \$9,800 (2d week)
PALACE	"Untamed" \$24,000 (1st week) Stage Show	"Sweetie" \$21,800	"Marianne" \$24,000	"Mighty" \$22,000

MINNEAPOLIS				
	Nov. 2	Nov. 9	Nov. 16	Nov. 23
MINNE-SOTA	"Mighty" \$30,400 (1st week) Stage Show	"Forward Pass" \$22,400	"Broadway" \$25,500	"Untamed" \$26,000
STATE	"Trespasser" \$17,100 All Sound	"Sherlock Holmes" \$11,700	"So This Is College" \$11,000	"Footlights and Fools" \$9,800
HENNE-PIN	"Christina" \$9,000 Vaude	"Rio Rita" \$20,000 (1st week)	"Rio Rita" \$14,000 (2d week)	"Marianne" \$9,000

PROVIDENCE				
	Nov. 2	Nov. 9	Nov. 16	Nov. 23
STATE	"Taming of the Shrew" \$25,000 (1st week) All Sound	"The Kiss" \$19,000	"Untamed" \$25,000	"Hallelujah" \$18,000
STRAND	"Girl from Woolworth's" \$11,000 All Sound	"Welcome Danger" \$13,500	"Battle of Paris" \$10,500	"Most Immoral Lady" \$11,000
MAJESTIC	"Virginian" \$11,000 All Sound	"Disraeli" \$13,000	"Great Gabbo" \$11,200	"Mississippi Gambler" \$10,500

PORTLAND, ORE.				
	Nov. 2	Nov. 9	Nov. 16	Nov. 23
PORTLAND	"Footlights and Fools" \$6,000 (New Low)	"Mighty" \$10,000	"Mighty" \$7,100	"Paris" \$7,100
R-K-O	All Sound	"Rio Rita" \$19,000 (1st week) (Record)	"Rio Rita" \$19,000 (2d week)	"Oh, Yeah" \$10,500
ORIENTAL	"Paris Botted" \$6,000 (1st week) Vaude	"Hottentot" \$5,500	"Evidence" \$7,000	"Evangeline" \$8,000
MUSIC BOX	All Sound	"Disraeli" \$7,000 (2d week)	"Taming of the Shrew" \$11,000 (1st week)	"Sap" \$8,500
UNITED ARTISTS	All Sound	"Taming of the Shrew" \$12,000 (1st week)	"Glorious Night" \$12,000	"Marianne" \$9,000
BROADWAY	Stage Show	"Glorious Night" \$12,000	"Dynamite" \$14,000	"This Is College" \$12,000

PATHE FIRE

(Continued from page 3)

foot of film had been burned. The main phase is one that has been emphasized by the city, claiming it is the regulation that 5,000 feet at a time may be on hand in a studio or sprinkler installation with more. Fire device companies and their alleged trick advice have also come in for a severe once-over during the last few days of the query.

While Flinn spent a sleepless week personally attending to the funerals of the Manhattan victims, Monte Brice, at Paramount's studio, was led into a talking mood by a Hearst reporter. As the result of Brice's remarks, since considered emanating innocently and without forethought, Brice is expected to be called by the city as witness on fire conditions in the studio.

Brice, obviously unprepared, was hauled on the Hays carpet, the day the Hearst papers broke "another scoop." The Paramount director admitted talking but without intent for quotations. The Hays office considers Brice has meted upon himself the worst punishment inflictible.

Brice told "Variety" he had been in the Manhattan plant only once; that the reporter had engaged him in discussing an actress known by both and that the comment on the fire was negligible and based principally on newspaper accounts, rather than actual observation.

Casualties

Killed in the fire were:
Joseph Blaford, make-up man, 20 West 120th street, trapped on stairway when returning to attempt rescue work.
Edna Burford, 20, chorus girl, 206 West 99th street, from smoke suffocation when caught in stampede of trapped victims. Died in Harlem Hospital.
Norine Byrne, 24, chorus girl, 549 39th street, Brooklyn.
Charles Koerble, electrician, 141 Haesly lane, Lenox, N. J.
Carl Kramer, electrician, 1631 Grand avenue, Bronx, operator of the arc light believed to have caused the fire.
Robert Nussman, electrician, 617 East Fordham road, Bronx, suffocated in attempt to fight flames.
Catherine Porter, 21, chorus girl, 50 West 68th street.
Jack Quinn, property man, 56 Dean street, Brooklyn, suffocated in attempt to fight flames.
Jola Sparks, 19, chorus girl, 1520 Sheridan avenue, Bronx.
Ernest Wilson, bookkeeper, Amsterdam avenue and 113th street, trapped on second floor.

Chorus girls were engaged for a talking short, making under the direction of Hans Delmar.

Injured

Benjamin Bernard, 29, 564 East 166th street, Bronx, abrasions of the left leg.
Anna Blier, 40, 1078 Longfellow avenue, Bronx, abrasions of the left arm.
Albert Calosano, 26, 3222 Cambridge avenue, Bronx, facial burns.
Daniel Carey, 39, 420 West 128th street, burns of face and hands.
Carl Edouarde, musical director, Hotel Belleclaire, broken left ankle.
Edward Elkins, 32, orchestra leader, 470 West End avenue, abrasions of the left leg.
Thomas Fleming, 32, 105 West 88th street, sprained left ankle.
Allen Hamilton, 38, 3564 81st street, Jackson Heights, Queens, abrasions of left leg and burns of both ears.
Thomas Holley, 19, 47 West 53d street, abrasions of left leg.
Samuel Klein, 59, 645 West 116th street, lacerations of left hand.
William Mullarkey, 46, 795 St. Nicholas avenue, burns of face and hands.
Morris Roche, 36, 104 East 124th street, burns of face and hands.
Rose Roe, 46, 863 S. Eleventh street, Mt. Vernon, abrasions of left leg.
Albert Savarese, 28, 1700 3d avenue, lacerations of left hand.
William Slazman, 26, 643 Rock-away parkway, Brooklyn, burns on both ears.
Richard Stradling, 32, electrician, 472 Hawthorne avenue, Yonkers, burns on face and hands.
Daniel Vancura, 39, 400 West 129th street, burns on arms and forehead.
Stanley Vinal, 40, electrician, 249 West 48th street, burns on head and hands.

Besides the personal attention to the financial side of the stricken families and funerals which C. J. Scollard, Pathe treasurer, attended to, benefits for the relatives of the fire victims were given at the Palace (Saturday midnight) and Imperial (Sunday).

TWO MIGHTY EVENTS

COMMANDER BYRD'S
FLIGHT TO THE
SOUTH POLE



and

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Samuel Goldwyn
presents

**"THREE
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GHOSTS"**
Joseph M. Schenck
presents

**GLORIA
SWANSON'S
"The
Trespasser"**
Joseph P. Kennedy
presents

**RONALD
COLMAN'S
"Condemned!"**
Ann Harding
Samuel Goldwyn
presents

**NORMA
TALMADGE'S
"New York
Nights"**
Joseph M. Schenck
presents

**"THE
LOCKED
DOOR"**
presented by
Joseph M. Schenck
George
Fitzmaurice
Production

**Herbert
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"LUMMOX"**
presented by
Joseph M. Schenck

**FANNIE
BRICE
"Be
Yourself!"**
presented by
Joseph M. Schenck

**HARRY
RICHMAN
"Puttin' On
The Ritz"**
with Joan Bennett
Joseph Schenck presents

**Henry King's
"HELL
HARBOR"**
Lupe Velez
Jean Hersholt
Inspiration Pictures
presents

**LILLIAN
GISH
"The
Swan"**
CONRAD NAGEL
ROD LA ROCQUE
Joseph M. Schenck
presents

**DOLORES
DEL RIO
"The Bad One"**
**EDMUND
LOWE**
presented by
Joseph M. Schenck

MAKE THESE PICTURES THE BACKBONE SERVICE OF YOUR PROGRAMS

the country's wisest showmen do

Allied Demands for Indies May Indefinitely Postpone Any National Organization

What was intended for a tea table conference to get the indies under one national organization roof and satisfy with the single move all arbitration contractual and jurisprudence disputes, has developed many set-backs, surprises and counter-attacks, that may drag on as long as the League of Nations if the producers have the patience.

So quick did Allied States, the Abram Myers group, take-up the national idea that the producer body, quietly fostering the scheme for months and figured last week would witness the successful climax, has temporarily dropped it. The planation is that such a corraling would be untimely now; other producer spokesmen, more blunt, declare that indie agitators proved at the Union League Club they needed more rope before reasonable terms could be expected.

The Meyers proclamation, resume of the first session and now being secretly exchanged among the respective delegations for their private perusal, flat-foots for a national body maintained at a guaranteed yearly minimum of \$100,000 in which no producer-owned theatre or interest can hold office, and, in many instances, not vote. It provides for the retaining of an outsider as the head of this combined body and defines affiliated theatre dues as the same paid in by any indie owner.

Need for a new contract embodying sound was conceded by the producers. Changes in arbitration are also understood to be set for consideration.

One material step accomplished at the sessions last week was the obtaining from the various independent and dependent groups the data which Federal Judge Thacher has requested from the industry before handing down his final decree. When Judge Thacher returns from abroad in January the reports of the three organizations represented, producers, Motion Picture Theatre Owners of America and Allied States can be presented him in their present typewritten form.

Admission

Of the three resumes which are to be digested and be ready for general rehash at the next session, set for late in January or at call of the chairman, Sidney Kent, the Allied manifesto, unsigned by Abram Myers but bearing the signatures of all his lieutenants and dated from the Washington, D. C. headquarters, is the longest. It would include nearly 30 pages of ordinary typewriting.

Producer interests, while including it in their declaration that "the first session was the most constructive in the history of the industry," decried its demerit but admit that without the support of the affiliated theatres, Allied and the MPTOA would be unable to survive on the pittance derived from the simon pures.

Probably the most significant development politically at the Union League Club was that for the first time affiliated theatres were represented as an organization. Appearing for them at the different sessions in this first episode toward unionism for one and all were: Spyros Skouras, Abe Warner, E. Shiller, Sam Dembow and Joe Plunkett. These, besides Sidney Kent as chairman who has Felix Faust plach hitting while he is abroad.

In offering its idea of a proper national indie exhibitors organization the Allied memo, recounts:

"We can see no objection to a single independent national organization provided the same is organized along approved lines and further provided that supreme executive authority shall be vested in a man outside the motion picture industry."

"Experience teaches us that the head of an exhibitor organization to command confidence, should have no personal interests that can be affected adversely or otherwise by reason of his efforts in behalf of exhibitors."

"We believe that Allied States Association is constituted in a way that will give fair representation to every unit that is desirous of affiliating with it, and that any na-

tional organization to be successful must be patterned after our plan."

"We believe that the national organization should have a board of directors consisting of one man for each and every state or regional organization, that man to be elected by that particular state or region."

"This will eliminate all politics from that national body, at least. We realize that a board of directors of this size will be unwieldy, cumbersome and expensive if they are called to a conference whenever problems arise. We, therefore, suggest that the board of directors have the authority to elect from its own number an executive committee of 10, along with the president or other executive head, who shall have a vote—they to be the governing body of the national organization."

"These 10 men as well as representatives from the individual states shall be independent theatre owners or the representatives of independent theatre owners."

"We further believe that this executive committee should have the right and authority to elect or appoint two affiliate exhibitor representatives to sit with the committee, but not to vote."

Arbitration

Regarding arbitration methods Allied defines its stand thusly:

That a specific agreement to arbitrate should be included in the contract signed and should be filed with the respective exhibitor organization and Film Board of Trade. That the same filing system should prevail with a blanket agreement to arbitrate.

That the principal defect in the present arbitration system is the rule limiting boards to enforce the ruling to the letter of the standard exhibition contract. Common sense, plus consideration of the warranties, representation, and promises made as inducement for the exhibitor signature, should also be incorporated before judgment is passed. For the board personnel, an exhibitor, distributor and outsider, the former two naming the latter, should prevail.

Exhibitors should be paid \$5 per day in addition to traveling expenses. All exhibitors failing to avail themselves of the new system should be "deprived of the rights of its machinery until purged of its recalcitrancy."

Theatre expansion and the necessity for curbing overreaching also gets consideration in the Allied manifesto.

It suggests a Film Board committee investigating complaints of exhibitors or rumors of building in such territories. Overreaching is termed: "A serious menace to the stability and well being of the industry."

Regarding the contract, Allied prefaces this chapter with:

"It is strange that an industry that has made such efforts to solve its similar problems and discouraged airing its troubles in court has adopted as a contract governing the relations between exhibitor and distributor an instrument that is so verbose and so involved that very few laymen understand its provisions or are conversant with their rights and obligations thereunder."

Allied asks that the form of contract agreed upon be called a "Master Contract," but that copies of it in simpler English be made for the exhibitor so that "he would actually have placed in front of him a schedule order blank containing a schedule of the pictures he was buying, the price thereof, run and protection."

Producers are urged either to step ahead their production schedules or allow press sheets and publicity advisories explaining them to be made a part of the contract. In line with this Allied thought is "one on excluding poor pictures that the exhibitor should be allowed to cut off 10% of his bookings without having to pay for same."

Distributors who force exhibitors into overbuying by holding up playdates should be penalized by not being allowed to collect.

Distributors should refrain from the practice of refusing playdates on percentage during certain weeks in the year. According to Allied, they should be made to sink or swim with the exhibitor.

T.O.C.C. AND MYERS

Charlie O'Reilly Says Indie Head Will Guide Chamber

While not officially represented in the meeting designed to get all independent into one organization, the Theatre Owners Chamber of Commerce of New York, indirectly affiliated with the Allied States group, is understood ready to be guided by whatever decision Abram Myers makes.

The chamber, one of the few exhibitor bodies in the country not officially admitting allegiance to either Allied or the Motion Picture Theatre Owners of America is "in better shape than ever," according to Charlie O'Reilly. Charlie still refuses to give the number of its members, former indie exhibitors, many of whom are selling insurance, candy and other commodities but understood to be retained in the roster.

F. N. Starting Five New Films at Studio This Week

Hollywood, Dec. 17. First National will put five new pictures into production this week. They are "Murder on the Second Floor," with Loretta Young and Sidney Blackmer; "Bright Lights," with Dorothy Mackall; "His Woman," with Monte Blue and Lila Lee; "Sweet Mamma," starring Alice White, and "Sin Flood," with all-star cast.

This establishes a precedent for any one studio to start as many productions at one time so close to the holidays.

Studio in Chicago

Chicago, Dec. 17. Chicago's first commercial talker studio has been established at the northside, Marsh Laboratories, under the supervision of Orlando Marsh. Studio will shoot shorts, vaude acts and in time, features, besides continuing its regular production of home producers.

Albert W. Plummer is director.

ILLUSION

(Continued from page 7) charge of technical research for the Association of Producers.

Audience Reaction

To determine the public ideal of illusion experiments in audience reaction are being conducted. Before working on standards of screen illumination, measurements will be collected on illumination in houses where projection is liked by the public. The ideal degree of screen distortion will be found by obtaining opinions of patrons at various theatres and checking with the point of elevation of projection machines.

Coldway Out

Hollywood, Dec. 17. Anthony Coldway, for six months scenario head at Warners, has left. He was recently assigned to production of shorts.

The company bought his contract, which had a short time to run, last week.

Berger for Chevalier

Ludwig Berger, Paris director, arrived in New York from the coast last week.

Berger recently completed "The Vagabond King." He will direct Maurice Chevalier in the latter's next Paris picture, after "The Big Pond."

Goodart Corp. Judgment

The Madison Square Garden Corp. filed a default judgment for \$1,379 in the City Court on Saturday, against the Goodart Pictures, Inc., and Henry Sonenshine, on a note made in November, 1928, to the Rickard Sporting Club.

Victor Fleming at Fox

Hollywood, Dec. 17. Victor Fleming, who left Paramount six months ago after seven years of service, is now on the Fox lot.

He will direct "Common Clay" with an all-star cast.

Hawks for Barthelmess

Hollywood, Dec. 17. Howard Hawks, who recently left Fox, is now at First National. He will direct an aviation picture with Richard Barthelmess starred.

Natural Color Stills

Hollywood, Dec. 17.

Harold Dean Carsey, Radio portrait photographer, has a patent on a process for taking stills in colors. Studio will use it on "Radio Revels" for the lobby displays.

Process is an attachment to go on any camera.

Four negatives are shot simultaneously in black, blue, red and yellow. Result desired is attained after four printings.

3 Groups of Directors For Picture Club Election

Annual election of the Motion Picture Club board of directors will be held at the Dec. 23 meeting.

Three sets of nominees have been placed on the ticket. Lineup sponsored by the nominating committee is made up of Dr. A. H. Giannini, Joseph Plunkett, Harry Reichenbach, Arthur W. Kelly, Lee A. Ochs and Marty Schwartz.

Ticket advanced by L. Geller, J. Shapiro, M. Shapiro, S. Stern and M. Felder has Al Lichtman, Arthur Loew, Arthur Stebbins, Paul Guille, Harry Reichenbach and Bruce Gallup.

Another group is composed of Phil Reisman, Dave Chatkin, Sam Stern, Louis Geller, Ed Schiller and Jack Shapiro, compiled by L. Klebanow, E. Golden, J. Perl, A. Abeles and S. Solin.

Polls will be open from 1 to 2 p. m.

"Mad World" Lighter

Hollywood, Dec. 17. M-G-M has taken "This Mad World" off the shelf where it was parked two months ago. It will give William DeMille, original director, job of remaking.

Script has been retreated with heavy stuff lightened and dialog breezed.

E. L. Doherty and U. A.

Edward L. Doherty, special writer on "Liberty," returned yesterday (Tuesday) from the west coast with a tentative contract to join United Artists on an exclusive arrangement.

It is reported U. A. is giving Doherty a 12-months' contract at \$1,000 weekly. Before Doherty can take up his U. A. work he must obtain a release from "Liberty." His contract has four months or so to go.

Miss Brent in "Framed"

Hollywood, Dec. 17. Before starting her new three-picture contract with Columbia, Evelyn Brent will have the lead in Radio's "Framed."

Regis Toomey, borrowed from Paramount, will play opposite. Yarn by Paul Schofield, to be directed by George Archainbaud.

"Safety" for Schertzing

Hollywood, Dec. 17. Victor Schertzing will direct "Safety in Numbers," musical, starring Buddy Rogers, for Paramount. Picture will follow Rogers' current film, "Young Eagles."

Story is by Percy Heath. George Marion, Jr., wrote the lyrics and music is by Richard Whiting.

Becroft's First

Becroft Productions, new picture company, headed by T. Harold Forbes, publisher; T. Francis Hunter, tennis player, and Chester Becroft, pictures, has started its first talker.

Forrest Stanley plays the lead and Henry E. Dixie is in the cast. Carl Edwards will do the recording and synchronizing.

Watters With Fox

Hollywood, Dec. 17. George Mankers Watters has joined the Fox scenario staff. He is writing story and dialog on "A Very Practical Joker" from the Ben Ames Williams' "Satevepost" story of that name.

Berthold Viertel will direct.

Lumas Note Judgment

A judgment for \$1,287 has been filed in the New York City Court by the Pussey & Superior Printing House against Lulu Adams Sax, on a note of the Lumas Film Corp., of which Samuel Sax is president.

RKO-WHITEMAN HOOKUP FOR 'HIT DECK' OPENING

Radio Pictures has completed arrangements for a coast-to-coast radio hookup with Paul Whiteman and his "Old Gold" band in connection with the opening of "Hit the Deck," Radio musical talker, at the new R-K-O theatre (formerly Hillstreet), Los Angeles.

Opening is scheduled for Tuesday night (Christmas eve), Dec. 24, which ties in with the regular week-day scheduled Tuesday night broadcast of Whiteman.

Although Radio is a part of the R-C-A family, it had to depend on the Columbia broadcasting system and the Whiteman hour, because there is no other hour of nationwide importance that it could hook up with on the "Hit the Deck" premiere. As a result the "Old Gold" Hour, going on in Los Angeles at 6 o'clock, will be heard in New York between 9 and 10 p. m. or before the regular Tuesday night R-K-O Hour hits the air.

Whiteman has agreed to play the songs from "Hit the Deck" and to include in his hour Jack Oakie, Polly Walker and Margaret Padula, who appear in the picture.

Berger, Cameraman, Says Fox Breached Contract

Harry Berger, former employee of Fox Case Corporation, has started action to collect \$23,350 from it. Berger, through his attorney, Abner J. Ruben, alleges that on May 15, 1929, he entered into an agreement with Fox Case whereby he would be employed as staff engineer and cameraman for two years, beginning June 11, 1929. Salary was to be \$125 weekly until Dec. 11, 1929, and from then on until June 11, 1931, \$150 weekly.

Sept. 21, last, claims Berger, Fox Case breached its contract by discharging him.

Warners' Short at F. N.

Hollywood, Dec. 17. Warners next week move their short subject department from Sunset boulevard to the First National lot at Burbank.

At Grid Dinner

Washington, Dec. 17.

Delegation from Paramount-Public consisting of Adolph Zukor, Jesse Lasky, Sam Katz and Emanuel Cohen, were guests Saturday night of the Gridiron Club at the famed annual dinner during which the President of these United States and other high officials sit in and see their pet policies bursqued.

That afternoon the Paramount group visited Mr. Hoover at the White House and informed him everything was okay with the picture industry.

Hiram Brown, president of R-K-O, was another Gridiron guest.

Estabrook's Jobs

Hollywood, Dec. 17. Howard Estabrook, Paramount scenarist, seems in demand outside of his own studio. Just finishing a job at Pathe when he returned, to be farmed out to Fox, where he will write story and dialog on "Yonder Glimp the Daisies" from the Wm. Lipman novel of that name.

Byron With Kennedy

Hollywood, Dec. 17. Walter Byron, borrowed from Sam Goldwyn by Joseph P. Kennedy for the lead opposite Gloria Swanson in "Queen Kelly," is now under personal long term contract to Kennedy.

His contract was taken over after it had expired with Goldwyn several months ago.

Muni as "Beretti"

Hollywood, Dec. 17. Fox will star Paul Muni in "Louie Beretti," novel by Donald Henderson Clark.

Picture to be produced by J. K. McGuinness with Edward G. Robinson being adapted by Dudley Nichols.

Cozine on Shorts

Ray Cozine, for some time assistant director at Paramount's Long Island Studio, has been elevated to the rank of a director of short subjects.

He will make his first solo effort Dec. 20.

Kent On Small Exhibs

Willard Keefer, formerly in film division of Warner's public department, has been shifted to theatre end under Reeves Espey.



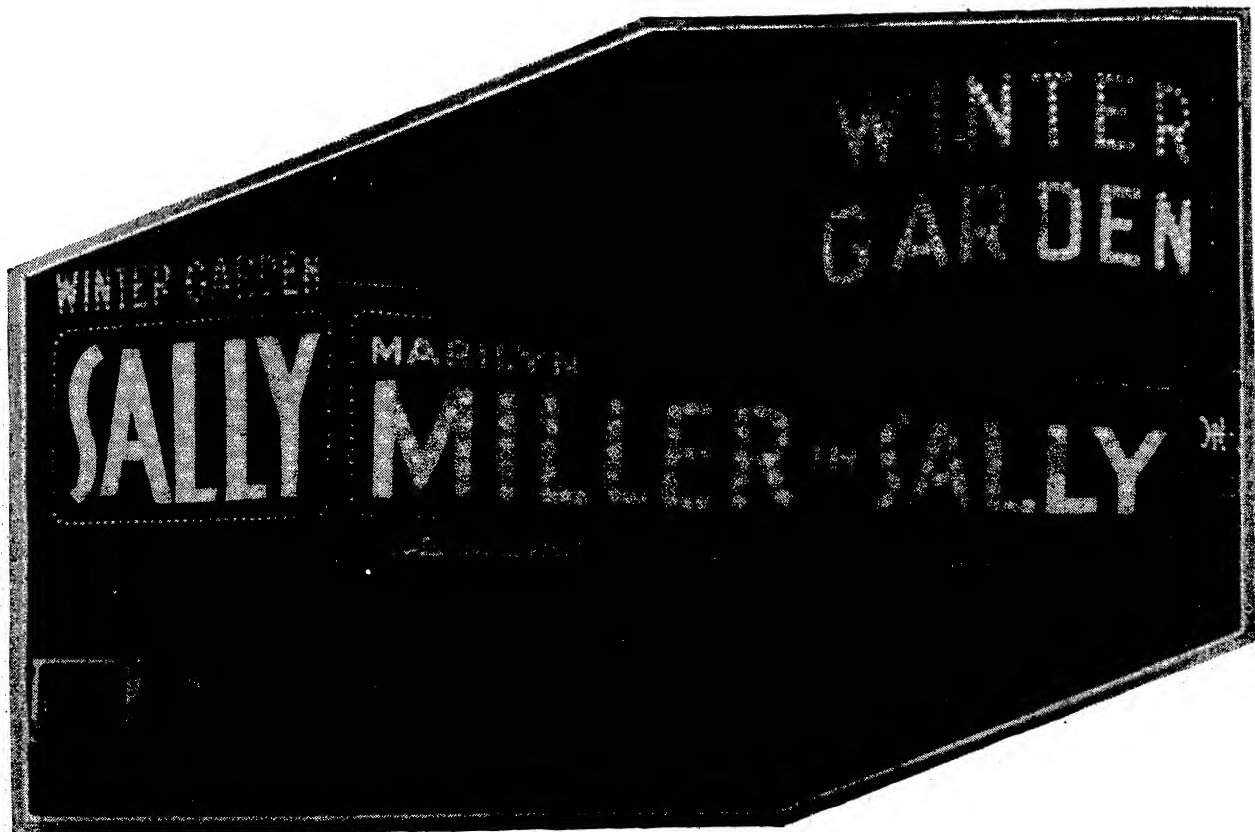
FOR LAUGHING OUT LOUD!

The nation's nutty about listening to Lloyd! From coast to coast the records fall for "Welcome Danger." Mobs of merry fans storm Paramount Theatre, Los Angeles, for three hilarious weeks and boost grosses sky-high. Biggest opening week's figures ever clicked at long run Century, Minneapolis. Typical. We could pack the paper with a hundred more!

HAROLD LLOYD

in his first ALL-TALKING comedy
smash "WELCOME DANGER"

Produced by HAROLD LLOYD Corporation. A PARAMOUNT Release



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Brings to the Living Screen

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STAR OF STARS IN

SALLY



NEW YORK WILL SEE THE

GREATEST ENTERTAINMENT EPIC THE WINTER GARDEN
HAS EVER SHOWN ON STAGE OR SCREEN!

Six Great Stars! Alexander Gray, Joe E. Brown,
Pert Kelton, T. Roy Barnes, Ford Sterling, Jack
Duffy. Finest Albertina Rasch Ballet! Settings
twice the size of any seen before!

Thrill-packed with music, spectacle, comedy,
drama. Studded with scintillating beauties and
tilting melodies!
Colossal "Follies" Finale on a moving stage!



ALL COLOR! ♦ ♦ IT TOPS THE TOP IN ENTERTAINMENT!

A FIRST NATIONAL and VITAPHONE PICTURE

A FIRST NATIONAL MONTH (JANUARY) RELEASE

"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products

150 Shooting Galleries On Coast Closed—Reasons Why and Talkers

Los Angeles, Dec. 17. Hundred and fifty small galleries reported dark in this territory. Figure is worst ever. Talkers are blamed.

The neighborhood and the sticks with any competitor have to go sound or close. Small shooting gallery renting for \$50 a month can slip by silently.

Here's why they shut up:

1. Lowest standard talker equipment around \$3,000. If the exhibitor goes for bootleg it costs him \$1,350, and he must be a mechanical genius, as he gets no servicing. Best terms are one-third down and balance in monthly installments. Installments more than twice as much.
2. More money demanded by the union for projectionist—or if it's a grind, two projectionists.

In many localities a theatre operator is an old-timer after six months. In many cases management switches much often.

Among those taking over houses, four out of five are novices who think picture biz is soft picking. The fifth is a vet who knows his stuff and isn't too ambitious. If he can preside at the booth and has a wife who likes sitting in a window, they are set.

Warners Theatre Profit Pleasing to Company

Warners' Stanley theatre interests in the past two months have nearly doubled the profits accrued during the entire fiscal year ending in August last. On the strength of the company earnings the Warners has a number of theatre moves under way.

Up to Aug. the Stanley financial statement showed a profit of \$752,000. It is that figure which is reported practically doubled since.

The St. Louis situation is reported about the only spot where the Warners is losing money. The Fox, St. Louis, is blamed for creating a condition, reported such that none of the big houses in town can make money. Warners is now concentrating on the eastern part of the country.

R-K-O Sews Up Ft. Wayne

Ft. Wayne, Ind., Dec. 17. In a deal involving around \$300,000, R-K-O practically takes control of the theatre situation in this city by leasing the Emboyd, Palace, Strand and Jefferson theatres from the W. C. Quimby interests. R-K-O will occupy the four houses Jan. 1 under term leases.

All four are wired and now playing straight pictures. Policy change probably will be made at the Palace with restoration of seats (Keith's). Emboyd is the newest of the group. Jefferson formerly local legit stand.

Reward for Murderer

St. Louis, Dec. 16. For the apprehension of the murderer of Joseph Mogler, exhibitor of the Film Board of Trade here authorized an additional \$500 to rewards previously posted.

Kidding Mysteries

Hollywood, Dec. 17. Christie will kid the Van Dine murder mysteries with a short "Who Killed Which?" with Ford Sterling playing "Silo Trance." Story is by Florence Ryerson and Colin Clements.

U's Conventions

Universal Annually its sales conventions with a Friday and Saturday session at the Park Central, New York.

Midwestern conference at the Stevens Hotel, Chicago, Dec. 15.

Date for West Coast at Los Angeles has not been set, but is scheduled for later this month.

Little Picture House of the Film Bureau, New York, opens Christmas week. Seven-story theatre and office building in East 50th street.

James P. Cunningham, who resigned from "The Film Daily," has joined "Motion Picture News."

No Midget

Variety's review of "Mickey's Big Moment," Darnour talking short, mentioned that the "featured kid strongly suggests being a midget."

Darnour letter states, "the child is but seven-years old."

RADIO RAISES RELEASES TO 52

Hollywood, Dec. 17. Radio Pictures will increase its release from current season's 31 features to 52 for next season. At least 10 will be musicals with color.

Radio will make silent versions of about half its product, estimating around 15,000 unwired houses throughout the world.

Binding 'Publix Opinion' For Reference by Mgrs.

Feeling that the various editions of "Publix Opinion," the Publix Theatres' house organ, edited by Ben H. Serkewich, include much valuable material, information and ideas that can be used frequently by managers, specially bound volumes of the organ to date are being prepared, including issues since inception two years ago.

A "reminder calendar" is being published by Publix to go along with the bound volumes, so that managers may make notations of stunts, records, etc., for the future.

Home office department heads will also receive copies of the bound volumes.

Serkewich's ably-edited house organ is considered one of the best of any business.

Fight Film Bill

Washington, Dec. 17. Bill to repeal the law barring transportation of fight films in interstate commerce has been introduced by James M. Mead (D.), N. Y.

"Lost Zeppelin" Release

Tiffany's special talker, "The Lost Zeppelin," is about to be released.

It is now dated for the Park, Boston, and Auditorium, Baltimore, around New Year's. Both are legit houses, but it is not stated if the Tiff special goes in at an advanced scale.

The picture will be generally released, opening at the Publix Rialto, Brockton, Mass., Xmas week.

FRIDAY, THE 13TH

San Francisco, Dec. 17. Friday, the 13th, was that way for two local theatres.

At the Fox a floodlight set fire to backstage drapes and the curtain was lowered in the middle of an act. Orchestra blared away and the audience remained undisturbed.

At the Premier, Market street grind house, ammonia pipes burst in an adjoining store, with the flames flooding the auditorium. Audience reached the street safely.

"Paris to Bagdad" Set

Hollywood, Dec. 17. After numerous postponements and story conferences, "Paris to Bagdad" will go into production at the Pathe studio Dec. 18.

E. B. Derr, here to take production charge Jan. 1, had held up the scheduled starting date for story changes to meet the approval.

Principal in the film will be William Boyd, Robert Armstrong, Alan Hale, Helen Twelvetrees and Ralph Harolde.

"Happy Days" Release Feb. 9

"Happy Days," first Fox Grandeur completed and scheduled for the Roxy around the holidays, is likely not to open there until after New Year's.

General release date for "Happy Days" is Feb. 9.

Leasing and Collection Prizes from Realty

With a view to stimulating disposition of space by lease and collection on leasing, the Publix real estate division has decided on prizes for a contest in which southern and southeastern office building managers will compete between now and Feb. 1.

Prizes on best leasing and collection are \$25,000 for first prize, the greatest of floor space; \$10,000, second, same work; \$25,000, first prize for making the best improvement in collections, with \$10,000 second prize again and an additional prize of \$10 for the best lobby card.

On last mentioned prize, local theatre managers are urged to cooperate with real estate contacts in every way, particularly with a view to having attractive art displays and posters for use in lobbies of buildings.

GARAGE SERVICE AT DOOR

Minneapolis, Dec. 17. The Minnesota theatre, a new and novel winter service for motorists, patrons. Attendants of nearby garages are stationed in front of the theatre where they check the machines and drive them to the garage.

The motorist, relieved of his car in this fashion, calls for it at the garage after the show.

The service is similar to that given by many hotels, but it is believed to be a new feature for a theatre. No extra charge for driving the cars to the garage.

Warners After Chi Circuit

Chicago, Dec. 17. Latest rumors regarding the bankrupt National Playhouses circuit on the south side is that Warners is making a deal for a contract and lease.

Warners' only house here is the Orpheum, 799-seat loop spot.

Pressure on the deal is said to have been brought by Chicago stockholders, with bondholders and mortgagors favoring quick disposal.

Talking "Birth"

Hollywood, Dec. 17. Harry Aitken, one of the original promoters of D. W. Griffith's "Birth of a Nation," is now in Hollywood, arranging to add sound and dialog to the original.

Stanley Stage Band Aired, With "Change of Policy"

Pittsburgh, Dec. 17. Entire stage band at Stanley given four-week notice last week. New crew engaged to inaugurate Publix units, in this house Jan. 2.

Musicians were in controversy with management some time ago, claiming when one or two men were to be fired that contracts called for entire season to Labor Day. No decision either way and loop-hole was found in "change of policy" clause.

Probably five of the original 24 men will be re-hired.

BUCK JONES' CLAIMS

Los Angeles, Dec. 17. William W. Jones, horseowner with the Buck Jones Wild West Show, filed salary claims against Jones with the State Labor Commission, amounting to \$238.

Hearings of all claims against Jones was set for Dec. 18.

Grand Parade in Jan.

"The Grand Parade," written and directed by Edmund Goulding with special lyrics of its three songs also by Goulding, will play the R-K-O houses in January, possibly getting its first run at the Globe, New York, under that house's new grind policy.

"Grand Parade" co-features Helen Twelvetrees and Fred Scott. Its three songs are published by Ager, Yellen & Bornstein.

"Sin Flood" and Talk

Hollywood, Dec. 17. "Sin Flood," produced as a silent nine years ago by Sam Goldwyn, will be talked by First National's Frank Lloyd, who directed it, will repeat at the meg.

Hate—Love Trailer

Rudy Vallee, informants claim, threw a mild fit when he saw what was being said about him in a trailer on his talker, "The Vagabond King" (Radio), which went into all the Greater New York Keith houses last Saturday.

Master and unusual for trailers was: "Men Hate Him—Women Love Him."

Vallee's reported displeasure with the imputation of hatred for him by the male came too late to make the change in the trailer, it is understood.

FOX WILL SELL SMALL HOUSES

All buying, negotiations and scouting for houses to be acquired by Fox-Metropolitan having ceased, the organization is now trying to dispose of small theatres in its string not wanted due to location, character, condition or particularly size. Houses placed on the auction stump, with Fox-Metropolitan willing to take a loss in an effort to dispose of them, are mostly in Brooklyn, the Bronx and nearby.

Seven already scheduled for sale to anyone, with all takers welcome, are United States, Walton and Bronx Plaza, the Bronx; Ozone Park theatre, Ozone Park, L. I., and three in Brooklyn, Starr, Irving and Williamsburg. Others may go up for sale later.

This septet ranges in seating capacity from 400 to 700 seats and are not considered desirable for operation by Fox, an official admits, but had to be taken over as parts of chains in bringing about deals with indies who had in their strings other theatres wanted by the Fox organization.

Warners-W. E. Arbitration Starts for Quick Decision

Arbitration proceedings between Warners and Western Electric have been revived. Settlement of their differences as hurriedly as possible is admitted to be of the utmost importance to the electric in view of the German situation.

With the Warners in the line-up, Western's countering of Klangfilm position, made invulnerable by the decision of German courts barring American electric talker methods, would have 100% U. S. producer support.

Warners have refused to join other Hays members in snubbing Germany, although the move, besides aiding the electric, is aimed as well at the German contingent.

Turns Back Coast Palace

Los Angeles, Dec. 17. Fox will turn back the Palace to Principle Theatre Corp. Jan. 1. House will drop its present reserved seat policy and return to grind under independent operation.

It was the only downtown two-a-day film house.

Publix Traveler

Los Angeles, Dec. 17. Ralph Crabb, from Publix home office, is continuing his western travels by exploring Idaho, Utah and Colorado.

Publix seeks to take over or build in this territory.

Sure-Seater's Managers

Little Carnegie, New York, in the past year, has changed managers more than any other sure-seater in the world.

John Brown, the boss, is now trying his hand at the managerial end, relieving Alfred Kuttner, latest of victims.

Publix in Macomb, Ill.

Macomb, Ill., Dec. 17. Publix, frozen out of this city by unwillingness of any local theatre owners to listen to its buy or lease proposals, last week secured a 20-year lease on the Carson building and will remodel the house.

It will be made into a theatre seating 1,000, it is stated.

7th Day Adventist 'Sunday' Acquitted Sues for Damages

Oklahoma City, Dec. 17. Acquitted by a jury in District court of charges of maintaining a nuisance through presenting Sunday shows at the Rialto in Clyde, Kans., Perry L. Gilchrist has filed suit for \$5,000 on claim of malicious prosecution against Morris Rogers and B. O. Auten of Clyde.

Sam Blair, who leased the house to Gilchrist, was jointly acquitted. Gilchrist stated he is a Seventh Day Adventist and had a right to operate his theatre Sunday.

6 SONGS MAYBE FOR METRO'S WESTERN

On the success of M-G-M's first all-talking Western, now aimed for a musical Western, will depend the production of a series of the horse operas by this company in talk and color. "Montana," first and only Western now on by M-G-M, is to decide the company on whether additional product of this type shall be made.

Six original songs have been written for "Montana." Color is regarded as likely. Songs are "Sing a Song of Old Montana," "Happy Cowboy" and "The Moon is Low," by Herb Brown and Arthur Freed; "Trallin' in Old Montana," and "Montana Call," by Herbert Stothart and Clifford Grey, and "Snap Your Fingers," by Roy Turk and Fred Ahlert.

Joan Crawford is the star and Malcolm St. Clair the director.

25% Tit and 6-Day Week Asked by Chi Booth Men

Chicago, Dec. 17. It is reported operators will ask for a 25% increase and a six-day week, when their present contract with the exhibs expires on Jan. 11.

John Balaban and Mort Singer are heading the exhib committee, with Tom Maloy spokesman for the operators.

Par's Shorts

First batch of shorts under Paramount's ambitious eastern schedule includes:

"A Million Men," with Lee Morse; Mandell Brothers, Block and Sully, Charles Ruggles, Evelyn Wilson, Warren Ashe and Mary Charles in a sketch, "The Family Next Door"; Herman Timberg and Barbara Blair in "I Come First"; Ormond Sisters and "The Painting," with Gambarilli, Muriel Tio, June and Adelaide and Milton Watson.

Joe Rock's Shorts

Hollywood, Dec. 17. Joe Rock has taken over the Marshall Neilan studio on Edendale boulevard for Premier Pictures Corp., of which he is president, and will produce a comedy program starting in January. No talent yet arranged.

Comedies will be both feature length and shorts, all sound or talker. Release is being negotiated.

S. Cal. Exhibs With Allied

Washington, Dec. 17. MPTOA of Southern California, embracing 41 houses in Los Angeles, 54 suburban theatres and seven theatres in Arizona, has affiliated with Myers Allied indies, says a statement from the headquarters here.

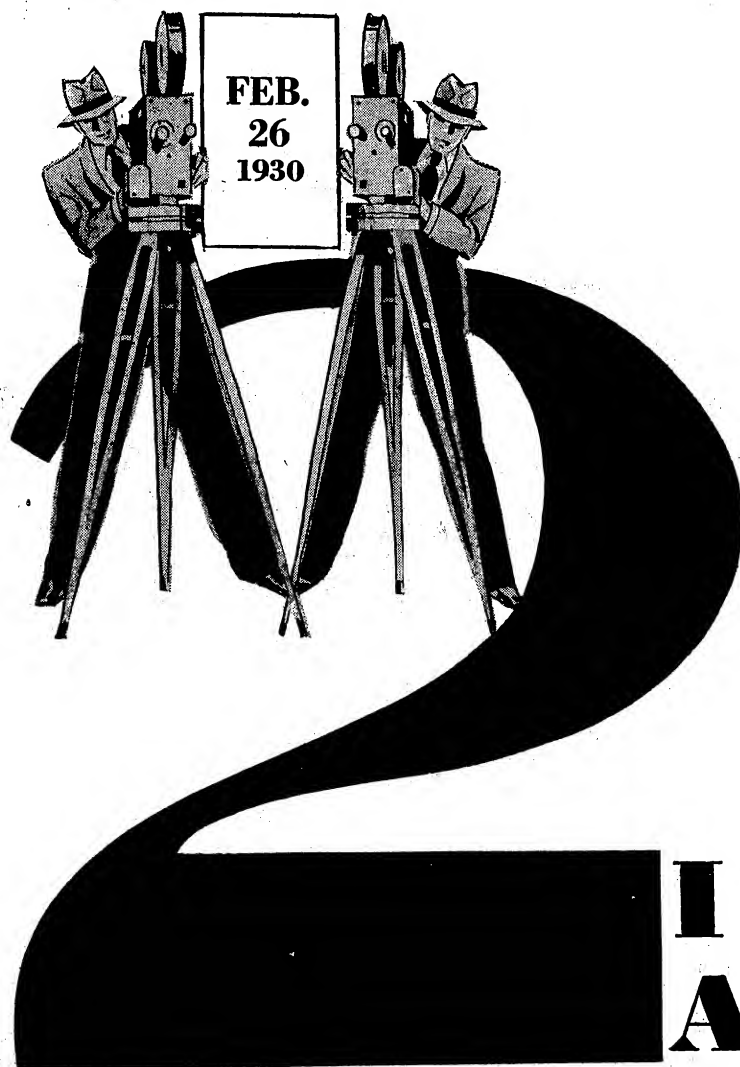
Metro's Title Change

Metro's "Happy Days," originally titled "Row Show," has undergone a second change of title. Latest monicker is "Chasing Rainbows." Second change was made necessary due to Fox previously possessing the title of "Happy Days."

"Rainbows" will probably open at the Capitol, New York.

Brice Title Change

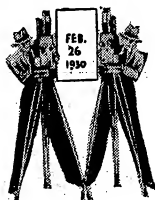
The title of Fannie Brice's feature for U. A. has been changed from "The Champ" to "Be Yourself."



**FEB.
26
1930**

**ISSUES
A WEEK**

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- ❑ "VARIETY" will come out the first week in January with a special RKO-RADIO PICTURE edition in celebration of the First Anniversary of RKO and RADIO PICTURES.
- ❑ Paving the way for the complete public belief in and support of RKO NEW UNIT ENTERTAINMENT, announcement is made outlining arrangements for a special barrage of information through which RKO and RADIO PICTURE progress may quickly and proudly parade before America's amusement seekers.
- ❑ "VARIETY'S" special edition will contain the complete story of the SPECIAL RKO ORGANIZATION, its PERSONNEL and PLANS for the immediate benefit of the theatregoer, its POLICIES and its GIGANTIC RESOURCES.
- ❑ A complete exposition of RKO's industrial and organizational facts will be presented to the amusement industry and the press in this issue of "VARIETY." Through the many thousand readers of "VARIETY" will be filtered to the public real, convincing corroboration that its most beloved form of amusement again is the dominant leader by merit.
- ❑ In order to accomplish this purpose and obtain fullest benefit from the possibilities afforded in "VARIETY" RKO-RADIO PICTURE edition, the enthusiastic co-operation of everyone is desired.
- ❑ As you read this, immediately jot down any ideas, news, information and make a suggestion list and rush it in to your Division Manager without delay.
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4

"SONG OF THE WEST"

John Boles, Vivienne Segal, Joe E. Brown.

Entirely in Technicolor.

10

JOHN BARRYMORE in

"THE MAN FROM BLANKLEY'S"

5

"SHE COULDN'T SAY NO"

Winnie Lightner, Chester Morris.

11

"GOLDEN DAWN"

Walter Woolf, Vivienne Segal, Noah Beery.

Entirely in Technicolor.

6

"UNDER A TEXAS MOON"

Frank Fay, Raquel Torres, Myrna Loy, Noah Beery, Armida. *Entirely in Technicolor.*

12

"HOLD EVERYTHING"

Joe E. Brown, Winnie Lightner, Georges Carpentier.

Entirely in Technicolor.

7

Monte Blue and Lupe Velez in "TIGER ROSE"

13

DOLORES COSTELLO in

"SECOND CHOICE"

Chester Morris, Jack Mulhall.

8

"THE AVIATOR"

Edward Everett Horton, Patsy Ruth Miller.

14

AL JOLSON in

"MAMMY"

Story and Songs by Irving Berlin

Scenes in Technicolor.

9

GEORGE ARLISS in "THE GREEN GODDESS"

15

MONTE BLUE in

"ISLE OF ESCAPE"

Betty Compson, Myrna Loy, Noah Beery.

\$2,000,000 National Campaign—
and Intensive Exploitation Drive!

THE B'WAY HOOFER

(Continued from page 22)

to Glens Falls to catch the troupe and his star. Along with him goes the star's John flame from Broadway. The latter, sensing the situation, tells Egan his leading woman has been making a monkey of him, although Egan thinks he taught Jane Brown everything she knows. Egan is told she's not Jane Brown but Adele Doray from Broadway.

Egan finally believes it, and the girl admits it. Egan calls the turkey company to witness he is firing the Broadway star from a third-rate burlesque on the spot, which he does, bringing an effective and sob scene for Miss Saxon, who's in love with Egan.

During the rehearsals in New York Miss Saxon is inveigled into a nite club where Egan is making his first eastern appearance. Dancing and no panic, she saves him by going onto the floor, giving him the cue of their former two-act in the burlesque olio, and he's over. So is the picture, for the manager of the musical tells Egan to report also in the morning for rehearsal.

Miss Saxon has considerable light and shade in this film, doing it well, especially to the strictly family group that caught the new taker in the Columbia's projection room. The Old Boy grabbed the chance for the notice, to stand off "The Skirt" who motherly believes Marie is the greatest actress, the greatest dancer, or anything else you want to slip in. As you may conclude, she's nuts over Marie.

Columbia had a light print for the projection room showing. It gave both Miss Saxon's and Egan's singing voices a rasp. Miss Saxon's speaking voice is quite as charming as she is herself when in dance action or playing a role. There are very few girls with charm and class who can do as much in performance as the small group of ingenues who have dominated the Broadway musical stage for a while. If those girls, and this takes in Marie as well, used more judgment in their agent and ran their agent instead of allowing a manager's agent to run them, the majority of the girls would be better off. They might even change their agent and stop the evident juggling he does to and with them.

It's more a matter of personal satisfaction than anything else with this Columbia picture with Marie. She was another of those who were unfortunate enough to go against those New York studio tests of a year or so ago.

Mr. Egan plays very well, and both of these young people display personality in addition to good

screen work. Miss Saxon's personality is changed some by the screen, for the better and more forcible, making a very comely girl more so.

Miss Saxon has but little chance to let her laugh. About the only laughter is when the native girls try out for the burlesque job. The chorus of the burlesque troupe is typical of the kind of show mechanics back stage are revealed. There may be a giggle in them in the regular houses.

It's not known if the projection room print is the final cutting. If not, a bit more may speed up a few spots, including fade-outs. Same.

DANCE HALL

(ALL DIALOG)

Radio production and release. Directed by Melville Brown from magazine story by Vina Delmar. Supervised by Henry H. Funn. Screenplay by Helen G. An and J. Walter Ruben. Jack Mackenzie, cameraman; Ann McKnight, film editor. RCA Photophone sound. At Globe, New York, on grid. Week Dec. 14. Running time, 65 minutes.

Oliver Brown, Tommy Flynn, Arthur Lake, Fred Smith, Ralph Emerson, Joseph Cawthorn, Lee Moran, Tom O'Brien, Truck Driver.

Miscasting hurts an interesting and otherwise fairly well-made picture of the younger generation, snapping it up in a modern dance hall. Numerous characters dance so unfavorably an impression it is probable the film will be identified with just ordinary grosses.

Unfortunately, as "Dance Hall" is a radio production, it would carry far if backed by good stuff. Vina Delmar, who wrote the short story originally appearing in "Liberty," has a knack of picking out caterpillars. Oliver and Arthur Lake form the incongruous love interest; one obviously a matured young lady, despite a blonde wig and brief tulle, the other a boyish kid still suited to high school parts. Third corner to the necessary triangle is played by Ralph Emerson, photographing and impressing negatively.

Joseph Cawthorn, as the ballroom owner, is fortunate comedy relief, and outclasses his surroundings like a skyscraper in the central park. He has been in the light at the Globe, and deserves it for distracting attention from other members of the cast in this one.

"Dance Hall" pictures a "taxi" ballroom more graphically than any previous film has done, and has some novelty on this angle. Frowzy little flaps and sleek young jellies are used more judiciously than the ideas of terpsichore, going into goofy acrobatic routines with that "Hey-look-at-us" attitude typical of any pop dance spot. Types are natural and well naïvely laugh at themselves in theatres all over the country.

Gracie Nolan is hostess in a flashy looking but quite demure dance hall. Tommy Flynn, shipping clerk, goes without lunch so he can have money to dance with the girl three nights each week. The pair win loving card regulars at the ballroom's hoofing contests.

Into the enjoyable monotony comes Ted Smith, an aviator, and Gracie falls easy. Tommy also ships the aviator, and quietly backs out of the picture. Smith gets a chance to substitute for an injured flyer in a cross-country attempt to make a record and crashes. The shock sends the dance hostess to bed. She is taken to the home of the young shipping clerk where his mother can care for her.

When Smith recovers from the accident he doesn't visit the girl, but takes an apartment with another business. Hearing she has returned and believing the shipping clerk's jealousy withheld information of her whereabouts from the aviator, Gracie calls the kid a mob of nans and tears out for the aviator.

Gracie finds him with the other hostess. Then back to the shipping clerk, who tried to make the aviator visit the girl and got a black eye for his efforts. To cap the reconciliation is an offer of \$200 weekly from the dance hall owner for Gracie and Tommy as his featured dancing team. Doesn't unravel as implausible as it sounds.

Melville Brown in directing achieved life-like atmosphere too, casting there isn't any fault to find with the technical handling. It may have been impossible to restrain the Harold Teen antics of Arthur Lake so greatly in contrast to the drawing room style of Olive Borden. The kid seems naturally as he acts. Mother played capably by Margaret Geddion.

Recording, highly sensitive and clear throughout, with photography good. Cutting slipped up in showing the same dance scenes for two

different nights—made very apparent by a kid without a coat doing a highly freak routine with his gal so high in the center of the floor. Mary is the author of "Bad Girl" and "Kept Woman," two best seller novels. That's why she's getting unusually prominent bills for having written this.

THE LOST PATROL

(ENGLISH MADE)

(Silent)

Pro Patria production and release. Directed by Walter Rutland. At Cameo, New York, week Dec. 14. Running time, 10 minutes.

Lieut. Hawkins, Arthur Woods, Sergeant Able, Terence Collier, Corporal Bell, Fred Dyer, Augustus Brown, Andrew McMaster, Samuel A. Lee, John White, William Henry Hale, Charles Emerald, Angus McKay, John Valentine, Mike Moriarty, Hamilton Keene, H. G. Sanders, Sam Wilkinson, The Sergeant, Cyril McLaglen.

Unwired and arty houses can book "The Lost Patrol" and satisfy their patrons. The picture, while ideally cast and with a realistic locale, is without consistent suspense. A little thing made of the theme; therefore a poor bet for any house classes except those mentioned.

Practically all of the action occurs among the British forces with a sandy outlook. Company alleges it was made on the Sahara.

Other than time being designated as between 1913-16, patrol of 11 men could be taken for French Legionnaires. Production opens with flash character sketches, from woodcut to fisherman and prize fighter.

Meaningless, the picture has the footage when bunch are together on the desert. Then more character cut-ins are introduced via newspaper clippings and letters. All these phases serve merely to weaken the theme, and to distract. Real story is in the activities of a soldier detail lost in the desert and the later phases of the story. The picture has been fully developed, well directed and edited, "The Lost Patrol" could have easily commanded world wide attention.

Cyril McLaglen shows some real stuff and an ability at character work which would bring him close to his Americanized boss, Victor. It given similar opportunity. As the sergeant in command of the detail, since the lieutenant, Hawkins, is bumped off by Arabs after trees first, McLaglen has to carry the load in role and performance.

The death of the men, one by one, from aiping Arabs who have gathered along the path, is well done. It is well the men are reminding that the production drags. One especially good sequence is a fist fight between the boxer and fisherman.

Suggestion of a nude body despoiled by the enemy and found near a camp is a little vulgar in a vivid. The sergeant's last stand, and conquering of the marauders after the others have failed him, brings in some trick tripping and shooting familiar in old American westerns.

DARKENED ROOMS

(ALL DIALOG)

Paramount production and release. Directed by Melville Brown. Screenplay by Patrick Keating and Melville Baker from the story by Philip Cobsa. Dialog by Patrick Keating. Cameraman, Ed. Allen. At Loew's N.Y. on grid. Week Dec. 13. Running time, 72 minutes.

Edwina Brent, Evelyn Brent, Henry Borgeaux, Neil Hamilton, Emily Jago, David Hamilton, Joseph Hill, Billy, David Newell, Gene, Elvira, Nelson, G. H. Brown, Peggy, Binoche, Craig, Sammy Bricker.

Evelyn Brent's first starring film for Paramount but a weak sister to the previous films which but featured her. Incongruous story with the incidental action holding spotty interest. It makes no sense of the usual film subject of spiritualism.

Through that it may be a fair pleaser for the neighborhoods. Seated as a partner of Neil Hamilton, playing a medium, and Hamilton a clairvoyant, are the most entertaining. Throughout the subject matter spiritualism is treated in a matter-of-fact way. A few of the more obvious and minor tricks practiced by mediums are exposed.

Miss Brent is still the ultra-sophisticated and hard-boiled miss. A bit too much so for her present interpretation. Otherwise she stands out during the supposedly spiritual trance, during the state of her

It is difficult to take Hamilton as the pseudo-spiritist and clairvoyant. He is too good for his part. Other characters are submerged to the two leads and barely given any footage, except for Gale Henry, as practiced old time in the same of clairvoyance, and Doris Hill as Joyce Clayton.

Dialog distinctly audible and well handled. Will end no one, except perhaps Conard Doyle. Chump educator and that only range to exploit. Might be added what Houdini tried to do on stage. It has been illustrated on screen, and as there are more Conard Doyle's over here than any skeptic, it is of, steaming this up in the air, on an under cover contraption. If so, let it rage.

LUCKY IN LOVE

(ALL DIALOG, with Songs)

Pathe production and release. Featuring Morton Downey and Betty Lawford. RCA sound. Directed by Kenneth Webb. Screenplay by Robert Kane. Story and dialog by Gene Markey. Music by Bud Green and Sam. "Sweet Love Is a Dreamer." Same song. At Colony, New York, week Dec. 13. Running time, 76 minutes.

Edwina Brent, Evelyn Brent, Henry Borgeaux, Neil Hamilton, Emily Jago, David Hamilton, Joseph Hill, Billy, David Newell, Gene, Elvira, Nelson, G. H. Brown, Peggy, Binoche, Craig, Sammy Bricker.

"Lucky in Love" is 90% Morton Downey and 10% romantic background for the tenor and his songs.

The story selected to frame the Downey singing is away from the back of the head. While it is fairly tallish and unbelievable, serves the program purpose mildly. Not too much confidence for this one.

With all of that in mind, it is a mystery why Morton Downey is so starred in this picture. He is featured along with Betty Lawford, comparatively unknown on stage or screen. But his voice, Old motion more after his previous film performances than the trite title "Lucky in Love" possibly can. The performance of Downey places him above the picture and the title.

Downey is Michael O'More, stable boy on a royal Irish estate. The young mistress of the castle falls for him and his voice. Old motion is dragged in after Mike sails for America. Things look rocky for Lady Mary and grandpoo.

Mike sailed because the cops were after him for a certain. Fitzroy, the on-the-make villain. Abroad, Mike impresses Abe Feinberg, department store magnate, and the latter takes him to the music counter. That's more Downey's singing, after all of the singing in Ireland.

"Love Is a Dreamer" is the theme song of the picture. For the Likes O' You and Me and "When They Sing the Weir" of the Green are just that.

Kenneth Webb's directing held down the silliness of story that could easily have ruined the picture if given full play. Some eye-filling country scenes for the Erin portion.

Cast—Mike Downey, with Miss Lawford, as the love interest. Halliwell Hobbes and Louis Sorin admitted them, as far as the scenario permitted them. Keith Johnston, as Feinberg, is a good actor, but here he has experienced his first film job on this side. He came over as star of the English "Journey's End" (legit) cast.

Downey's voice has been suitably recorded. His constant singing isn't the sort that fatigues.

This Thing Called Love

(ALL DIALOG)

Pathe. Directed by Paul Stein under supervision of Ralph Block. Adapted by Melville Brown from stage play by Edwin Burke. Cameraman, Northern. At Loew's, New York, week Dec. 13. Running time, 72 minutes.

Robert Collins, Edmund Lowe, Harry Marvin, Constance Bennett, Henry Borgeaux, Edwina Brent, Garmy Clara Bertrand, Zasu Pitts, Arthur Hovell, John Roche, Fred, Stuart Roche, Dolores Costello, Evelyn Dumary, William Benge, Secretary, Adele Watson.

On the stage this script was a fairly profitable short-life. Its box office capabilities as a picture are not more than moderately optimistic and there may be censor trouble in some spots.

Co-starred are Edmund Lowe and Constance Bennett, both engaging performers in their parts. But, like many "problem" stories, this one prefers to leave the problem vaguely answered, if at all—and picture audiences won't stand for that sort of dodging.

Scenario follows stage presentation with few deviations. Just returned from Peru, Lowe has plenty of dough and is anxious to settle down. The man who is attempting to have him sign merger papers invites him to the house for a slant of happy married life. Other couples are present and the affair winds up in a marital free-for-all.

But Lowe is still unconvinced. He asks the business man's sister-in-law to marry him. She consents to a business-like marriage, wherein she is to be put on straight salary for managing a home but doesn't have to sleep with him. Both are free to neck whom they please on the outside.

Later each deliberately cuts up on the side to make the other jealous. Things can't be like that, so they decide to be really married. As soon as they decide, Lowe starts

nagging the wife for admitting she was getting amorous with a boy friend. She in turn throws in a few digs about his Spanish girl friend.

This jealousy and husbandly sense of possession are just what the wife didn't like about marriage. She decides to blow, but hubby locks himself in a room with her. She still wants to get out, so he hands her a skeleton key. Smiling enigmatically, she throws the skeleton key his way, and the husband cries: "Darling! That isn't sophistication; it's the nuts."

Paul Stein, directing, made everything obvious. Many giggles at the Roxie as Lowe tried to fenagle into the bedroom with his \$25,000-per-year board but not bed bride. More sex stuff concerning the mistress of Lowe's business friend. The mistress parades before her lover's wife, bragging about who pays for her clothes, and the wife partially pulls the clothes off. Picture is full of unfaithful marriage brocoli.

Whenever Lowe goes into light comedy, interest picks up. Like-wise Stein seems to have been directing the lighter moments.

Constance Bennett is consistently good in performance. A nagging wife as handled by Zasu Pitts is an irritating and therefore successful character. Ruth Taylor has a minor part as a dumb wife and handles it well. Her similarly dumb husband is acted convincingly by Stuart Erwin.

Harry Bertrand as the business man with a mistress gets pretty good results in comedy tries.

Dialog recording not always good as production value, which is supposed to have about the best equipment in the country. Photography uniformly good. One three-minute color sequence in a cast set.

Pathe.

The Marriage Playroom

(ALL DIALOG)

Paramount production and release. Co-starring Mary Brian and Frederic March. Directed by Arthur Menzies. Based on Edith Wharton's novel, "The Children." Adapted by J. Walter Ruben. Cameraman, Ed. Allen. At Loew's, New York, week Dec. 13. Running time, 70 mins.

John Roche, Frederick March, Cliff Weader, Huntley Gordon, Joseph Hill, William Benge, Mrs. Seargeant, Seena Owen.

A peach of a picture well above the satisfaction-giving average of a program release and the kind that leaves a sense of full-hearted, human pleasure behind it. Can be booked in safety, and exploited with confidence.

It's packed with children, amusing. (Continued on page 31)

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A MERRY XMAS *from* COLUMBIA

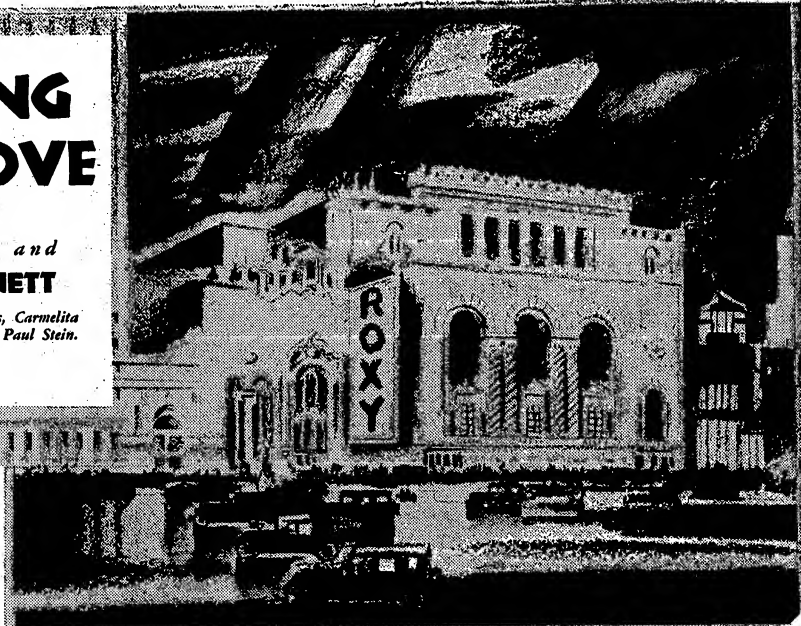


THIS THING CALLED LOVE

with

**EDMUND LOWE and
CONSTANCE BENNETT**

with a brilliant cast including Zasu Pitts, Carmelita Geraghty and Stuart Erwin. Directed by Paul Stein. Associate producer Ralph Block.



TWO ON BROADWAY

LUCKY IN LOVE

with

**MORTON DOWNEY
and BETTY LAWFORD**

Story and dialogue by Gene Markey. Original songs by Bud Green and Sam H. Stept. Directed by Kenneth Webb. Supervised by Robert Kane.

**It's PATHÉ week
on the street of streets!**

with **"THIS THING CALLED LOVE"**
at the **ROXY**, and **"LUCKY IN LOVE"**
at the **COLONY**, the week of Decem-
ber 13, **"MR. PATHÉ"** scores a double
and is strutting high, wide and hand-
some on The Great White Way.

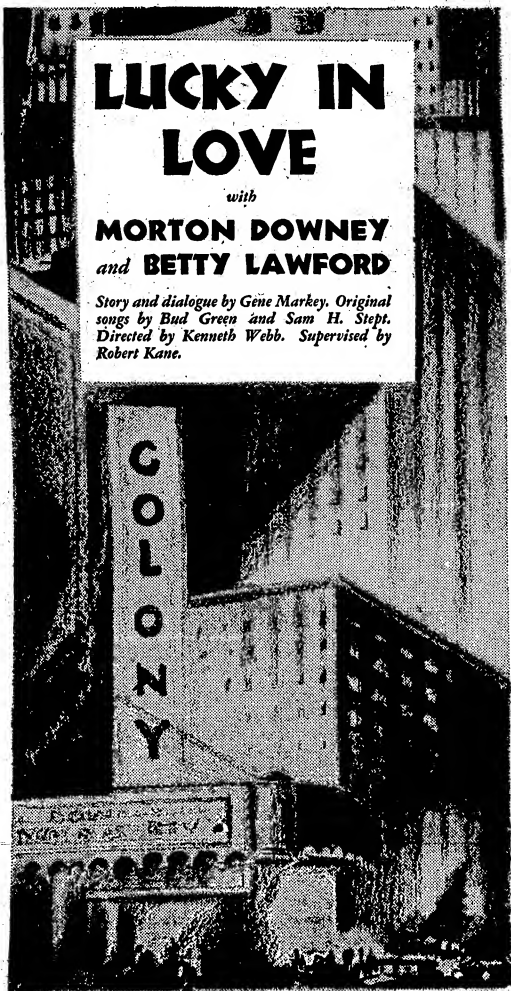
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P A T H É



ALL MUSIC • ALL SOUND • ALL DIALOGUE



Downtown Theatre Plays 2d Run Film After Suburb's 1st

Pittsburgh, Dec. 17. Peculiar situation here in picture agreement between Harris Amusement Co. and R-K-O. Harris, first-run house downtown, is to play Radio pictures after they have been shown in a neighborhood house, the Sheridan Square, which R-K-O operates.

Harris played second run downtown but went back to first runs last summer with straight picture policy.

First instance on record of a downtown first run site playing second runs of a neighborhood. "Street Girl," which previously played two weeks at Sheridan, comes into Harris next week, to be followed by "Rio Rita," now on run, at Sheridan.

Harris will use four R-K-O vaude acts with pictures.

INDIES TAKE OVER PUBLIX CAST-OFF

Shreveport, La., Dec. 17. Local Capitol theatre, dropped by Publix as a losing proposition three weeks ago, has been taken up by independents.

House reopened with "Fox-Movie-tone Follies" and will continue using Fox pictures almost entirely. Claude Hazle is manager.

Publix has worked over its Saenger here, installing sound, and will compete with Capitol in the low scale field.

Silent pictures are now entirely off the map in Shreveport.

"Stamboul" to Music

Hollywood, Dec. 17. Universal will probably remake "The Virgin of Stamboul," H. H. Van Loan original film, in 1919 with Priscilla Dean, as a musical talker.

Femme lead not set but John Boies picked for the boy.

Understanding is that Van Loan goes to work for U in January revising the 10-year-old script and writing dialog.

JOE LaROSE
PRODUCTIONS
FOX THEATRES

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Mich.

From my log book of experience in

The Picture Business

Year 1928—spent ten months at F. B. O. studios in Hollywood, studying production and acting as publicity director. Returned to New York, where I acted as assistant to Robert T. Kane, head of Pathe Sound Studios. While here functioned in charge of productions and casting, and directed dialog on three features made at this studio last year. Titles are "Syncope," "Mother's Boy" and "Lucky in Love."

Returned to Hollywood six months ago, where I directed dialogue on seven features for Columbia. Titles are: "College Coquette," "Broadway Scandals," "Acquitted," "Wall Street," "Broadway Hoofers," "Mexicali Rose" and "The Melody Man."

James Seymour
HOLLYWOOD, CALIFORNIA
Telephone Granite 5101

Just Touchy

One of those vaudeville routines occurred at the Florida (Publix) in Jacksonville, Florida.

During the engagement of "Dynamite" a lady by telephone inquired of Manager Periberg about the picture and asked if there was a theme song.

"How Am I To Know," replied Periberg.

Next day the woman's husband called to demand how dare Periberg get smart to his wife.

BOOTH MEN WALKED IN BUFFALO; NO NOTICE

Buffalo, Dec. 17. Local Operators' Union No. 233 this week called out the union operators from about a dozen Buffalo neighborhood houses, following a long period of negotiations. Union demanded two men in every neighborhood-house booth. With union operators now receiving \$90.44 per week for the neighborhood houses, the managers claimed an increase under present business conditions would be suicide.

In pulling the men out, union officials issued a statement declaring that to have one man in the booth was a menace and unsafe. The owners countered with the statement that the booths have been operated by one man for 20 years.

The union operators walked out at 5 in the afternoon without notice. It necessitated a number of houses remaining dark for the end of the week. Within 24 hours, however, all booths had been manned by licensed non-union operators and all of the neighborhood houses are again in full operation. No picketing up to the present time.

It is reported that the union attitude is governed largely by the fact that the independent owners have recently started a school for operators.

Steffes' Co-op Circus Is After 50 Northwest Houses

Minneapolis, Dec. 17. Reports hereabouts are to the effect that W. A. Steffes, president of the Northwest Theatre Owners' Association and owner of the Paradise theatre here, is organizing a circuit of 50 theatres throughout Minnesota, North and South Dakota, Iowa, Montana, Wisconsin and northern Michigan.

Under the Steffes plan, part ownership and supervision of the houses will remain with the local interests entering the circuit, but the operating company will own 51% of the stock and control the chain's buying power.

F. N. Options

Hollywood, Dec. 17. First National has renewed options on J. Grubb Alexander, Humphrey Pearson and Gordon Rigby.

FOX'S 52 FOR PROGRAM; GRANDEUR AND COLOR

Although the number of Fox pictures for the '30-'31 program has not been definitely decided, advance talk is that the company will turn out 52, or one a week, the same as for the current season.

How many will be in Grandeur, if not all, and how many in color, are decisions in the distance along with the possibility that Fox next year will definitely quit making silent versions. Fox now has three making in Grandeur.

When the current schedule was announced last June, the Fox company stated it would not make any silents at all, but later reconsidered in view of the many unviewed accounts still existing.

33 of 53 Scheduled Metro Films Finished

With 33 pictures of its approximate 53 on the current program completed, in production or slated for immediate screening, Metro is further ahead on its schedule than even before at this time of the year.

Besides the 20 yet to be done, M-G-M will make four foreign versions under present plans. First two will be German versions of "Sun-kissed," featuring Vilma Banky, and "Anna Christie," starring Greta Garbo and her first talker, already completed. No Spanish prints planned on either.

The Hispanic versions will be of two Ramon Novarro, but will not include his first, "Devil May Care," opening next week at the Astor, New York, on a \$2 run.

First from plans will be "House of Troy," now in production, with Robert Z. Leonard directing. This is a Spanish classic, adapted for the screen by Bess Meredith.

FILM REVIEWS

(Continued from page 28)

ingly impudent, touchingly warm youngsters who will carry a tremendous appeal to the great home-keeping, family-loving American public. In the midst of the children and for this reason, as for others, suggestive of Thomas Meighan, although in no respect similar as to looks, is Frederick March, sharing billing with Mary Brian, and getting a great break. A couple of pictures like this one and March will romp upward pronto.

Miss Brian is splendid. This young performer has had a growth. Her work now has sureness and sympathy. It is impossible to think of anyone doing this role better. Without having read the novel it seems she must very nearly approximate Edith Wharton's original of the girl who brought up her young brothers and sisters because the fashionable parents were too busy traipsing about Europe.

In a production characterized by quiet, unostentatious elegance, Paramount has created fullness of narrative and characterizations. None of the pure one-incident plots so prevalent nowadays, but the depth and breadth of a novel plus that good old-fashioned heart tug.

Lothar Mendes has a product here which he can use as a prestige endorsement. He has done a fine directorial job with the valuable cooperation of cameraman, sound man and not to slight one always important if ofttime ignored, the cutter.

But, fundamentally, the story must get a big chunk of the credit. It is rich in the things that make films glamorous, as well as arousing definite sympathetic responses in the audience. In other words, the spectator is always absorbed. Land.

THE MANXMAN (ENGLISH MADE) (Silent)

British International production with no American distribution, first directed by Alfred Hitchcock. Based on novel of same title by Sir Hall Caine. Jack Cox, cameraman. At the Lasker Theatre, New York, week Dec. 14. Running time, 70 minutes. Pete Quilliam.....Carl Brisson Kate Cregden.....Philip Christian.....Malcolm Keen Caesar Cregden.....Randle Ayrton Granny Cregden.....Clare Greet

Antiquated adaptation of best sort of another day, first error. Lustrous performance by this all-British cast plus usual foreign direction and editing, the second. English locale about the only asset for "The Manxman," a pancake even for the die-hard sure-seaters. Story is unfolded in a stupid elementary way. Much footage is devoted to Caesar's grog shop where Anny Ondra, pretty but inoffensive blonde, starts the Kate role, off in a barmaid capacity. Of course, there's more—but less. Wally.

Seven Directors

Hollywood, Dec. 17. New claim is that seven directors are required to make a talking picture. They're listed as screen, dialog, pictorial, sound, dance, music and color. It's Don Eddy's press agency angle for Radio, but it raises the titles of cameramen and technicians, if it gets over.

CLOSED THEATRE MGR. STARTS "TRUST" SUIT

Kansas City, Dec. 17.

A suit for \$95,000 damages against the Famous Players-Lasky Corporation and 14 other picture organizations has been filed here by Walter O. Burkey, formerly operator of the Admiral theatre.

Burkey alleges the defendants maintained a trust in restraint of trade. He charges it forced him to close his theatre, and that the officials of the defendant companies organized a pool, combination or trust a few years ago for the purpose of regulating and controlling the film industry.

Reeds' Final Decree

Los Angeles, Dec. 17.

Superior Judge Schauer granted Naomi Childers Reed her final decree of divorce from Luther Reed, director.

Miss Reed gets the custody of their 8-year old son Peter, \$250 weekly alimony and an allowance of \$250 a month for the child.

Considine's Visit

Hollywood, Dec. 17.

John W. Considine, Jr., and Howard Emmett Rogers are en route to New York.

Considine will look over the play market for future United Artists' product.

(Continued on page 46)

W. E. THROWS OFF 25% DOWN FOR WIRING

Sacrifice of its 25% down payment, reported from within as covering the manufacturing costs of its equipment, which is set to be officially announced by Western, is regarded by competitors as designed to offset the cheaper devices in the field.

Radio's Photophone, related to Western through General's sister-in-law with A. T. & T., does not intend to alter its present policy with the new Western system which records the lowest down payment of any equipment in the field.

Radio's executives say Western's lowest price remains \$7,000, and that the only advantage to the exhibitor is that there is no lump sum at the start, while his weekly pay-in for years is jacked up to nearly \$100.

Radio was one of the last of the lesser equipment companies to cut its price. Its lowest price equipment, good only for smallest houses, sells for \$2,995. That requires a down payment of \$299, with the remaining payments averaging \$36.50 weekly.

Up to last week, although the contracts signed were claimed in excess of 500, Radio admitted it has yet to make its first installation of this model. Slowness in mass production is claimed by several recently identified with Photophone as chief reason for their withdrawal.

Although Western salesmen have reported being instructed to go after theatres with any equipment except Photophone, execs in the latter company believe that the Western price adjustment means a drive against every competitive equipment in the business.

Furthman's Move

Hollywood, Dec. 17.

Jules Furthman, scenarist, leaves Paramount after four years to join Fox. Moves Jan. 1.

Inside Stuff—Pictures

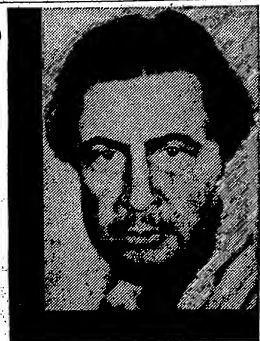
Lot of Hollywood femmes stung but persuaded not to squawk on a sure-thing tip racket. Racketeer is one of the "good old days" boys and makes contacts by introducing himself to old-timers and recalling incidents "with Biograph" or on other historic lots. He then goes on to say he is the brother of a noted actor and has the inside on a sure bet at big odds. He agrees to place a bet for 140-to-1 or something like that, and that is the first olive out of the bottle. Later he calls up Mrs. Jones and tells her her horse won and he's on the way over with the money.

Then he phones another girl, explains who he is and what he has to (Continued on page 46)

MONTE BLUE

in "Isles of Escape"

Warner Bros.
Vitaphone Release



Max Factor's Make-Up Used Exclusively

True-to-life characters are easily created with Max Factor's Make-Up. Flexibility, purity, naturalness are only a few of the qualities which cause leading celebrities of stage and screen to use Max Factor's Make-Up exclusively.

When you see Monte Blue in "Isles of Escape," note the make-up...and remember it is Max Factor's.

Your inquiry on any make-up problem will receive immediate attention. No obligation. Address: Special Service Make-Up Dept., MAX FACTOR MAKE-UP STUDIO, HOLLYWOOD, CALIF. Hollywood Blvd. at Highland Ave.

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PANCHROMATIC
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MAKE-UP
for the screen



Max Factor's
Theatrical Make-Up
FOR THE STAGE

YES — THERE IS



All The Hits From The
Picture of the Century
"RIO RITA"
(An RKO Production)

"You're Always In My Arms"
(BUT ONLY IN MY DREAMS)
"Sweetheart, We Need Each Other"
"If You're In Love, You'll Waltz"
"Rio Rita"

by JOE McCARTHY & HARRY TIERNEY

MABEL WAYNE'S NEW

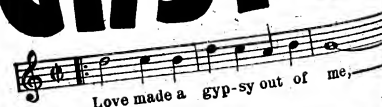
"DO YA"

(JUST A)

CHORUS



"LOVE ME GYPSY"



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SANTA CLAUS!

FOX TROT HIT!

LOVE ME?

TINY BIT - DO YA'?



Can't you give me just a little O - kay?

Lyric by **HAVEN GILLESPIE**

The World-wide Waltz Hit!

LOVE ME

English Lyric by **DOLLY MORSE**

Music by **T. AIVAZ**

CHORUS




I'm in love, so in love, love me.

Lips that thrill,

A Dramatic Ballad

Vallée's Big Hit!

MADE A LOT OF ME



The on-ly one I real-ly care for

Words & Music by **FRED PHILLIPS**
HARRY DE COSTA and
LEON ZIMMERMAN

The New Hit From Chicago

FUNNY, DEAR, WHAT LOVE WILL DO

by **JOE BENNETT, GEORGE A. LITTLE & CHARLEY STRAIGHT**

"MY VICTORY"

by **NED MILLER, JULES K. STEIN and CARMEN LOMBARDO**

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BRING YOUR OWN RECORDS!
WE'LL MAKE THEM DANCE!



**"Tops all previous
air thrillers by 5000 feet!"**

—New York Daily Mirror

Watch for

The Sky Hawk

... blazing across the heavens,
laughing at death, thrilling the world. A punch-packed
drama of daring youth fighting against terrific odds.

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JOHN GARRICK
the screen's latest "find"
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Directed by

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Now Playing

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N. Y., at \$2

to

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Read these non-stop raves:

"For thrills, action, sound, acting, production, 'THE SKY HAWK' tops all previous air thrillers by 5,000 feet. What a movie! A lulu. New. Fresh. Exciting. Tasteful. Dignified. Convincing. One of the best talk and sound movies of the year."

—New York Daily Mirror.

"Distinguished by some of the most realistic and heart-stopping sequences seen during a full season of photodrama. The battle scenes between the Zep and the plane are guaranteed to leave the nerves taut with excitement. It is stirring drama and enthralling entertainment."

—New York American.

"It is a thrilling, well-acted, expertly directed film... diverting and entertaining. Amazingly well done."

—New York Telegram.

"Profoundly thrilling. It has you gripping your seat."

—New York Evening World.

"A melodrama of the skies which has not been equalled in its adroit handling, its competent acting, its authentic atmospheric effects, or the tonal quality of the participants. It is a film that even in its early stages catches one's interest to an unbelievable extent."

—New York Times.

"Enjoyable... exciting... the production as a whole is admirable."

—New York Sun.

"The thrill is a mighty one. A real motion picture."

—New York World.

Another record broken! **SUNNY SIDE UP** *held 4th week at Keith's Memorial Boston*

**Set a new box-office
altitude record with
this all talking smash**

from



Keith's Stops Money Advances To Actors, Agents and Others; Over \$150,000 Now Outstanding

Keith's no longer will be an easy touch for actors, agents or producers. It's not going to be touched at all, according to the decision reached by the new heads of the R-K-O booking office.

On the Keith books as advances to either of the three classes is \$150,000, mostly gotten before the domination of Keith's by Radio-Keith-Orpheum. The few who have since borrowed from Keith's are reported no more prompt in their repayments than have been the others. Most of the advance accumulated in the E. F. Albee days when Ted Lauder, in charge of the booking office, was the good time Charlie for the touchers.

The practice started through advances to act producers, to aid them in completing productions. Agents who said they wanted to produce started to "ring" in. When some actors found it was pretty easy to ease into the Keith bank account, they commenced to pile up.

Now the padlock is on, with acts and agents who say they must have some money in advance to find they are talking to themselves. If Keith's booking office, since Keith's has almost stopped playing act productions by outside producers and making no request for this style of turn, the producers no longer have an alibi for sugar ahead.

Most of the borrowers have promised to pay off in weekly installments, these amounts to be deducted from salaries of acts or repaid by the agents with their own checks. Instead it is said the debtors have stalled Keith's, which has carried their accounts. In some cases the acts or agents believe, they have Keith's in the box and feel secure in their position or route; that Keith's must carry them along to get its money back.

Traveling \$10,000

One act is said to have borrowed \$10,000 from Keith's. When leaving Keith's for picture houses, it induced the new agent to take up the Keith's loan. When the new agent found after some months the act had paid nothing on account, the agency suggested a new agent once more. With the act changing again the latest agent assumed the touring \$10,000 loan. It still remains the same 10.

During the recent stock market breaks Keith's is reported to have been flooded with applications from its people. Advances. It turned down all of them.

Keith's has been the only circuit so liberal with its money.

Closing Epidemic

Epidemic of act closing is spreading. About 10 acts have been pulled or cancelled after the first or second shows in Keith New York theatres recently.

Two closings on one bill at the Jefferson last week raised the total to an unprecedented amount. So far all of the sudden closings have occurred in New York.

Cancellations are attributed to the acts' weakness, practically all turns closing being booked and bought cheaply. In some instances the presence of a money "name," or transient picture player, placed a prohibitive limit on the salary available for supporting turns.

\$2,000 for Ripley

Believe it or not, Mr. L. Ripley is going into vaude for 11 weeks at \$2,000.

Cartoonist, who built his idea into syndicated newspaper feature and a volume, opens in Boston Jan. 11 and then comes to the Palace, New York, where he is penciled in for two weeks.

STATE'S ALL-GIRL SHOW

Grace and Marie Elline, all-girl unit replaces the customary six acts at Loew's State, New York, week of Jan. 4.

Nick Gory continues as manager for Lita Grey Chaplin, and was not replaced by James McKowen as reported.

Frisco Dancer Says Auto Salesman Attacked Her

San Francisco, Dec. 17. Mrs. Fern Barnett, local vaude dancer, caused the arrest here last week of Max Quintel, auto salesman, on a statutory charge. She accused him of assaulting her twice in one night when he promised to drive her home.

Dancer, giving her age as 19, said she was the wife of Clifford M. Barnett, Los Angeles theatrical man.

MONTGOMERY AGAIN; THIS TIME—STEALING

Billy Montgomery was found guilty on a charge of shoplifting before Justices Herbert, Kernochan and Healy in Special Sessions, New York, Monday. The 50-year-old former stage comedian and ex-husband of Florence Moore gave his address as 348 West 48th street, New York.

Montgomery was remanded to the Tombs for sentence Dec. 23. Three years in the penitentiary can be imposed on him under the charge. His arrest was caused Dec. 9 by Franklin-Simon, department store, charging him with stealing a suit and overcoat valued at \$99.

Last year Montgomery was picked up in New York for possessing narcotics and sent to the workhouse for a six months' cure.

A press announcement circulated in New York Monday stating Billy Montgomery would be among the old timers in a revue to be produced by Will Morrissey.

Bill's Routine

Montgomery has been around the Square of late, looking better than he has for years. Well dressed, he frequented the hotel lobbies, explaining he was running a speak near by and playing the piano himself.

It's a spiel he has used for five years. When finishing, Bill adds: "Now if you will just slip me a little for the last time, you know how I'll feel, but don't let anyone see you slipping me in here."

Landis Can't Bill Wife as Former Femme Support

Major Donovan has restricted Cullen Landis from using the name of Helen Wilson as his assistant in his act, "There Goes the Bride," now on the R-K-O tour.

Helen Wilson complained to the Variety Managers' Association she had appeared with Cullen Landis since May, and that his present assistant is his wife, Loca Hern, billed as Helen Wilson.

Almost a Repeat

Motoring through Bridgehampton, L. I. the same place where Harry Kranz was killed, and other show people injured, several weeks ago, Benny Ross and Ethel Costello, vaude team, narrowly escaped when their car turned over in a ditch.

Couple were but slightly injured, but severely shaken up, and had to cancel a date in Easthampton, L. I., at the same house the Kranz party was bound for at the time of their crash.

N. V. A.'s New Year's Eve

Reservations are being accepted for the N. V. A. New Year's Eve celebration at the club Tuesday night, Dec. 31.

Midnight supper, dancing and entertainment are included in the \$10 plate charge.

Rubin's Term

Hollywood, Dec. 17. Benny Rubin's six month trial contract with M-G has been superceded with a term optional ticket calling for double the salary. It also places him in a position to write his own stories as well as act in them.



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 Elgie Elliott.

This week (Dec. 18), Orpheum, Oakland, Calif.

Costumes by Saul Burger Modes, Inc.

Direction CHAS. H. ALLEN

Comic Lays Off as Asked; Last Half Bill Over Budget

Ken Murray will lay off the last half of next week (18) instead of playing the Madison, Brooklyn, as booked in order to help the RKO booking office avoid exceeding the house budget.

George Godfrey, head of Keith's eastern booking department, and personally booking the Madison, is reported to have declared his staff would be criticized for going over the cost of the average bill the week before Xmas. Murray was asked to remain idle and acquiesced.

On the same bill at the Madison is Chester Conklin from pictures. Conklin is reported asking \$2,500 for vaude. It was Conklin's salary, from accounts, which pushed the Madison last half bill over the budget, with the booking office forced to ask Murray to cancel.

Adagioer's Fall

Pittsburgh, Dec. 17.

Hazelle, of Malfino Foursome, adagio quartet, narrowly escaped serious injury here last week while playing Stanley, when two of her partners, tossing her through the air at third partner on opposite side of stage, let go at different times. She went hurtling to the floor. Girl managed to break fall with knee, saving her head from crashing solidly on stage.

Number was only half over, but pluckily Hazelle picked herself up and went on with the most difficult part of routine as though nothing had happened. She had to be assisted from the stage when the curtain fell.

Act had two or three other narrow escapes during week, due to limited space on Stanley stage.

Sullivan Disappears

Joe Sullivan, Keith agency partner of Nat Sobel, has disappeared without leaving a forwarding address. According to Sobel, Sullivan blew without notice.

No trace of Sullivan could be found at his former New York residence, and also to yesterday (Tuesday) his whereabouts was unknown to Keith's. Meanwhile, Sobel is doing a solo with the bag.

Settle for 50%

Ruth Mix, recently in one of the deposed RKO units, has been released by the Keith office. Miss Mix still had seven and a half weeks to go on her contract.

Reported that Keith's made a compromise settlement by taking up the contract on a 50 per cent basis.

Looking for Pollard

Upon receipt from Australia of word from a sister of Fred Pollard (Charles Bindloss) of Davis and Pollard, vaude, the N. V. A. has started a search.

Pollard was last seen in New York vaude offices seeking dates.

Esther Ralston Taking Chances On Her Life in Vaude, Thinks Film Star

Lunch Clubs Rile Frisco Mgrs. Over Phoney Billing

San Francisco, Dec. 17. Business men's luncheon clubs here have roused the ire of the theatrical managers.

Before the advent of the talking picture, acts appearing at the local vaude houses were coaxed to these luncheons to do their stuff. In return, they got a meal and maybe a line or two in the papers. When vaudeville went out a dearth of talent set in. Pressed for entertainment, the luncheon secretaries or committees began recruiting performers from any source and presenting them as "recent stars of such-and-such a show or picture."

Most recent instance of alleged misrepresentation, according to the complaining theatrical managers, was the appearance of two mediocre singers at a big luncheon, one of whom was introduced as having played "four weeks at Keith's Palace, New York," and the other as "one of the hits of 'Hollywood Revue.'" Singers had neither played the Palace nor been in the revue film, according to the managers, who are squawking plenty.

JOHN HONAN DIES IN BOSTON DRESSING ROOM

Just 15 minutes before Helen Honan and Folks, vaude act, went on at the old Howard theatre, Boston, Dec. 13, John J. Honan, 65, collapsed in his dressing room. As a doctor worked over her father, Miss Honan and her grandfather went on and did as much of the act as possible under the circumstances. Mrs. Honan, also in turn, remained at the side of her husband. Cause of Honan's demise was given as acute indigestion.

Honan act went to Boston to play a double date, appearing first at the Bowdoin Square and then walking to the Howard to repeat, only a short distance away.

Body was brought to New York, the N. V. A. arranging funeral services from St. Malachy's church yesterday (Tuesday) with interment in Gates of Heaven Cemetery, near Kensico, N. Y.

Two Chi Divorces

Chicago, Dec. 17.

Marriage is a great institution, but it isn't for the care of husbands. Two showgirls proved that last week.

Lucille Massanari and Peggy Rowland complained to local courts that they were tired of supporting their mates and charged them with cruelty and non-support besides. Courts agreed with the girls, for they're now using the entire pay check for themselves.

Collins Out Again

Johnny Collins is through as a scout for Keith's. He is understood to have sent in his resignation from Chicago.

Collins has been on the road for several weeks making his headquarters in Chicago and Montreal. He was assigned to scout duty upon returning to Keith's after a previous dismissal.

Vallee at Par, N. Y.

Harry Richman goes into the Paramount, Brooklyn, for four weeks starting Jan. 3, replacing Rudy Vallee as m. c. Vallee returns to the New York Paramount for indefinite stay.

The start of Esther Ralston's vaudeville tour has been anything but pleasant. Miss Ralston already feels she has been through the war. Now if escaping with her life she will consider herself lucky.

"It has been awful, simply awful," Miss Ralston panted, as she rushed into her dressing room from off the stage of the Palace, New York.

"It's not only the hard work but the things that happen to you."

"What has happened?" the picture girl was asked.

"What has happened? I've already had my back sprained, my hip strained and two bones in my right foot broken. I still have it strapped. 'At this rate I won't be alive when I end my tour. I'm going around the world, you know; that is, if I can stand the ordeal."

"It's all dreadful. I've had a sore throat and a cold, too. And when you have a sore throat and cold when doing picture work, you stay home. But not in vaudeville. No matter how tired, brused or sick I am, I have to be here and there and act a lot of people. I'm worn out," she sighed.

Slapped and Pinched

Even coming across the continent Miss Ralston suffered bodily injury from her film fans. In different places fans who had often written to her turned out to see her. In Chicago her hand was almost torn off by a man who tried to snatch her glove. In another place a girl fan whom she had spoken to slapped her as hard as she could across the back as Esther got into a taxi.

Other fans pinched her and snatched at her dress. The whole world seems to be out to beat her up, Miss Ralston thinks.

The film star feels about ready to retire. If she had not gotten in vaudeville she would have.

The chances are that she will never return to pictures. Miss Ralston said. She has been at them 13 years.

If the talkers had wanted her, Miss Ralston might have remained, but she doesn't feel at present like making any great effort to return.

Miss Ralston looked pretty mumpy in spite of all she's been through. She is preparing herself for any future dangers.

May get used to it in time, she says.

Trailers for Acts

Keith's is considering production of sound trailers for as many as possible. Trailer made by Esther Ralston is said to have instigated the idea.

If it is found that the making of trailers for every act cannot be done due to cost and other difficulties, circuit will likely only make trailers of the intact units and headliners or such attractions as have been given long routes. Probable system will be an okay on a trailer if sufficient time has been laid out on the turn. Abe Brin has been placed in charge of the trailers.

Trailers will probably be made at the RCA Gramercy studio.

Sam Sidman's School

Cleveland, Dec. 17.

Sam Sidman, veteran comedian, has started a school of acting here. Titled the Cleveland Dramatic Academy.

Dancers in Films

Hollywood, Dec. 17.

Radio has given contracts to these songsters and dancers: Dorothy Baker, Alice Adair, Violetta Ray, Charlotte Ray, Bernice Graves, Lee Kinney, Sylvia Birdall, Dorothy Hahn and Marjorie Crosby.

Bargain Xmas Gift



For Two (2) Years, \$15, Sent Anywhere

Nothing beats "Variety" for a steady present to show folks, friends or relatives interested in the show business at home or abroad

One Year's Subscription (Regular Price), \$10

Two Years (Special Price), \$15

HOLDS GOOD UNTIL NEW YEAR'S

FID GORDON

VICTORIA PALACE
6.15 TWICE NIGHTLY 8.50
MONDAY, NOV. 17
GEORGE ROBEY
FID GORDON
MAX W. SPENDER
EDDY WITTE
WIVY FOSTER
THE VICTORIA GIRLS

Just finished
 successful
 tour for Moss' Empire

Immediately
 booked by
 general theatres
 for Palladium

And after
 opening
 booked
 for entire
 circuit

American Representative
LEE STEWART

European Representatives
FOSTERS' AGENCY

LOEW'S 25-50% COIN LEAP FOR PLUG MONTH

Loew's will increase its budget for all vaude bills from 25 to 50% next month when the circuit stages its "January Festival" celebration for extra biz and attention. This goes for both the vaude and picture theatres and is in addition to Loew's increased advertising and exploitation appropriation for the month.

Average cost of the five act Loew vaude bills in New York houses is around \$2,500. Road average is \$3,000. Manhattan average is exceeded only at the State, New York, and Metropolitan, Brooklyn, where the circuit's strongest shows are played.

Booking office is now setting the expensive January bills with permission to considerably exceed the normal budget. Number of acts to a bill may be increased in some spots along with the elevation in quality.

These expensive bills are anticipated to partly pay for themselves with the added exploitation in back of them. Also, it is hoped, they will build good will.

PUBLIX PRODUCERS WILL GET CHANCE AT SHORTS

All Publix unit producers will be given a chance to direct film shorts starting after New Years. Producers will be asked to submit ideas which will be passed upon by A. J. Balaban, head of the production and short departments.

First experimental idea has been turned out by Frank Cambria, who has already completed two subjects with a thing in the offing. Louis McDermott, recently brought east from Chicago, by Publix, will make a short around the middle of January. McDermott's idea is based around a song and will be designed for atmospheric novelty. Other Publix producers slated for shorts include Jack Bronstein, Charles Nigemeyer, and Boris Petroff.

Another short angle now being discussed is the revived idea of reproduction on film intact of the Publix stage units.

Latest batch of shorts scheduled at the Astoria studios include Billy House, Agnes DeMille, Jimmy Barry, George Dewey Washington, Marie Gamby, Gamberelli, a Schwab and Mandel subject. Will be turned out before Jan. 1.

RKO's Tues. Switch

With New Year's Eve falling on a Tuesday this year, all RKO split week houses in New York will change shows on that day instead of Wednesday. Switch, okayed by Joe Plunkett, is with the idea of grabbing off extra midnight performances.

Houses included are the 81st St. Regent, Hamilton, Coliseum, Royal, Franklin, Chester, Fordham, 58th St. and 86th St. Other RKO grinds will give extra shows but without interruption and at no increase in scale.

RKO ORCHESTRA CHECK

Milton Schwarzwald, RKO's general musical director, is on an orchestra check-up tour of all circuit houses through midwest and Canadian territory.

Schwarzwald will cover Chicago, Milwaukee and surrounding vicinities before going to Winnipeg. He then hops to Minneapolis for the opening of the RKO Seventh Avenue Dec. 21.

TANGUAY HEADLINING

Los Angeles, Dec. 17. Strand, Long Beach, Cal., has switched from musical tab and pictures to vaudilism. Eva Tanguay heads the first bill.

Three acts will be used with Jean Melklephn booking the house.

Back in Vaude

Phil Baker leaves the cast of "Pleasure Bound" Dec. 27 and shortly thereafter opens for RKO.



BILLY AND ELSA NEWELL

Songs by Ned Joyce Heaney

"Two of vaudeville's most delightful and expert clowns. The Helen Morgan business must be seen to be believed."—Gene Turner, N. Y. "TELEGRAM."

Week Dec. 14, RKO, Rochester.

Direction JACK CURTIS—BERNARD BURKE.

AIR LEAPS COMMON

Many Acts Now Jumping by Plane For Publicity—1 Turn Makes 6.

Jumping acts by airplane for publicity purposes, with the theatres paying the fare, is coming into general use.

Acts capable of backing up the exploitation and willing to chance the air route are propositioned by the stand ahead and brought into town with much hallyhoo. Women are especially attuned to this sort of space.

Newspapers have indicated they are agreeable to co-operate and consider the entrance of an act into town by air legitimate news. Frequency with which several managers have used "plane jumps to gain attention has not dampened the dallied decision. In a few instances acts have bought their own air tickets for the personal plug, but most of the air rides for vaudevillians are at the managers' expense. One turn recently made six consecutive jumps by plane, all paid for by the theatres concerned.

First prominent use by an act of a plane for publicity use was that of Muriel Kaye, dancer, in Texas about two years ago. She had a plane, pilot, and press agent.

Sue House for \$1,000

Lyons and Lyons, through Attorney Julius Kessler, has filed suit in Municipal Court, New York, against Billy House, vaude comic, now with R-K-O, for \$1,000 agents' fees claimed to have accrued through House's earnings between March 23 and Oct. 12 of this year. Agents maintain that they held a contract with House whereby they were to act as his managers.

AKRON—A FULL WEEK

Akron, O., Dec. 17. Keith's drops its band policy this Saturday (Dec. 21) to return to vaudilism. Five act bills, booked out of New York, will play a full week.

Presentation policy supplanted three weeks ago, a band and m.c. supporting three acts sent in from Chicago.

PIANIST'S ONE WEEK

Omaha, Dec. 17. Margaret Shotwell, the highly publicized pianiste, plays the Orpheum (Keith) next week at a net of \$800. Miss Shotwell is a home town girl.

Local date is the only Keith engagement set for the girl.

ILL AND INJURED

Jack King, son of Floyd King, former owner Cole and Gentry circuses, seriously ill of pneumonia in Fort Dodge, Ia.

Mrs. Fred Meredith (Meredith and Snozer, Jr.), taken ill while playing the State-Lake, Chicago. May submit to an operation.

Nellie Gray (Gray and Grateaw) is confined in ward J.B. 1, Garfield hospital, Washington, D. C.

Write to the Ill and Injured

Loew's New Kind of Vaude Will Be Presentation Unit Changed To Variety, Not Stereotyped

ONLY ONE MORAN WITH MACK, SAYS GEO. MORAN

Hollywood, Dec. 17.

George Moran, who recently walked out on Charles Mack on eve of starting "Two Black Crows of A. E. F." for Paramount, states that he is the only George Moran or "Moran" to work with Mack in the past 13 years. Moran states that when he and Mack first joined, he was asked to use the name of Swor, which was that of Mack's previous partner. Moran says that he refused and for one year they worked under the team name of Swan and Mack. At that time Max Hart suggested the name of Moran and Mack, used by the team ever since.

Moran says that about a year ago he changed his name legally from George Searcy to George Moran and at the same time the name of Mack was made legal from Charles E. Selders.

Moran states that only time Bert Swor has appeared with Mack is at present in the Paramount picture.

Moran through his attorney, E. E. McCullough, will bring suit to restrain Swor or Mack or both from using the Moran name on either stage, screen or radio.

TEXAS FRIDAYS

Interstate Starts Dec. 27—Dallas Mgrs. Say Wednesdays Are Hurt

Dallas, Dec. 17.

Beginning Dec. 27, the Interstate Majestic will go to Friday openings, the same as Publix. This leaves no Saturday openings in town.

Managers along Elm street are complaining that Friday openings hurt Monday business.

RKO Will Continue Idea Contests—One a Month

Due to the results obtained in the managerial national exploitation idea contest conducted during November, RKO will arrange similar contests, under present plans, for every month in the year. Three, four, or more, prizes are to be awarded.

Four prizes given for national exploitation ideas go to Mickey Ross, Orpheum, Sioux City; Jack Edwards, Orpheum, Salt Lake City; William La Portes, Erlanger, Philadelphia, and James J. Brennan, Capitol, Trenton, N. J.

Gross' first prize idea was a popular working girls' contest to select the most liked working girl, \$100 in gold and a radio going to local winners. Edwards' stunt was arrangements with Interurban railroad ticket agents in Salt Lake City selling RKO tickets along with railroad duets.

This month the house managers are competing in a contest to increase matinee business.

CALIGARY BROS. JAN. 17

Calgary Bros., pantomime team, will make their first American appearance in New York at the Capitol (pictures), Jan. 17. Act is beginning a 50-week tour of the Loew circuit.

Booked through Ned Dobson, of the Jerry Cargill office.

SIOUX CITY CHANGE

Sioux City, Dec. 17. Orpheum has changed policy. Vaudilism Saturday, Sunday and Monday. Last half pictures only.

Verdict on Rasch Act

Arbitrary decision in the dispute of Weeden-Schultz vs. Paddy Schwartz over commission on a date played at the Palace, New York, by the Albertina Rasch Dancers awards the commission to Weeden-Schultz.

It was pointed out before the Rasch girls had secured the necessary release from Weeden-Schultz, his previous Keith agents. Ben Piazza made the ruling.

As reported the Loew's booking office intent of playing a presentation unit in its vaudeville houses goes beyond the mere playing, with the first show of that kind booked for Baltimore, to break in, week Dec. 21.

It now goes into the experimental class through Loew's trying to refashion the presentation into a vaude stage unit without added weekly cost. Three of the presentation's turns, considered suitable for that purpose, but unsuited for a vaude stage, have been dropped out, with three regular acts substituted.

As framed at present the vaude presentation will hold Collins and Peterson, Patti Spear, Jolly and Smith, Rodian Trio, Horton Spurr. With these will travel 12 chorus girls and the original presentation's production. The pit band will go on the stage and most of the acts, possibly all, will appear before it in the vaudeville houses. Vic Hyde is staging the unit show.

The vaude presentation will run from 60 to 70 minutes. During it the chorus line will appear at three different times, this taking up from seven to 10 minutes of the running time.

In the line up are two two-men acts of different styles, one single girl and one single man, with the trio, adagio, having two girls in it, other than the 12 girls of the chorus.

32 Weeks

Following Baltimore the unit will take up the Loew circuit at the customary opening stand, Richmond, playing 14 weeks before it comes into New York for Loew's city time. Units approved by Loew's booking heads will be able to play around 32 weeks, without repeats. This will be divided between 20 weeks in Loew's vaude and 12 in Loew's presentation houses.

With this hybrid show, a new kind for vaudeville and first presented in this way by Loew's for vaudeville theatres. Loew's backers are of the opinion that they are giving vaude a new kind of entertainment, away from stereotyped vaude. They have confidence in the try but state they will judge solely by audience reception. The bookers believe the public may want a different kind of variety served in a different way, but they hold no faith in the "new faces and managerial" bunk.

The Loew booking bookers are not going to Baltimore until the close of the opening week, to allow the show to become set before viewing it.

17 Loew Musicians Back

Return of 17 musicians to Loew theatres in New York and Brooklyn following their ousting when the houses went sound, took place recently. Contractual rights of an agreement entered into by the circuit with the musicians were respected by the houses after the matter had been placed before the Variety Managers' Association.

At the time the contract was signed it was agreed that certain circuits employ a certain number of musicians in each house.

The V. M. A. upheld the contention of Local 802 that 17 men be retained for the remainder of the season.

SALARY STRAIN

Los Angeles, Dec. 17. "Rio Rita" is playing the Orpheum, San Diego, Cal., with vaude out for the week. Kelso Brothers' unit, booked into the Orpheum, was switched to the Strand, Long Beach, Cal.

Top for a vaude bill at the Strand is \$2,300 with the Kelso contract calling for \$3,281. San Diego house made up the difference.

Bernard-Squires for Loew

Bobby Bernard and Louise Squires, formerly with Bert Gordon, open as a new act for Loew's at the Bay Ridge, Dec. 18.

Leonard's Loew Route

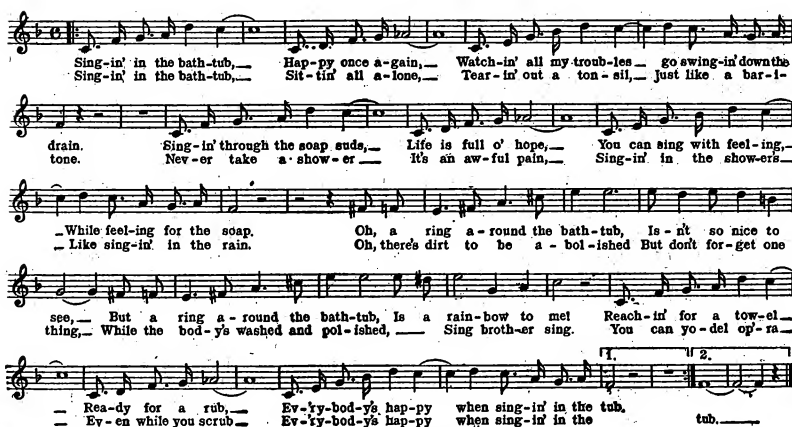
Eddie Leonard goes over from Keith's to Loew's. Opens for the latter circuit Dec. 21 at the State, New York.

Clean up with this Riotous Comedy Hit!

SINGIN' IN THE BATHTUB

FROM
WARNER BROS.
SHOW OF SHOWS

WORDS
AND
MUSIC
BY
MAGIDSON
WASHINGTON
AND CLEARY



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TWIN HITS

Leading the Song Field.....Two emphatic Hit FoxTrots from
Warner Bros.' sensational success *Gold Diggers of Broadway*

**TIPTOE
THRU THE
TULIPS**

BY
AL DUBIN
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**PAINTING
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Fally Markus, Oldest Indie Booker, Retiring—Blames It On Sound

After 24 years in show business as an independent vaude booker, Fally Markus is retiring Dec. 28. He gives up the theatre booking agency he has always conducted.

Markus books go to William H. Cloonan, assistant booker in the agency for several years, who will operate under his own name.

Following a vacation of two weeks Markus will take an active, personal interest in the Markus-Berman Agency, an employment office, in which he has had an interest, unknown to the trade, since last September.

Markus' main reason for retiring is that he feels that sound pictures will eliminate what little is left of the indie vaude field.

At the present time there are 24 theatres on the Markus books. Three years ago he was handling around 100 houses.

Jack M. Lewis has switched from Arthur Horwitz to the Shilling and Mack agency.

Keith Production Dept. Will Specialize in Welding Units

Keith's production department will offer no competition to independent producers of vaude acts. Future production of "office acts" and Keith owned units is not included in the plans laid out for its production department.

Henceforth, producing activities will be principally devoted to welding the intact rotating units constructed by the booking office, expected to eventually become the circuit's general policy. Production department will go to work on the unit bills at the opening stands and make all necessary changes in presentment.

Stage lighting, routining, elimination of confusions, scenic and dressing suggestions, etc., will be the dept.'s work.

DEMPSEY DOUBLING

Jack Dempsey has been booked by Keith's to double between the Fordham and 58th Street, the last half this week, and for the River-side Christmas Week.

Salary reported less than at the Palace, but understood to carry a percentage arrangement.

Among Loew managerial changes in New York M. Seiditz goes from the Greeley Square to the Canal Street; D. J. Helgeson from the Circle to the Greeley, and Walter Gutteridge promoted from relief staff to the Circle.

CONLIN and GLASS

With HANK MILO

Week Dec. 21
Palace, New Orleans, La.

ARTISTS PACIFIC COAST
WRITE—WIRE—PHONE
PHIL A. FREASE
724 GOLDEN GATE BLVD.
FRANKLIN 5915—SAN FRANCISCO
REPRESENTATIVE

What—No Spotlight?

At Loew's, Evansville, Ind., instructions to the spotlight man regarding Doyle and Donnelly, comedy team, read: "After the opening song throw white spot on the comedian." Team sang its song, but no spot followed.

Called upon to explain, the booth lad merely said that he looked for the comic but couldn't find him.

FOX STILL BOOKING VAUDEVILLE VERBALLY

Fox vaude office, in spite of the increase during the past year in time booked, remains the only important vaudeville exchange not rigidly using the artists' contract. So far no trouble has resulted from the practically verbal bookings to warrant use of contracts in general.

Vaude contracts are issued to acts and agents by Fox only when requested or in the case of "special" bookings. "Specials" are acts the Fox office is not willing to lose after booking through the non-contract agreement. Agents doing business with this Fox branch state the absence of jams gives them no cause to demand use of contracts in all bookings. Word of the Fox bookers in salary matters and incidental items usually contained in contracts has held good so far, they contend.

Booking slips signed by the agent or act's representative, or by the act if booked direct, close the deals. From that point the agent is depended upon by Jack Loeb and his bookers to deliver. If the agent fails without sufficient reason, the booking office's recourse is to deny him further privileges.

Keith, Loew, and Publix use the standard "pay or play" contract in all bookings. The Publix contract differs from the rest by including a two weeks cancellation clause for use by either party. Until revived by Publix the two week contract clause, often called a source of trouble, was long absent from the variety business.

Most of the dying indie vaude bookers use contracts drawn up by themselves or lawyers, usually including a page of trick clauses holding acts to everything and the booker to nothing.

WESTERN UNION LOSES DELAYED WIRE SUIT

Claiming that their delay in delivering a wired reply to a job query from the William Morris office resulted in his losing an engagement, Herman Berrens won a \$200 decision against the Western Union in a civil suit for damages brought against the wire company in the Third District Municipal Court, New York. Berrens' attorney was Julius Kender.

The telegram, according to Berrens' complaint, was filed in New Britain, Conn., and delivered in New York a day late.

A similar suit, in which it is claimed the telegram was either lost or undelivered through the negligence of the company, is on file against the Western Union by Bert Levy, vaude.

Levy is represented by O'Brien, Malevinsky & Driscoll. He is suing for \$2,500, which he claims he lost as a result of the company's alleged negligence in not delivering a wired reply he sent to Robert H. Burnside last summer regarding acceptance of a vaude engagement which was to net him \$400 weekly.

Levy claims that as a result of the company's neglect he lost the engagement and has been out of work since.

HOLTZ IN LOEW UNIT

Lou Holtz begins an 11 weeks' presentation house route for Loew in the unit opening Dec. 20 at the Capitol, New York.

Comedian's picture house salary is \$2,000.

Transferred from the Boston office, Edwin N. Urquart is now with Keith's Family Dept. in New York. Assistant to Jack Hodgdon.

PERSONAL CALLS ON BOOKERS RULED OUT

As part of his plan to rid Keith's of the "direct booking" evil, Ben Piazza has advised agents to discontinue encouraging their acts to make personal calls to the booking office on business which should rightfully be handled by the agents.

By execution of this order the agents' old routine of sending acts to the bookers to plead friendship passes out. According to Piazza, any agent sending an act in to do his or her own booking is not entitled to commission from dates secured in this manner, besides which it's a signal to the act that it's time to get a new agent.

Dispatching of an act on a personal call to the bookers is, in reality, "direct booking" contends Piazza, and "direct booking" is the chief and constant complaint of agents against the Keith office. Alternative is "direct booking" exclusively and no agents at all. Piazza's views on the matter indicate no compromise.

While some agents use the personal call gag, with 75% of the acts snubbed by the bookers, most reserve it for special occasions. Others, minus the family or friendship appeal, do what their agents failed to accomplish with super salesmanship.

Only acts henceforth assured of a personal reception in the Keith booking office will be those calling on special business or matters outside of routine booking. In the latter instances, the agent is expected to accompany his act.

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

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REMOVAL ANNOUNCEMENT!!!

OF THE

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JACK W. LOEB, General Booking Manager

ASSISTANTS TO MR. LOEB FANCHON & MARCO, Inc. FOX METROPOLITAN THEATRES

**PHIL BLOOM
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EARL SIMMONS

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BEN KUCHUK, Assistant**

TO 1659 BROADWAY, Between 61st and 62d Sts. NEW YORK, BY DECEMBER 23, 1929

"ALL OUR FRIENDS ARE WELCOME"

"WE HAD TO SEE PARIS"

To Put the Finishing Touch to Our World Tour

**AND AFTER THAT
WE MUST WORK**

DORA MAUGHAN

"THE BAD, BAD WOMAN"

Opening PALLADIUM, London, Jan. 6th

DOUBLING HOTEL SPLENDIDE

WALTER FEHL

AND

MURRAY LESLIE

**Opening Birmingham Hippodrome,
Jan. 13th**

TWO NEW ACTS BY BLANCHE MERRILL

OUR GRATITUDE TO GEORGE BLACK AND VAL PARNELL

**JENIE JACOBS
NEW YORK**

**HENRY SHEREK
LONDON**

Paramount FAMOUS Hits

SWEETER THAN SWEET

THE OUTSTANDING
FOX-TROT MELODY
SONG OF THE YEAR
FEATURED IN
THE PARAMOUNT
PICTURE "SWEETIE"
GREAT FOR ANY ACT,
RADIO PROGRAM, ETC.
SEND FOR YOUR COPY,
ORCHESTRATION,
QUARTET ARRGT. ETC.

My Sweeter Than Sweet Music by
RICHARD A. WHITING

Words by
GEO. MARION JR.

Refrain *a tempo*

I pre-pared a love song, — Real-ly rath-er neat; —
Cal-ling this a-bove song, — "My
sweet-er than sweet," I could rack my brain now, —
As our glanc-es meet; "My sweet-er than sweet,"
Just a line re-mains now, And if I ev-er lose you,
All my dreams are wrecked, You mean the
world to me, or words to that ef-fect.
Love songs, ve-ry few, are Quite so in-com-plete; —
Main thing, is that you are "My
sweet-er than sweet." sweet-er than sweet."
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THE TWO OUTSTANDING SONG HITS FROM

"THE LOVE PARADE" — THE SMASH HIT OF THE YEAR!

DREAM LOVER

SUNG BY MAURICE CHEVALIER AND JEANETTE MACDONALD

mu Refrain *Viola Solo*

Dream lover, your romance has found me;

WORDS BY CLIFFORD GREY — MUSIC BY VICTOR SCHERTZINGER

MY LOVE PARADE

Refrain *Slow fox-trot tempo*

Li-zette, Smile of Mis-gin-ette, The sweet-ness of Su-zette in you dis-played

FAMOUS MUSIC CORP.

62 W. 45TH ST. N.Y.C.
HARMS, INC.
SOLE SELLING AGENTS

GLOBE

New York, Dec. 16.

Charles Dillingham once housed his musicals. The best of the times, 12 pictures started creeping in intermittently. Now comes the RKO tenancy with Radio pictures on a grind. Legit show here, now seems like yesterday's celebrity.

On Broadway, just off the corner of 47th street, the Globe is very much in the heart of things. High rental and an excellent location produced an 85-cent top week nights with a tilt to \$1 for holidays. Steep scale for a straight picture program on a grind in competition with deluxe houses charging the same or less. Early Monday night the Globe was being passed up by those who were strolling. Sparsely populated at 8 p. m., but there's nothing against about a pre-Xmas Monday night anywhere.

Globe has its architectural disadvantages for pictures, which may be swallowed because of the location. The screen is not wholly visible from the rear rows. House has 1,065 seats. Acoustically there is no complaint. Feature and shorts Monday night registered excellently in sound. Interior, however, described as a legit converted to pictures.

As a Broadway showing spot for Radio pictures, the theatre fills a need. There is the frequently advertised prestige of a Broadway outlet for Radio programs. "Dance Hall" (Radio), current feature, would not have been seen in or around Times Square, scored with light support were "General Ginsburg" (Radio), "Station B-U-N-K" (Col.), and an animated sound cartoon, "Sole Mate" (Col.).

But for the first time in weeks the stranger in town can tell it's the Globe. Name has finally been put in lights above the marquee. They'll have to spend a not wholly visible that the house is now on a grind.

Bang.

UPTOWN

Toronto, Dec. 18.

Jack Arthur cut the pit orchestra from 30 to 15, put them on the stage, and Horace Lipp, former orchestra leader, handling the stick, and built up a program around a few local standbys. Nothing hot, but welcome relief from the one "divertissements" of recent months.

Lipp was nervous, and partly because of this got the crowd with him. Arlene Jackson, blonde looker with baby face, scored with light pop after Lipp had run the band through a jazz version of the classics.

Stage dressed bright but simple. Wally Arber was effective in a pair of classics, and Harry Bins, strong on voice but weak on stage presence, was moderately liked. On his "Tip Top Through Tulips" some Dutch hoofers did a clog.

Closed on arrangement of "Road to Mandalay," with Persian market stuff worked in.

Far below stage efforts of pre-sunday days, but a departure from straight canned entertainment.

"Broadway" (U) feature.

Sinclair.

FOX

("Dance Moods") (Unit)

Brooklyn, Dec. 14.

If there is one weakness that has characterized many of the Fanchon and Marco units reaching the east, it's the habit of starting slow. As for instance, once the show opens with a faltering, despite pretty, classic ballet so slow and so prolonged that nothing could have followed the tempo thereafter.

This lack of acceleration is like creeping paralysis, and all too many of the later units have been affected by it. At the start Fanchon and Marco sent through a series of units that were wowed, packed with talent, ideas, and class and making most of the New York-produced flash stuff look pretty crummy.

It is, of course, an enormous task that the Los Angeles producing organization has undertaken; that of keeping in motion a continuous coast to coast radio show.

A large supply of aspirin must be consumed in functioning on such a scale. Pep is the supreme requisite, the conspicuously absent ingredient. Girl formations of less optical charm but more sock and heat are needed. And, above all, specificity. People who were comedians and comedians who have punch. Winifred and Bill, who carry the laugh assignment with "Dance Moods," are entirely too leisurely and serene in method for a picture house presentation. They make the type of turn which requires a vaudeville setting.

Vince Silk as m. c. with the unit gets a couple of giggles and makes his announcements well but cannot be regarded as a comedy factor. At the Paramount two blocks away Public is keeping high in the competition. It has Rudy Vallee permanently, this week Belle Baker in person, Gene Dennis, a mind reader, and a few other star unit. Not by any stretch of the imagination can "Dance Moods"

and "The River" at the Fox be considered as meeting this sort of opposition.

Will Osborne, Rudy Vallee's best known imitator, is playing week at the Fox and must be conceded some following merely on a basis of the reception he received. It seems hardly necessary to argue that he does not compare as an attraction with Vallee, although Columbia Broadcasting Co. is giving him number one spotting and breaks of several weeks.

Fox has Rube Wolf billed as coming in from San Francisco. On the Coast for the last five years, Wolf, a brother of Fanchon and Marco, has rotated from one big de luxe house to another and has a following and popularity in half a dozen Pacific towns.

There's lots of tricks in Rube's bag, but everyone may as well realize that the over-the-top act is exactly how tough a test the Fox, Brooklyn, is going to be. At a time when it's debatable if the stage band thing is not pretty well dead, and as a group on the threshold of the exit portals, Wolf should come well fortified by surrounding shows.

Brooklyn is undoubtedly farrier than Manhattan, and particularly Broadway, for the type of entertainment with which Wolf has been identified. To some extent the hick borough is an opportunity as well as a test.

A Jules Jordan, a gent with a mop of blonde hair, now directs the pit orchestra here. This week he does not have to double onto the rostrum. As usual, Will Osborne having charge there.

Land.

CAPITOL

("Towntown") (Unit)

New York, Dec. 13.

Current stage bill is a bit too premature. A week off, anyway, as "Towntown" is Xmas stuff, colorful, cute and cunning, but not class A entertainment by a long shot.

"Hallelujah" (M-G), first time at pop prices on Broadway, will probably take care of the Capitol's size this week, with or without the stage. It's an economical way out when the picture is strong enough. Questionable if wise where presentations are taken seriously.

With two familiar and standard comedians, Fred Astaire and Cici Rini and Karl Emmy's canine circus, Chester Hale wove a pretty pattern around this unit, but it dies cold because of a dearth of snap comedy. Even hokum of any kind would have been a life saver. Show lags for 20 minutes in silence except for three successive routines by the ballet and the vocalists by the stage band before a word is uttered.

Pantomime is cleverly done by Ivan Triesault as an old toy man displaying his wares. In the wise Triesault is probably the first m. c. working through entire show without opening his mouth once.

From an extroverted drop "one," opening scene shifts to full spread, disclosing band on elevated platform, with Hale girls propped beneath as boudoir puppets and mechanical dolls. Brought to life, they do neat but usual routines, followed by solo gyrations of Mlle. Pavla; slow and uninteresting. Miss Pavla seems a newcomer, with a monicler that could suggest Pavlova, but has plenty to learn about ballet work.

Acrobatic antics of Fortunello and Cici Rini failed to evoke much enthusiasm or laughter as the team has been seen to evince in vaude houses. Early spotting here didn't do them any good, and they opened, as usual, with a waltz. With as much deftness as always, Hale girls for second number trotted out a "wooden soldiers" formation, impressive in its own way. A novel wrinkle in this old and overdone routine.

Mechanical motif carried through even with coloratura warbling of Allen Clark. In doll fashion Miss Clark unloads some rapturous and worthwhile notes, unmistakably classing her as a fine singer. Carps her and takes her and sports a comely physiognomy. Emmy's performing pups land nicely; canine stuff on display usually sure-fire with kids and adults. The show coast to coast radio show.

A large supply of aspirin must be consumed in functioning on such a scale. Pep is the supreme requisite, the conspicuously absent ingredient. Girl formations of less optical charm but more sock and heat are needed. And, above all, specificity. People who were comedians and comedians who have punch. Winifred and Bill, who carry the laugh assignment with "Dance Moods," are entirely too leisurely and serene in method for a picture house presentation. They make the type of turn which requires a vaudeville setting.

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LOEW'S STATE

("International") (Unit)

Los Angeles, Dec. 13.

Customers are asked to kick at this week's bill, with 86 minutes of rambling film feature and the Fanchon & Marco idea holding nothing to talk about.

"International" idea runs just over 30 minutes, taking George Stoll's violin solos as time out and the minutes of action not over 10 minutes. This is a three-act vaudeville bill with girl background, most of their action through scrim. Acts are strong enough to carry, perhaps; the mixed dance team and a pair of Jap jugglers who cash in for laughs.

In the setting, grapes give the effect of a colonnaded hall. Orchestra leader works half-way up a grand staircase and the musicians are practically concealed. Set is unusual but no knockout. Finale in the continental parade style, with the girls carrying a banner, and a striped and with nationality suggested by headgear and coloring of long trains. Conclusion has girl garbed as goddess of Liberty raised on an eagle with girls strung and spangled under group around her. Gets a patriotic hand.

Group dancing is best in the idea's Spanish dancing. It gets a swing rose-colored skirts in effective group movements through the scrim. Line leaders in striking gold half-skirts, one leg nude.

Frederico Flores in opening number and girls-of-all-nations finale. Voice husky and unintelligible.

Markel and Faun, Swede eccentric dance combination, are strong. Osaka boys wisely play for laugh touches in their barrel tossing. Act built up by girls working behind the scrim in odd but decorative half costumes.

Billy Carr does a gliding apache solo, Mignon Laird on to massage a harp, then is stripped by the apache and goes into a strong, creative dance that would be excellent if the conventional split and limbering exercises were omitted.

Feature is untitled (M-G) with Joan Crawford. News clips and comedy round out two and one-half hour bill. Biz fair on opening day but likely below average later; with such a weak bill.

BRANFORD

Newark, N. J., Dec. 13.

Publix unit, "Novelities," considerably changed, is billed as "Charlie Melson's Homecoming." Melson has been the most popular m. c. ever in Newark, but his real popularity is due to face in the memory of Ed Lowry's long stay here.

Melson got a big hand from the audience, and he is into a fine song about his return. With his platform gone, he jumps over the foots and stands on a table in the orch to sing from there. Song not worth the trouble of singing, but still there, and he has them in his hand. He errs in kidding a bit on the encore, as a disappointed "Oh!" from the loggia shows. Some one's dreams went to smash.

Unit went well. Biggest hit is a nut comedian, Gene Sheldon. He plays the banjo and dances, but his comedy is weak. He is eternally sticking his fingers, his simple but ludicrous gestures, and his swell falls convulse the house. An additional reason for the single doing stories and songs. Liked.

The other acts with the original unit, Anna Chang and Johnson and Brady, colored steppers, scored easily. Brady played the number to a standing finish with striking results.

Pit band under George Morgenroth, thirty hands, singing "Soldier," with organ in end. Organist by Harold Rieder includes three pops and a number of wise cracks. Very little singing in this show.

Feature, "The Painted Angel" (FN).

ROXY

(Presentation)

New York, Dec. 13.

It is nice to lean back in a soft Roxy chair after walking over many yards of extra, extra, extra, extra one may blow downstairs and have a wee cup of black Roxy coffee served by a prim Roxy attendant.

Clap hands and applaud everything. Roxy is playing the works. Stagecraft as handled here is always an example of what other guys could do if they had the money, taste and ideas. One of this week's masterpieces is a deserved repetition, with Harry Stockwell singing "Marching Home." Highly impressive in its simplicity, it has Stockwell's military chant as the heads and bayoneted rifles of soldiers move endlessly behind him in vague light. As a climax, Stockwell's military march toward the audience, seemingly in midair, as the parade continues below him.

Then there is "Cziganovsky," gypsy coloratura, with singing and dancing, in a mammoth woodland set. In its cast are Harold Van Duzee, tenor; Elizabeth Blo, prima; Patricia Bowman and Leonide Massarone in a few other parts. Frederick Fradkin, violinist; Roxy's ballet, and Markert's 32 Roxyettes as a military precision corps. Spectacles are brought out as entertainment for a group of visitors. Anything dealing with gypsies at the Roxy can be relied on for color. Markert's 32 Roxyettes have an individual bit titled "Dancing Feet"—popular dance routine with lighting concentrated from the hips down. Girls form an unbroken line across the wide stage and start on a platform which slowly lowers to stage level. Short and snappy. The Roxy ballet has its innings in "Nature's" an abbreviated athletic period wherein they play merrily with a large piece of silk.

Symphonic orchestra in the pit is doing skillfully by "Southern Rhapsody," sweet interpretation of way down south as expressed by good music and directed by Erno Rapee. Screen has "This Thing Called Love" (Pathe) and a newsreel divided by Fox and Metroton. Best part of a show, a scene, was sheep-shearing in Australia, sounded in Movietone.

Main floor business several rows from capacity Saturday afternoon. Bang.

SUPERIOR

New York, Dec. 17.

There's only one way by which to reach this house, to take off at Times Square, walk to the Battery, board an Iron Steamboat at Battery Park for Coney Island at which point transfer to a street car and go to Chambers street, walk to the Brooklyn Bridge, take a Third Avenue car to the corner of 43rd street, then walk down three blocks on 3d avenue, and you'll find the theatre at the northwest corner of the junction of 43d street, but it will be closed, which is the proper time to get there.

Even the smell is different. House must be a tough spot for neighborhood lovers for the inspiration possibilities of the theatre are truly vampirish—and no matter how cold it is without—the without preferred.

Walls of theatre are littered with narrow, long, pasted-up notices carrying a legend in various languages.

"E Vietate Fumare," reads one. In English—"No Smoking Permitted."

Guy who had these signs posted had keen eye judgment. No pair of eyes can miss them. Counted 13 customers.

House is one of those novelty grounds that one day shows "musical comedy revues"; another day, Vaudeville of the better kind, and all other days, a variety of this kind. Fares were 25 for floor and 30 for boxes. Kid or kidding rate 15 cents.

Neighborhood mostly neighborhood housewives. One Chinaman spotted. Others white. Two or three women carrying babes in arms.

Neighborhood is mass of tenement houses pillared against the "L."

Theatre is just another shopping place and they bring all their purchases with them. Some audience members use two seats, the candy butcher tramps up and down the aisles with everything that annoys a woman.

Theatre's idea of attracting customers is to run commercial ads on the screen, one of which reads: "Do You Expect to Spend the Summer?"

Feature was "Tonight at 12" (Universal) with program extended to two shorts, one talking and one silent—105 minutes.

SAENGER

("Rah, Rah, Rah") (Unit)

New Orleans, Dec. 14.

Sophie Tucker, "Last of the Seething Matrons," looms above all else at the Saenger this week, in the billing on the rostrum and most important, with the dear old public. Saenger needed a red-hot attraction, away from the conventional, with which it has been limping along for months. The bill is ideally. That blonde girl remains the same perpetual vocal dynamo, singing her high-voltage ditties with comparative ease, gathering her satiny dience in her lap. It was, while doling and cajoling 'em.

Used six numbers when caught, exiting atop a crescendo of applauding. "Rah, Rah, Rah" was the starter and interlarded and hitting heavily was that, staunch standby of other seasons. "Some of These Days" was the gag, with a pair of dapper-like ankles, and wore a nifty white creation stylishly lengthy.

"Miss Tucker appeared during the 'Rah, Rah, Rah' number, which might have been called anything. Just Carlton's girl band, opening with a chorus number, but soon appearing back to back with the very lightweight and idea-less. Did they need Soph?

Don Phillipini, orchestra leader, is in his final week, and the patrons for the most part, who are not m. c. to slow up the performance, which, other than Soph and Wesley Lord, organist, was slow enough.

Lord had a few parodies on popular songs in a row that the fans and they went for 'em. Picture was "Half Way to the Sun."

Samuel.

PARAMOUNT

("Ingenuis") (Unit)

By way of escape from formula, Public offers a band clothed in chiffon instead of tuxedos. And in fulfillment of the idea thus presented, all specialty talent is exclusively feminine. Each member of this unit is a girl, except the carpenter, undoubtedly male.

With the exception usurped by the fluffier sex, the male communicants of local 802 are downstairs in the pit, where they were permanently back in the neolithic era of Frod. Risen.

Of girl bands "The Ingenuis" is certainly the most pretentious and probably the best. That's a praise with reservations as for some inherently insurmountable cause girls just can't work up much laughter when tackling synecopation. Those smooth blends of instrumentation and the girl groups achieve seem beyond negotiation by the girls.

Still, there's showmanly qualities in the organization who coupled with the fact that they do play at least pleasantly, makes it a good booking and an event apt to impress the Public patronage. Even as westward trail. And it's a relief from the stenci type of unit turned out like so many matched parts in a drill press shop.

The unit may have an occasional transfusion of new blood and ideas to keep stage units from going decrepit from age and hard wear. Lou McDermott and Fred Evans are new, to mention but a couple of evidences that A. J. Balaban is alive to this danger.

Jean Harlow never did better on the numerous Broadway appearances than with this unit. She gets perfect spotting in front of the drapes just before the finale, and for the moment, the unit is comic antics. Result was very definitely a wow.

Keeping the puppets in trim, Ruby Keeler, in a playlet, who weeks for Public, here, at the Paramount, Brooklyn. Two girls, announced as her sisters, appear with her briefly. Did nicely.

Things worthy of mention include the sumptuous metallic gown of Mrs. Jesse Crawford, a funny talking "Screen Snapshots" (Columbia), and the toy display in the lounge donated by Macy's.

"The Marriage Playroom" (Par) on the screen, and business good. Land.

EMBASSY

(Newsreel)

New York, Dec. 16.

Pretty inferior program to be billed as sound news at the Embassy. Day of the approach of 21 clips 15 were unmistakably Library, Fox and Hearst seem to be sharing the honors every other week. Hitherto the current subjects are Metroton. Last week Fox had the big edge.

Sheep shearing, lady Elks reducing, Santa Claus, chorines bowling, and a few other items composed some of the library stuff.

Highlight news shot was the ill-fated glider flight in San Francisco. Real truth when pilot was suddenly precipitated from his chair and started falling.

Debate between English novelists on marriage casually interesting to the silent screen.

Silent view of sinking of "Northern Light" and rescue of crew by "Baltic" were original, given talker touch by one of ship's officers described the conditions.

Interesting library clip on lightning. Diagram showing its tendency to hit skyscrapers. High voltage in the electric laboratory also worth while.

Interior of Fox Movietone studio, New York, plugged through Times Square beauty picking gag. Appeal especially to women.

Congressman Cross' slap at margin playing appreciated by some in the audience.

Throughout show little of the customary spurts of laughter and applause.

Attendance at night still standing them up. Wally.

ORIENTAL

(Presentation)

Chicago, Dec. 13.

Show here this week is terrific, but over big with the matinee mob of flaps. Opens with chorus working in front of a drop depicting cloud, with gals dressed in African hunting togs in a set from the Orient. After a simple routine, plus a weak specialty by three females (presumably the Three Marvels), Lou Kosloski, in a set from the Orient, time in a weak gag bit with a back-face attendant.

Drop lifts to reveal a fair tropical set. Then chorus out again and flaps in a chorus to get tropical. Billy Chandler, member of the band, does a "Sermon in Blues," which had its moments of comedy, a wow with the chorus. The chorus, in a set, spent lot of time in roughhouse clowning, and went over nicely. Failed four times in his final acrobatic bit, but then.

Alan and Carol, recently at the State-Lake, found this flap crowd its meat, and rang the bell solidly. Johnson Bros., a pair of colored kids, supplied a top laughing, and (Continued on page 60)

GREATEST 1-NIGHT SHOW

STOCK REACTION NEW YEAR'S EVE

All Kinds of Tables in All Kinds of Nite Clubs at All Kinds of Prices Along Broadway—\$25 to \$5 per Person—With and Without Food and Water

ADMISSION FREE!

A stupendous show with two million people on a stage one mile long and half mile wide—the Rialto—is given once yearly on Broadway—It's a New Year's Eve.

It's a one-night stand that costs millions to produce. Nothing tops it for gayety, wildness or extravagance.

Admission is free! But the concessions—Main Stem theatres, night clubs and other places of mirth are more expensive than any other day in the year.

The performance runs about eight hours at a stretch—no intermission. In that period it is estimated \$10,000,000 is spent for amusement and other things.

On this annual night of festivity, Broadway virtually leases itself to suburbanites and other out-towners. They arrive from hundreds of miles around—Joy-bent hordes from Jersey, Westchester, Queens, Richmond, Tuckahoe, Philly, Boston—any spot on the map within readily reachable radius.

The crowd becomes so great by midnight it automatically amuses (Continued on page 63)

ELDERLY BROKER LANDS IN DANCEHALL MESS

Arrested as about to leave his suite in the Hotel Colonial, 81st street and Columbus avenue, Walter Espy, 56, broker with Orvis Brothers & Co., 60 Broadway, was held on a charge of felonious assault.

Espy was arrested by Detectives Maney and Kennedy, West 47th street station, on complaint of Gustave Hahn, special officer at the Roseland, 1658 Broadway, dance hall. The broker is accused of having stabbed Hahn with a pocket knife, which necessitated three stitches in his left side.

According to the story related by Hahn to the police, Saturday night while the dance place was crowded, Espy entered. Despite his age Espy is known as a frequenter of Broadway ball rooms. When he entered Roseland, Hahn noticed Espy had been drinking and was becoming objectionable. Hahn reprimanded Espy and started to lead him out of the place. When Espy discovered that he was being ejected he began to argue. Hahn continued to lead Espy toward the staircase when Espy is alleged to have drawn the knife and plunged it into the special officer's left side.

The officer collapsed. Several dancers rushed to his aid. During the excitement Espy fled. Hahn was taken to Polyclinic hospital, where his wound was treated. The police were notified and after questioning employees and others at Roseland they learned Espy was employed in the brokerage house.

Espy denied that he had done the stabbing. He admitted he had been at Roseland. Magistrate Vitale in West Side Court held him in \$500 bail for the grand jury.

Mex Cig Habit

Chicago, Dec. 17. Steps are being taken here to put the lid on the marijuana cigarette fad which is gaining new fans every day. Narcotic bureau estimates at least 50,000 addicts.

Mexican cigarette habit is especially strong among local musicians, who claim the weed gives them an extremely sensitive touch and ear.

Hospital Wired

Inmates at the Walter Reed Hospital, Washington, D. C., will have this Christmas ushered in with sound pictures. Western Electric is making the installation.

SAM WEBER'S 10 DAYS FOR ANNOYING GIRL

"Your Honor, I am innocent of this charge. I have worked for the Pathe Film Company for several years. I am a film inspector," said Joseph Samuel Weber, better known, he said, as Sam Weber, when before Magistrate Albert Vitale in West Side Court on the charge of disorderly conduct.

The film mender was charged with annoying a girl who was seated in Loew's 83d St. theatre. Weber was arrested on the complaint of Dr. Giovanni Stella, who lives in New Rochelle, N. Y.

The Court sentenced Weber to jail for 10 days without an alternative. Weber admitted on the witness stand he had been arrested for petty larceny some years ago in another city. He gave his address here as 174 West 81st street.

Just before Weber was sentenced, his former wife appeared in court and testified to Weber's good character. Weber is divorced. He was stunned by the conviction and almost collapsed.

Dr.'s Daughter There The physician testified at length, explaining the actions of Weber. He asserted Weber annoyed the young girl, who happened to be a patient of his. The doctor testified his own daughter was along. He stated, he warned Weber and threatened him with his fist.

Weber quit his seat and the doctor followed him out to the foyer, he said. There he seized him by the scruff of the neck and denounced him. A policeman was summoned and Weber arrested.

The defendant told of visiting the theatre and stated he accidentally fell over the doctor's legs in his haste to get to his seat when others ran down the aisle. He stated the doctor gave him several "dirty" looks, which he thought might have resulted because of the accident.

ACTOR BEATEN UP

Jay Adler Was Escorting Eleanor Graham, When Trouble Started

Matthew Kearney, 25, 2719 Sedgewick avenue, captain of bellhops at the Plymouth, 105 West 49th street, and Charles Weiss, 40, 251 West 97th street, were in West Side Court on charges of disorderly conduct. After a hearing they were discharged.

The two men were brought to court on complaint of Jay Adler, 125 West 16th street, who said he had appeared in "The Front Page." Adler accused the two men of assaulting him in the lobby of the hotel Dec. 1. He said his right eye had been blackened and his face bruised.

Adler had attended a party in the hotel and started to leave with Eleanor Graham, 18 East 58th street. When the girl got to the lobby, Adler said, she suddenly decided not to go home. The actor was trying to persuade her when he said Kearney and Weiss struck him.

Kearney and Weiss said Adler was abusing the girl. They went over to see what the trouble was and Adler began striking them with his cane. They said they acted in self defense. The Graham girl testified that Adler and she had had a discussion but denied he was abusing her.

Automat "Offices"

The Times Square Automat has enlisted a special corps of bouncers to keep the floating promoters from using the restaurant as an unofficial headquarters.

New order went into effect last week and there were plenty of the boys out in the snow Thursday.

A number of muggers with carnival and other promotions had cards printed with the Automat as office address and phone number also. Too many calls queered the racket.

MR. BERNSTEIN SAYS HIS ART IS LOST

"Maybe you don't think I'm glad 1929 is fading, kid. Am I glad? Am I blue? Or any other song title you know," I says 'till with 1929.

"When I read Wall Street is flitting with the show biz, where's me? Are my years in fixing, no food? Nobody don't want Freeman, eh? I'm the bird that was the original fixer. And here it is, the high and big spot of everything in the business comes along and I'm left flat on the lot.

"Bo, I made fixing an art, but my art is lost. All the years I waited for somebody like Wall Street to send for me, saying: 'Freeman, my lad, we want to cop and you're the fixer. We heard about you. Sic 'em, buddy.'

"Not a word, not a look. I have seen so many 0000000s of late I think I'm up against a row of port holes, and they all carry the sugar sign. But none for Freeman. I'm worse than a cipher.

"But these mugs will get tangled up. They don't know how to work. They'll be coming around to see Freeman who's never been on Wall Street in the business. I can be had but I'm tough to get when they have to have me. You tell 'em that, bo.

"There ain't a racket I haven't slept with. Most of them I gave away because I had dough at the time. But I knows them all, kid. Name any one. What's your racket? Plug Hate.

"If a couple of those plug hats from downtown had approached me properly, where do you think they would have landed by now? Instead of just a film concern, I'd given 'em three and thrown in the East and North rivers. I can fix.

"It's only a few months ago I sold the rights to make ice out of the tears in picture theatres. Just when the coin was to pass, they invented frigidaire and I gets the bucks again. I never seen a streak of breaks like lately.

"Well, in 1930 we will see. I am holding two or three tricks under my belt to start early with next year, if that Wall Street crew don't send for me. I don't suppose you know anyone who's never been on Wall Island, do you? You might tell anyone decent you do know about me as a fixer. I can talk a guy into believing his dollar is two if he'll let me hold the dollar. You know my work, bo. Ain't it smooth?

"One of my rackets after New Year's is to guarantee that a car can't break down. I guarantee it for a year or five or a dollar a year. If the mugs go more than five, I'll make it ten. Going to give 'em a pretty certificate and everything's jake with it.

Just a Sap

"If the car breaks down? Ain't you getting sappy? I guarantee it can't break down or I'll pay. So if it breaks down I don't believe it. It's my word against theirs, and if they want to sue for \$5 or \$1 or \$10 I'll get the lawyer for them and split with him. That's fixing some, ain't it?

"I walked down to the Battery the other day and picked up \$15. Saw a nice dressed man and I says, pointing to a fellow on a bench, 'Ain't it a pity? That fellow over there is going to commit suicide because he ain't got \$15. Look at him, poor kid. I can't stop the mad man gave me \$15 and says, 'Give it him, quick.'

On the Run

"So I starts for the guy on the bench on the run, hollering 'Hey, you bum.' Well, he starts to run, of course, but the nice dressed man can't catch either of us.

"When I turn up a side street to catch my wind, I says, 'Freeman, you're the bum. You could have taken that gump for \$25.'

"I ain't squawking, but it's ideas like that going to waste what burns me up.

"I'm a fixer, remember that. Can get or take them coming or going. Tell it to 'em downtown, kid.

"I can wrap this show business up for 10% or what anyone else can get it for. Paying dividends! To who? For what? The whole country's going nuts."

Visit a Girls' College and Get Break; It's the Gals Who Pay-Week-Ends, Too

SAFEST SPOT

A stick-up in a speak in the upper 40's last week was assuaged when proprietor took the word of the victims and distributed \$300 to balance claims of those taken.

No questions asked, and something new in the way of protecting speak habits.

L. I. MERCHANT SHOOT CRAPS IN SPEAKEASY

Silisti Hefferman, furniture dealer, of 42 Sylvan place, Valley Stream, L. I., appeared in West Side Court as complainant against Frank Schwartz, 41, auto dealer, of the Maryland Hotel. Schwartz was charged with striking the furniture dealer during a dice game in an alleged speakeasy at 140 West 50th street.

After Hefferman was able to make his way out of the speakeasy he complained to Patrolman Eli Enright of the West 47th street station of the assault. Enright entered the place and arrested Schwartz.

The bluecoat made a search of the "speak" and found a pint of liquor. He arrested George Carter on the charge of possession. The booze, Carter and Schwartz were marched to the West 47th street station. They were bailed by a professional businessman.

Hefferman had to go to a physician to have his optics treated. In West Side Court, Hefferman told Magistrate Vitale of the beating and stated the Court ought to mete out some form of punishment. Court suspended sentence on Schwartz. Hefferman is said to have lost \$80 in the dice game.

One Look at Bootlegger And Jury Said "Guilty"

St. John, N. B., Dec. 17. The wild dancers and wilder musicians who had neighbors at Knolls Corner calling for police every Saturday night have turned down. Natives were getting an eye and ear load of flaming youth at its hottest.

Carousals ended when Charlie Mack, dance hall owner and convicted bootlegger, was fined \$200 and sentenced to four months in jail. In one of Mack's cabins they found 35 gallons of scotch and bottling paraphernalia. No witnesses were paid (the girls) to testify against Mack. The jury just looked him over and returned a verdict of guilty. He had been convicted for a previous liquor law violation.

Knolls Corner dance hall, on the Maine side of the international tie, was reported offering rip-snorting jungle dances as entertainment, which hooch served to the crowd at four-bits a shot. Neighbors complained they were constantly startled by outside fist fights, yells of "Murder!" and drunken youngsters staggering all over the neighborhood.

HEALTH DRIVE

Dr. Shirley Wynne, Commissioner of Health, launched the theatrical committee for the New York Tuberculosis and Health Ass'n drive at a luncheon given at the Hotel Astor, Dec. 13.

George M. Cohan, absent from the luncheon because of family illness, is chairman of the theatrical division, one of 106 trade units in Greater New York organized to make the town tuberculosis-conscious.

An educational campaign to hammer home to every family the need for early diagnosis and treatment is to be undertaken. Adolph Zukor and Dr. Lee DeForest were present at the luncheon.

Vassar, Wellesley, Smith and other women's colleges have some quaint customs. It's the woman who pays there when the lads drop in for a visit.

On ordinary occasions the girls provide the tickets and entertainment, the boys merely supplying their own incidentals. But on special occasions, Junior and Senior Proms, the girls, besides taking care of the dance expenses, also have to lift the check on all restaurant and hotel charges incurred by the boy friend.

On these gala days about the only expense the boys have to stand is sending their tuxedo to be pressed and buying flowers. In return for all the deadheading, however, the college girls exact a heavy toll from the boys.

One Long Dance Day of the prom, which is formal, the dancing starts informally in the middle of the afternoon, and though the men may feel pretty silly, they have to appear mid-day in tuxedo. They dance straight through, with a couple of intermissions, until unconscious.

Girls not bringing men try to horn in via the "introduce me to so-and-so" route, creating a female "stags" line. At the formal program dances the girls do a thriving booking business exchanging America's youth among themselves.

At the smaller informal dances, where cutting-in is permitted, and five men sometimes have to be divided between 20 girls, the college boys take a terrible beating, while the hard-belled girls make it tough on their less aggressive sisters.

Some of the more enterprising college girls promote, or hire, autos in an effort to get one whole man to themselves. It is also not unknown that when the girls get a weekend off, and are New York bound, they wire the boys at school telling them that the party's on and that if they're back early (the girls) will take the financial slap. Many a lad has spent a weekend at shows, night clubs, etc., in this manner with the girls paying everything unto hotel expenses—the boys quite often stopping at a different abode. Just two days of slipping coin under the table for the lads to pay off. The lads have no compunction about the matter. In fact, they think nothing of it, and the girls are satisfied.

MADISON COREY PAYS \$1,000 AS SQUARER

Bessie Browning, who played in Texas Guinan's "Paddock of 1928," "All Girl Revue" and "Just Claudia," received a Xmas present in the form of a certified check for \$1,000 from Madison Corey, playbroker, residing at the Lambs Club.

Corey was summoned to West Side Court by Miss Browning, who asserted she gave Corey (in 1927, \$2,000 for stock in the Disconcor Corporation. She declared she was to be made secretary of the concern and to be given the leading role in one of Corey's productions. She was also to get 8% on her investment.

I never received the 8% nor the stock part in one of his plays. I did receive this," she said, indicating some shares of stock.

Magistrate Maurice Gottlieb suggested the attorney for Corey he make a settlement.

The Court proposed that Corey give Miss Browning \$500 initial payment and the balance to be paid \$50 monthly.

Corey's attorney asked for a few hours to confabulate. Later in the day Magistrate Gottlieb suggested Corey pay Miss Browning \$1,000 and wipe out the trouble. This was agreed to. Mr. Corey handed over a certified check.

"What a Xmas present," gleefully shouted Miss Browning. She told reporters that she first sought the return of her money in Boston from Corey in 1927.

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

Latest city crash is Henry S. Horne, financier, who has gone bankrupt.

Edgar Wallace is filling the papers with inside stuff on the American police, and Edgar Wallace.

William Pollock, "Daily Mail" theatre writer, has had a paper taken by Robert Loraine.

Hugh Walpole, novelist, has written "The Young Huntress" for production by Daniel Mayer.

A municipal theatres bill is going through Parliament. It allows local authorities to raise money by rates for local communal theatres.

Oscar Slater, recently released from prison and acquitted of a murder charge for which he has served 19 years, says he's to marry a rich Negress.

Mrs. Margaret Chamberlayne, prominent society woman, was wrongfully arrested on a charge of fraud. Case caused a stir and Scotland Yard may click for a Home Office inquiry.

"Man Who Missed It," by Harold Owen, was presented at the Ambassadors this week, exactly 16 years after the first performance of "Mr. Wu," of which Owen was part author, also at the same theatre.

Meeting of the Shakespeare Memorial National Theatre Committee held at the House of Commons. Much talk, little action.

George Lansbury, Labor Minister of Works, is putting through a scheme to Continentalize Hyde Park. Mixed bathing, open air concerts, outdoor cafes, promenades, cabarets and all.

Latest theatres planned for the West End are two on the site of Norfolk House, with the present Duke of Norfolk on the board of controlling committee. Four theatres are now being built near the Piccadilly sector; five planned, and five have been opened since the war.

Lord John Sanger, the circus man, left \$160,000.

Echo of the disastrous tour of "Open Your Eyes" was heard in the courts when Bernard M. Weiner was up for obtaining \$14,000 by alleged false pretenses.

Turned down by the censor, Frank Vosper's "People Like Us" will have 10 days at the Arts. Starting Dec. 10 with Marie Ney and Milton Rosmer billed.

Clayton and Waller have bought G. B. Stern's book, "Debonair." Frank Vosper adapting.

Cedric Hardwicke, leading man in "The Apple Cart," will star in "Shadows of Strife" for the Sunday-nighters.

English girl, Ruth French, is Paylow's chief support this tour.

NEW YORK

Jeanne Laval, opera singer, is suing Royal P. D'Amico, concert singer, for separate maintenance and custody of their 11-year-old son. She claims he is making at least \$18,000 a year. Fox won't lend support to the family. D'Amico says he is supporting his mother and doesn't clear much above expenses.

Following divorce of Constance Bennett from Phil Plant in Paris, locals were gossiping Plant with George Cohan, daughter of George M.

Fred F. Pimch, Inc., announced it has purchased the Hippodrome site, on Sixth avenue, and is erecting an 83-story building where the theatre now stands. Purchase price estimated at \$7,500,000. Numerous reports of Hippodrome sales have been printed, with this apparently the final.

Charge by William Fox that he was induced by false representation to give up a \$50,000 insurance last January and subscribe to a new policy for \$250,000 was made in answer to suit filed against him by Albert D. Samuel, insurance broker, on a note for \$4,728.

Appointment of an equity receiver for the Sonora Products of America, Inc., controlling the Sonora Phonograph Co. and other concerns, was asked in a suit filed by Arrow, Hart and Hegeman Electric Corp. of Hartford in Federal Court, Monday (15).

W. F. Varin, treasurer of Sonora, says the \$3,698 bill on which the suit is based has been paid by his company. He adds that Sonora is in sound financial condition.

Mrs. Anne Youmans, former show girl and wife of Vincent Youmans, once more in court seeking \$500 weekly temporary alimony and counsel fees during tenure of her suit for separation. Youmans have been shooting suits back and forth since 1927. She dropped her last separate maintenance suit on payment of \$1,650 back alimony.

Saying long skirts make a woman more feminine and assist her in getting what she wants from a man, Gertrude Lawrence defended the sweeping styles at a meeting of the New York State Federation of Women's Clubs. She was opposed by Rita Weiman, author, who said short skirts are "honest."

Jay Adler, actor, failed to prove charges he had been attacked without provocation by two employees of the Plymouth hotel. Employees said they interfered when he was choking Eleanor Graham in the hotel lobby. Adler had said Adler hadn't been bothering her, but Magistrate Albert Vitale didn't believe her.

Alexander Carr, who filed a voluntary petition in bankruptcy, is faced with a government move to appropriate his salary from "Mendel." Carr claims a claim of \$10,000 unpaid income tax during 1932.

Manuscript of a song, with a note saying the composer, Al Faro, was unable to succeed, were found on a Jersey ferry. Harbor police futilely searched for a body.

Robert A. Carter was lodged in Tombs on complaint of Fiction House, Inc., which alleged Carter sold the company aviation fiction stolen from magazines.

Arabelle Merrifield, former German opera singer, has appealed to Supreme Court to force her former husband, George E. Merrifield, merchant, to pay \$98,970 back alimony. She claims her husband made her sign a release for \$1,500 when she was facing starvation.

Norma Karpf, chorus girl, has been awarded \$15 weekly alimony pending trial of her separation suit against Sidney Karpf, salesman. Says her husband was too poor to furnish a home.

Following Pathe studio fire, R-K-O announced it is installing a 10,000-gallon sprinkling system in the Melrose ave. studio.

Mickey Seiden, night club hostess, held in \$10,000 bail as a material witness in the killing of Frankie Marlow last summer.

Students of N. Y. U. picked Esther Ralston, of pictures, as best typifying the American blonde co-ed.

Admitting theft of a purse containing \$12, William Peters, song writer, who says he wrote the Democratic campaign song, "All for Al and Al for Al," was held in Fifth avenue court, Brooklyn, on \$500 bail. He said he has been unable to earn a living, and that his wife, Shirley Peters, former actress, has been working in a laundry.

Al Smith said he has received an invitation from William Fox to go to the coast and write and supervise production of a scenario based on his own life. Smith said he's seriously considering it, although he has a great poker face.

LOS ANGELES

Vivienne Sengler, 21, San Francisco musician, filed a \$100,000 breach of promise suit against Maurice Costello, pictures, in Superior court. Sengler charges that Costello promised to marry her a year ago and later welched. He is her third cousin.

The police commission approved a six months' leave of absence for Officers R. J. Nowka and C. E. Ward, crack shots of the police department. They intend to do a sharp-shooting act in vaude.

Peggy Franklin, pictures, was arrested on a drunk driving charge when her car ran into another. She pleaded not guilty and trial was set for Dec. 18. The car she was driving is owned by Mrs. Helen Gibson, ex-wife of Hoot Gibson, pictures.

A campaign has been started to raise \$250,000 for the reconstruction of the Pilgrimage Play theatre, destroyed by fire last October.

Sheppard Camp, pictures, killed

while working on a picture at the FN studios, left an estate of \$10,000 to his widow, who resides in Nashville, Tenn.

Superior Judge Archibald, granted Mrs. Nell Guard, wife of Kit Guard, pictures, a divorce, when she testified the actor left her, saying he wanted a vacation from family life.

Ralph H. Pasley and his wife, Hazel Pasley, fled a \$302,000 damage suit against Principal Theatres, and Principal Pictures, of which Sol Lesser is the head of the company. To the complaint, a prop gorilla employed by the defendants embraced Mrs. Pasley on a downtown street, and since that time she has been mentally unbalanced.

Marjorie Berger, convicted of falsifying tax returns for Dorothy Mackall, was given until Jan. 13 to file her last return. She was sentenced to start a 30-month sentence at Alderson, W. Va., Dec. 16. Sentence will be held up until appeal is decided.

Superior Judge Westover granted Carmen deRue a divorce from her husband, Harold Bjorg, Eagle Rock grocer, after she testified he beat her and otherwise humiliated her before guests.

Mrs. Blossom Link, circus performer, was granted divorce by Superior Judge Purkitt after she testified that her husband, Billy Link, refused to work.

Superior Court Judge Allan of Santa Ana granted Mrs. Adele R. Post a divorce from Guy Bates Post, stage, on the grounds of desertion. Mrs. Post receives \$1,000 a month alimony. They were married in Canada in 1916 and separated in 1926.

Charles Mitchell, pictures, used a prop gun to commit suicide in a Hollywood hotel. He left a note requesting that the gun be returned to the Paramount studio, where he had borrowed it.

Roy Harlow, son of Fred Harlow, cafe man, has lost his third wife. He filed suit for the annulment of his marriage to Mildred Maildine Deesy Weiland, former Hungarian picture actress. Complaint states she failed to disclose she had a husband living at the time of their marriage in 1928.

Superior Court Judge Westover granted Edna Goldstrand, former dancer, divorce from Herman A. Goldstrand after she testified that Goldstrand had humiliated her by being rude to her guests.

CHICAGO

Moe E. Hillson, printing magnate, has been named defendant in a \$250,000 breach of promise suit by Mrs. Mona Roth, former cabaret singer. According to the plaintiff's attorney, Hillson had been supporting Mrs. Roth for 12 years at a rate of \$100 a week, and had promised to divorce his wife, marrying Mrs. Roth. The payments recently stopped, the lawyer said. Hillson denied the charges and claimed that he did not even know Mrs. Roth.

Fire last week destroyed the Rainbo Fronton, former night club spot and the only couple of years the jai alai spot of the town.

Harry Moir, Jr., son of the Morrison Hotel owner, has been granted a divorce from Martha Gracie Moir, former nite club entertainer, on grounds of desertion.

Four more roadhouses were raided last week: Old Kentucky Tavern, Andy's, Amber Light, and Long's place.

BURLESQUE CHANGES

"Frivolities" (Mutual), Stan Stanley, Marjorie Gebhardt, Irma Raystone, out; Edward Soper, Evelyn Johnson, Annabelle Collins, Frivolity Fox (Katie Quigley), in.

"Lafin' Three" (Mutual), Roy Sears, Peaches, Leona Reed, out; Anna Foley, Arthur Gilson, Teresa, in.

"Broadway Scandals" (Mutual), Jean Collette, out.

"Bare Facts" (Mutual), George Miller, out; Ruth Peeler, Jimmy Roemer, in.

Margie Penetti went in as house soub and twister at the Gayety, Brooklyn, this week (Dec. 16). She will be flanked by a house chorus of 12 to work the runway numbers in conjunction with Mutual shows.

Henry Sherer switched from stock at Hialeah, Chicago to 10 stock at National, Detroit, this week.

Snitz Moore has supplanted George Broadhurst as featured comic with stock at Empress, Kansas City.

Charlie Henderson in and Bob Robinson out at the Star and Garter, Chicago.

"Topsy" Rush closed with stock at National Winter Garden, New York, and hopped into "Lid Lifters" (Mutual) this week. Harry Cornell also closed with the Minsky stock.

3 Spokane Stocks

Spokane, Dec. 17.

John Singer and Harry Stone, of New York, have opened the Hippodrome with a girl revue. The company of 31 is in weekly revues, supplemented by a short subject picture program. Ten-piece orchestra.

Stone is m. c., with Singer handling the front of the house. Billie Reams, Lee Jaron, Joe Dempsey, Rose Smith, Billy Nixon, Jack Berth and Dorothy Raymond are the principals.

The Majestic has a girl show, the third house here with short musicals. Fifteen people are with Ted Howland in the show. Wallace A. Brooks is operating the Majestic.

Jean Bedini Out as Mutual Wheel Fixer

Jean Bedini is no longer a show doctor for Mutual. Bedini and the Mutual came to a parting of the ways last week.

Bedini, former Columbia producer, was selected by Mutual at the opening of the season as fixer-up of circuit shows. It is understood there was such a wide variance of opinion between Mutual producers and Bedini that the former paid little heed to what Bedini ordered out and ordered in.

To keep peace in the family Mutual and Bedini decided to call it quits.

LID LIFTERS

(MUTUAL)

A little above the average show this season, but so little it's not very close to the good burlesque class. "Lid Lifters," and most of its predecessors in New York indicate the judges who are to award the announced prizes at the end of the season (if that Herk Idea still holds good) can make their selecting a cinch job. Picking the few unquestionably good ones should be easy.

In the Mutuals reviewed at the Columbia, New York, the coaching present in the not so conspicuous details of the production is the lack of it. That if they haven't the wiggle at the Columbia, what else have they? A full week of nothing for the Columbia.

"Lid Lifters" chorus is sprightly in general and exceptional in a couple of spots. The women are not bad on looks. Al Ferris and George Lewis roll up a few laughs, while Harry Kelly, did much, to actually the star of the troupe. Ferris and Midgie Gibbons are the names in big type.

Tamed down to almost straight vaudeville classification, Miss Gibbons possesses that, which could make her a torrid burlesque elsewhere, and probably does. Except for the occasional rough stuff by the two comics, show seemed to have the lid on. Dutch and Hebe dialects of Ferris and Lewis are near enough to clash at times, and only the opposing make-up overcomes the conflict.

Gay Johnstone, No. 2 stripper, and Fay Murray do as best they can in the Mutual stock. Miss Gibbons. Neither had them excited here. Patsy Murray and Helen Sparks, two girls in the line, stepped out for an acrobatic specialty in "one." Miss Patsy did much, to actually again dropped from line to again go acrobatic in a harem scene closing the first part. Miss Murray's solo number, a departure for a burlesque show.

More straightening, besides Kelly's, comes from Will Kraemer, doubling song, and Joe Kilich, the Juve. Kilich just took some kidding over the proximity of Kilich to the show business' legendary hoover's monkey. He's a nice looking youth and does it well. His specialty can be overlooked, said it's forgotten shortly after completion.

What "Lid Lifters" lacks most is a presentable set of scenery. With all of its superior resources, it is inferior to many lesser shows in trappings. One flat piece, in center stage, had a two-foot horizontal rip. Any attempt to patch it, if made, didn't help.

Stock at Ft. Wayne

Fort Wayne, Dec. 17.

Stock burlesque supplanted Mutual shows at the Majestic this week.

Stock line-up includes Lew Lederer, George Teeters, Ray Beverly, Russell La Vallee, Jack Sexton, Ethel Bernard, Mollie Manners and Edna Cable.

Burlesque Vice Dramatic

Stock burlesque supplanted dramatic stock at the Fulton, Brooklyn, N. Y., next week.

MUTUAL ORDERS \$100 BUDGET CUT FOR SHOWS

With business generally reported off, the Mutual Circuit, in an effort to offset the slump, has given the O. K. to a bit of economy. 23. All shows will reduce their weekly budget \$100 without lopping off any of the principals.

House managers have been instructed to reduce the weekly guarantee figure just \$100 when the weekly settlement is made with the traveling Mutual company.

Mutual show managers have been given instructions to put more pep into their performances and pay stricter attention to the companies. Some of the shows are doing better than others, yet the late returns indicate that some drastic action be taken by the home office to make things better for the producing managers who have been yelling murder of late as to b. o. returns.

City Stock Shakeup

The City burlesque stock, N. Y., is set for an almost complete sweep of the principals who opened there, Nov. 30. Next Saturday Dan Dely, stage director; Lander Bros. Irene Leary, Constance and Cappel, Temple Trio and Ina Haywood go out with replacements comprising Sherman and Nelson, Paul Ryan, Eddie Lora, with Billy Sharp as the new number producer.

There will be no change in the runway leaders or personnel. A difference in the style of burlesque shows is also expected to make a diff in the b. o. returns.

A notice on the bulletin board at the City theatre was posted Monday night for the new burlesque stock. It will continue indef on a week-to-week basis by the producers, Mansbach & Froelich.

Girls Will Be Soubes

Chicago, Dec. 17.

Burlesque girls continue the run on matrimonial unsbacking. Virginia Sheridan, soubrette at the Academy (stock), was granted a divorce from John P. Sheridan, (non-pro) in Superior Court.

Irving Eisenman was her attorney. They were married in January, 1929, and Sheridan deserted two years later.

No Sugar for "Babes"

Chorus girls with the Al Singer burlesque show, "Sugar Babies," which closed in Toledo, where it played its last Mutual date at the Empire, were around New York last week declaring they had not been paid salaries.

The Mutual offices were reported as calling a conference with Singer to straighten up the salary.

Myrtle Stock Folds

Stock burlesque folded at the Myrtle, Brooklyn, last week. House managers former vaudeville policy. The stock flop is the third unsuccessful try at burlesque for this house.

"DON'T-QUIT" ENVOY

Emmett Callahan, assistant to I. H. Herk, head of Mutual, left last week for a three weeks inspection tour of Mutual houses and attractions in the west.

Part of Callahan's touring mission is to bolster up morale of several houses ready to drop Mutual shows.

OMAHA STOCK ENDS

Omaha, Dec. 17.

Stock burlesque folded at the Moon this week after three weeks of bad business.

House—formerly played—Mutual shows, but ditched later for stock with Clammage & Rothstein operating. May go musical stock as succeeding policy.

AMERICAN ON GRIND

Stock at the American Music Hall, New York, has adopted grind policy this week (Dec. 16).

House had been operating with two-a-day during week and grind for Sundays.

Clothes and Clothes

By Mollie Gray

Talker Animal Film
 "Hunting Tigers in India" is a thrilling picture, even if most of it has been on New York screens previously. Box office received more than one compliment on the score, but denied it. The whole tiger hunt, the spotted deer, the wild hogs, all old. And the billing is misleading also. "The first talking picture record of—" when the voice is simply added to the old pictures. New sections were the "rogue" elephant kill, one horned rhino and the black buck, as well as many religious ceremonies.

Moral of "Shrew"
 It took Hollywood to settle the question of who wrote Shakespeare's stuff. It wasn't Bacon—it was Mack Sennett. Whoever it was certainly had an eye to the pictures. "Taming of the Shrew" was the heaven that has been responsible for many a successful picture. And did Shakespeare know his women? Picturing wild Kate's change from a hawk to a dove, but with her tongue in her cheek the while. Mary Pickford is more beautiful in these medieval costumes than in modern clothes.

Her wedding gown was weighted with pearls and her sheer white gown trimmed with exquisite lace was lovely. And if she really wore that velvet chinchilla-collared cape when she fell in the mud, but, of course, she didn't. It would cause too much suffering among women spectators. Picture carries a moral, too, for the men, forsooth, odds bodkins and to wit: Never think you've really convinced a woman of anything, especially when she agrees with you.

"Mountain Melodies" contains some of the most gorgeous scenery ever screened, a delight to the eye and not hard on the ear either, in particular that mothers' favorite, "Juanita."

"Today and Yesterday" in sport, clothes, transportation and people is educational and interesting, especially the difference so apparent between the flicker of then and the film of now.

Constance Bennett's Gowns
 A stranger naturally thought the Roxie lobby was decorated with extremely lifelike statues, until the organ strains of the national anthem were heard and realized they were the ushers standing at attention.

Calganyok (Gypsies) looks like a practice line on a typewriter, but the Roxie program was responsible, and the name covers a bright and colorful presentation.

Nocturne simply a suttering about of the ballet corps in chiffons of various colors against a heavenly blue star-studded softly full curtain, but very graceful. "Dancing Feet" gradually became the trapeze as the curtain raised and the plot form lowered, costumes red trimmed pants and blouse affairs. "Marching Home to You" a stirring setting with its stageful of troupes in the dimness and the lone figure on a treadmill upstage.

"This Thing Called Love" which instead of turning the marriage problem inside out, as it starts out to do, just goes around in a circle with highly entertaining results. Constance Bennett is charmingly gowned at all times. A light crepe skirt, whose short jacket used string bows instead of buttons, had a luxurious collar and sleeve trim of fox skirt with but one pleated flare to the side front. White velvet dark furred wrap was hip length and worn over a white satin gown with a very interesting skirt whose two bounces started an inch wide at the waist and became most of the skirt at the sides, crossing each other back and front.

Several of her gowns used the same idea with the starting point at different places, another time at the side of the skirt and again the side at the waist line and held with a jeweled buckle.

Ruth Taylor was a helpful frigid in white chiffon with a large decoration on skirt and shoulder of self flowers. ZaSu Pitts, always a treat, is no longer a slaver but a metallic brocade but nevertheless bitterly deceived victim. The Petrov Dancers in an unusual novel creation, Carmelita Geraghty made a good camp, always dressed in black to her and the gown's advantage.

No evening bag was made to hang unseen these days or nights rather. They are solidly rhinestoned or beaded with jeweled chains. Others

are more retiring by using just lines of pearls on light colored silks to make the slightly pouched style. And cut steel beads haven't retired from the evening field entirely either, some very smart effects being shown.

Times square shops.—I. Miller featuring ensembles consisting of slippers, hose and purse in a chest of three drawers all ready for gifts. The leathers are colored suede or black patent, the hose the proper shade to harmonize.

Hotel Astor Hat Shop is ready for winter with the new straws and some of the past favorites such as ballbuntal and baku. Panamalak is not a patent medicine, it's Panama straw stretched very thin and then lacquered.

The Beverly dress shop shows a lovely white crepe frock whose skirt length and fullness is achieved through large circular flares whose joining the bodice makes an attractive seaming. Only trimming is a narrow belt of rhinestones and emeralds which ties in front with a bow of the crepe and the U neck-line edged with the same.

Knox has a handy underarm bag about nine inches long that dangles a silk tassel, which is not just a nuisance in this case, since the tassel is also a perfectly practical umbrella.

Unclothed and Unclothed
 The Academy verdict on N. Y. G's Midnight Revels was averse. These girls who have little to offer but nerve to wear the costumes (though they did wear silk blouses for the audience invasion, which was a triumph on somebody's part) meant that they, where they like their burlesque where they can enjoy it. There may be something in the world as useless as this act to a clothes column, but it's hard to imagine what it is.

The girl with Gordon and Walker, who were full of spirits, looked well in a frock of brown, velvet bodice, whose points overlapped the tre-tone net of the skirt, which hung in straight panels. Hat mached the velvet and some bead trim in the same brown livened up the bodice.

Ida Shipley with the Brown Derby Band wears but one costume, yet makes it serve twice by simply attaching the skirt and collar which were of orchid tissue edged with silver bands, rather pretty.

Girl with Jans and Whalen wore a pretty yellow satin sleeveless frock with pleated skirt and twisted sash of yellow and brown.

The always enjoyable Ted Lewis and his musical clowns at the Riverside (could call them Yellow Kids from the costumes) hasn't changed his staging. The delightful Eleanor Brooks was the picture of grace in a white silk frock whose pleated skirt was long and very full, both hems finished with crystal and bodice also trimmed so. A previous costume was just as white, but not just as voluminous.

Madge Kennedy has little opportunity to display her gifts in this "The Red Hat," which had nothing to do with a Cardinal. The hat was about the brightest thing in it. Miss Kennedy's frock was a small dark figured silk with a light background made with the circular ruffle treatment, coming to a point in the back. Other side of the skirt was a circular flare, sleeves long and tight. Maxine Flood in black chiffon, sleeveless and short gloves, made it hard to believe she was a home wrecker, fooled through Miss Kennedy's prompt action.

Miss Barry of Barry and Whitledge, "Just for a While," wore a frock of delicate lace in beige and skirt with one ruffle that circled it while another went but part way round, collar points that reached the waistline back and front and a string belt tied in back at the natural waistline.

Harry Carroll's Revuette depends more on the black-out than the girl's who were shabbily treated as to costume even for vaudeville. Opening in their only pretty frocks, which were of crepe, each using two colors, the usual blue with pink and pink with white, pleated flares in the skirts, and bertha collars. Others for specialties were those two-bit velvets. The prima donna fared or rather frocked better from the very beginning when she looked sweet in a white silk nicely cut dress trimmed only with orange color crepe making edge and bow to the front neckline and becoming a circular capelet in back, again in

pale blue crepe. A white silk frock with bishop sleeves and an occasional painted flower was quite charming. Miss Lewis also wore a dainty pink taffeta and tulle with a touch of silk embroidery down the right side.

Oliver Borden's Disguise
 "Dance Hall" at the Globe is probably completely de-authored. Judging from Delmar by "quite Girl," which sets the biggest billing, this is only the shell of the story, and it's Arthur Lake's picture. Oliver Borden, disguised in a most unbecoming blond wig, perhaps hoping nobody would recognize her, is the dance hostess who assists Arthur while collecting his cups as a dancer. Even Miss Borden's famous figure is lost under the very short ruffled skirts. The one frock worth mentioning was of dark jersey with bloused bodice in bold stripes, tiny buttons and loops closing the tight collar in front.

Agnes Ayres Smartly Dressed
 Agnes Ayres and Arman Kaliz amuse themselves and some others at the 88th Street in their skit, "A Night in Cairo," with musical or rather singing touches. Miss Ayres looks better off the screen than on, her blond hair really lovely. Gown was of silk fringed skirt, dipping in back over chiffon brocade the same color and cut very scant in the sides of bodice. Wrap a smart affair of gray velvet brocade with white fox standing collar and cuffs.

Rudy's Distant Girl Friend
 "The Vagabond Lover," Rudy Vallee's only picture, might have been made with a still camera. Sally Blaine won't be the envy of all flapperhood as might have been expected. No matter where she stood, she was still miles away from Rudy. Miss Blaine wore a very becoming frock of dark silk with one reverse, using three shades of silk, all with scalloped edges, and the same for a triple collar which reached the waist in back with a point.

Girl Band Vogue

There seems to be a new epidemic of these lady-orchestras, booked in the houses all over town. The latest one is Alex Hyde's Modern Maidens, currently at the State, and a very nice act it is. It handles jazz with spirit and total accuracy and tears into a rip-roaring finish with Tschakowsky's 1812. It has also excelled in solo work in Frances Mae Maddux who croons ballads in a grand effortless voice.

Costumes are attractive, arty-looking things with faded blue flannel trousers, blouses of corn color satin and girdles and berets in brilliant blue. Gives the act an awfully smart flavor.

Zelda Santley's flair for impersonations achieves accurate likenesses of Ted Lewis, Chevalier and other well known entertainers, her Helen Morgan imitation being the only unsuccessful one. She wears an unusual frock of black lace over petaloid chiffon with such good style that it manages miraculously to look smart and tasteful.

Costumes for the girls with Frank Dobson are unchanged and Mrs. Joe Laurie appears in the difficult task of doing nothing charmingly wearing a two-piece sports suit of powder blue.

Elvira Weaver is wearing her other dress at the Riverside this week—a natty little number in red calico with white cotton trim. Her comedy and that of her Home Folks is a smash.

The Harrington Sisters appear in a cunning variety of frock and still a sophisticated material. Herb Williams' beauty chorus of one wears typical Herb Williams costumes and Venita Gould effects, a charreuse taffeta for clever impersonations.

The New York theatre diverted its patrons on Tuesday with "Dark Skies," starring Shirley Mason. The film reeled off a trite plot involving a village maiden, a stern uncle, and a city slicker who turned out to be a hero, despite his bootlegging, Spanish accent and habit of accompanying himself in the guitar.

Halfway through, the film offered more entertainment than had been expected by a slip in its mechanical apparatus. Audiences can be expected to take very seriously a love scene in which the man's voice is heard when the girl is speaking, and vice versa.

Once there was a blonde picture star who made a whole picture with none of her close-ups backlighted to make halos of her hair.

Studio Designers Discuss Long Skirts

Travis Banton (Paramount): Long skirts are right when they are logical; wrong when they run agog without regard for occasion, individual figure, or costume's lines. Informal and sports clothes reach the correct length when the knee is well covered. Formal day clothes may be longer, even ankle length. If the hem is even all the way round. The long, flowing ends almost sweeping the ground seen on the streets in Hollywood are bad style by their ignorant exaggeration. Evening clothes may be as long as you please, but trains are out of place in night clubs.

If skirts are made longer too quickly, without a proper gradual decrease in width, they are universally adopted, smart women may return to shorter skirts as a refuge. In order to wear long skirts without awkwardness, women must accustom themselves to the new length slowly, till they've mastered the art of being casual about it. Longer skirts are an expression of

Film Mamas' Jubiles

Production of "The Marriage Playground" (bringing with it the chance to cast all their little darlings in fat parts) must have delighted the film-mothers of Hollywood. The picture has been taken from Edith Wharton's "The Child," which concerned itself with the parental-divorce troubles of a group of the darndest, most irrepressible and amusing kids that ever crept into print. The children have been well chosen for the picture and, since precociousness was written in their parts, are not a bit annoying. They handle their little bit seasoned troupers, especially a little impertinent named Little Mitzel, and Anita Louise, who plays the scheming and beautiful Blanco. Mary Brian has many good performances to her credit, but her part is again lost among the finest things she has done.

Lilyan Tashman is stunning, despite a decidedly unbecoming hair arrangement, as the ever-being-divorced Mrs. Wheeler. Her clothes are slightly over-done, as they should be.

Synthetic Erin

"Lucky in Love" has a synthetic and highly improbable plot which provides an excuse for Morton Downey to sing Irish ballads as he climbs the ladder of success from horse groom to bridegroom. It's flavored with heavy Irish accents and the breath of auld Ireland, sure and it is.

Betty Lawford tries to be convincing as the lady Mary, but her part is again lost among the finest things she has done.

Also on the Colony program is a short called "Hoty Toty," which is hilariously funny in spots, particularly the episode dealing with the "world's best tap-dancer," Beanie Barret.

Many of the sins of talking pictures should be forgiven since one of them, "General Crack," has given back to John Barrymore his voice. It's such a nice voice—and he does read lines with fire, with sardonic humor and with deep and moving sincerity. It's almost as grand as that Barrymore profile.

Marian Nixon is beautiful and sweet as Maria Luisa, but does little more than recite her lines. Armida handles a gypsy part excellently.

Hollywood Styles

By Cecelia Ager

Hollywood Dec. 14.

Exceptions That Prove the Rule

Once a knockout blonde was seen riding through Hollywood on a street car.

Once in a theatre sequence in a picture some members of the audience were not in evening clothes.

Once a picture actress playing a dancer, Even Miss Borden's famous figure is lost under the very short ruffled skirts.

Once a nouveau riche was portrayed on the screen by an actress wearing neither bracelets nor sables.

Once there was a blonde picture star who made a whole picture with none of her close-ups backlighted to make halos of her hair.

Studio Designers Discuss Long Skirts

Travis Banton (Paramount): Long skirts are right when they are logical; wrong when they run agog without regard for occasion, individual figure, or costume's lines.

Informal and sports clothes reach the correct length when the knee is well covered. Formal day clothes may be longer, even ankle length. If the hem is even all the way round. The long, flowing ends almost sweeping the ground seen on the streets in Hollywood are bad style by their ignorant exaggeration.

Evening clothes may be as long as you please, but trains are out of place in night clubs.

If skirts are made longer too quickly, without a proper gradual decrease in width, they are universally adopted, smart women may return to shorter skirts as a refuge. In order to wear long skirts without awkwardness, women must accustom themselves to the new length slowly, till they've mastered the art of being casual about it. Longer skirts are an expression of

Edward Stevenson (First National): The tendency toward long skirts has already been overdone in Hollywood. Women have lengthened their skirts before they have learned how to wear them easily.

Stumbling and tripping over skirts impede their movement at present, but when moderation triumphs, there is a grace and beauty to the longer silhouette that should make it a comparatively permanent mode.

Gwen Wakening (Pathe): The longer skirts make women look a little taller, more dignified, more graceful and more feminine.

Walter Plunkett (RKO): Short skirts were unkind to feminine beauty. They cut height and tended to make women look dumpy. They revealed legs that should never have been revealed. Since then, but for a dozen women in Hollywood who are beautiful, the new long skirts make women interesting by their subtlety. Longer skirts are flattering to every woman's figure. They add height and grace, and wearing them women acquire a new-found poise which is a decided asset to femininity.

Sophie Wackner (Fox): Long skirts are smart and appropriate for formal afternoon wear and for the evening. Long day clothes are in bad taste and ridiculous longer than four or five inches below the knees. Hollywood does not like to discard the old for the proper place and time for long skirts, but smart women in Paris and New York will not wear long skirts on the street. It is rather difficult to accustom women to the new long line from waist to hem. By breaking this line skillfully long skirts will be accepted more readily.

At The Studios
 Joan Crawford, in Montana, is a smart young miss who proves it by wearing a tailored green cloth dress with a short leopard jacket. Leopard is not only a becoming fur to Joan, but also is symbolic of the personality M-G-M is developing for her. She is the exponent of little white frocks; a foliaceous green dress tinged with ecru. That's why this costume is so good. It describes her type and still plausible as correct style. Its slim one-piece dress, flaring out low at the hem, is tied with a knot of leopard skin at the neck. The straight box coat, lined with the material, makes the dress.

Lila Lee is over at RKO at the moment playing the title role in "Second Wife." Walter Plunkett designed a yellow chiffon costume for her, a neat example of what can be done with spirals. Beginning clock-wise at the round neckline, these spiral sections swirl until at the waistline they are running counter-clockwise. They end in flaring points at the skirt bottom. Somehow or other, two of the sections at the top develop into capes over one shoulder. Long sleeves repeat the spiral motif. There is a yellow horseshoe hat with a back-turned brim of yellow tulle, and as a lesson in thoroughness, Miss Lee wears three canary martens.

Ruth Chatterton, in "Sarah ar Son," looks like the mysterious woman in a black velvet evening ensemble. The dress, without a moment of any kind of feminine waist indicated by crushing it, vet softly, and a skirt that and supple to the knee after the skirt gains w/serted panels till it flar huge fanlike at the bottom. Wrap of velvet is

(Continued on pa

VARIETY

Trade Mark Registered
Published Weekly by VARIETY, Inc.
Sine Sine Sine, President
154 West 46th Street New York City

SUBSCRIPTION: \$10 Foreign, \$11
Annual, \$100 Foreign, \$111
Single Copies, \$25 Cents

VOL. XCVII No. 10

Merry Christmas!

15 YEARS AGO

(From Variety and Clipper)

Mary Pickford signed with Famous Players at \$2,000 a week for 52 weeks pay or play, declining a rival tender of double that amount, an unheard of figure in that era.

Alco Films, energetic newcomer in the distributing field, went into a brief receivership due to internal differences. Al Lichtman and William Sievers, from St. Louis, sold their interests to Walter Hoff Seely and the concern was reorganized and continued on a larger scale. Harry Reichenbach left Jesse Lasky and went with Alco as press agent.

Even so far back the stock managers had a grievance against the play brokers who so overcharged in royalty that no stock manager, so they said, could make the game pay. Cited one piece that had been a flop on Broadway which was held at \$450 a week. Brokers, said managers, had refused to concede anything in rates during the tough war time period.

Arthur Hammerstein took over the Lexington Avenue opera house from his father, putting in vaudeville.

Blanche Sweet, who jumped to stardom under Griffith, signed for term contract to do Lasky-Belasco pictures, starting with "The Woman," Broadway dramatic hit of previous season.

George M. Cohan finished a play temporarily called "Marching Forward" for William Collier. In cast were to be also Louise Dresser, Martin Brown and Rosy Dolly.

Pittsburgh mills started operations and wartime depression in business seemed to be nearly over.

50 YEARS AGO

(From Variety and Clipper)

Flo Irwin, sister and stage partner of May Irwin, was married to John Morris, change artist, in "the Little Church Around the Corner," New York, by the Rev. Dr. Houghton. In the wedding party were Mr. and Mrs. Tony Pastor and other stage celebrities.

Reviewing the final game of the college football season, in which Yale and Princeton tied, Clipper marvels at the huge crowd of 8,000 which witnessed the contest and presents arguments in favor of a change of rules calling for 11 instead of 15 men to a side. The smaller team would make the game more scientific in attack, as against the bigger team's premium on mere weight and muscle. Big team, argues editor, made it almost impossible for a runner to do anything but push through by superior heft.

Clipper sporting department is conducting a series of articles on the season just passed at this time dealing with batteries. Point is made that it is good strategy for a team captain to change moundmen whenever the opponent batsmen show confidence, and change should be made whether the pitcher is being punished at the time or not.

Stage bands seem to have been in vogue at the time. Pat Gilmore was giving concerts at the Grand Opera House, New York, in conjunction with the show, Gilmore being leading military band master of the metropolis, head of the Seventh Regiment band, N.G.N.Y. (He afterward played a unique engagement at Proctor's 36th Street, giving a program in the morning only, the house ran continuous show 30 a.m. to 11 p.m.)

Innovation is described in ad Geyer, contortionists, com did a pedestal clog le doubled into a bridge

Inside Stuff—Vaude

Doc Powers, veteran ventriloquist, for the first time in all his traveling days, found a new use for his dummies. With summer dates over and a long winter ahead, Powers went in for special exploitation work in pictures. One of his first hook ups was doing a sidewalk and lobby ballyhoo for the presentation of "The Great Gabbo," a story of a ventriloquist.

Small time acts, eager to make talking film shorts, are swelling New York booking offices. Smaller turns are not waiting to be called and take all sorts of measures to submit themselves.

An agent, booking with Paramount, reports that as many as 75 small turns clutter up his office a day.

Publix, in its decision to reduce the number of turns in its presentation units to three acts, at the same salary appropriation as at present, if not more, paid for five, will go into the standard classification of variety turns. With three acts the quality will be greatly improved.

Accordingly from the account Publix will then start to bill each act, something it has not done up to now with its presentation turns.

Boys are now betting on the longevity of the ever changing railings and partitions in Keith's booking office. Current odds are quoted at six to five against last week's new railing remaining in place more than four weeks.

Meanwhile, the carpenters are outgassing the agents. Several agents are reported to have already entered bids for the Keith carpentry franchise.

Proctor's 36th Street, New York, has the enviable distinction of being considered by R-K-O-ites and others as the ideal neighborhood house around Greater New York. Besides doing unusually good business, it is considered one of the best theatres in the east in which to judge an act because of the audience, drawing from nearby Park avenue as well as Third and farther east. Herman Whitman is managing both the 36th Street and 58th Street.

With a lot of actors these days turning to side lines, one performer, identified with "wop" comedy sketches for years, is finding lucrative pickings in passing off a raffle racket among other actors. While working on and off all the time and in good physical shape, this performer has been traveling around the country in his own car, interviewing and beseeching "old friends" to help him out. His story is of a blind wife for whom he is raffling a wrist watch or some other commodity in order to ensure care and attention for her. Soft actors, feeling sorry, fall readily for the sob stuff, as far as they can afford.

Independent Coast vaude agent who recently took a date away from the Keith office by offering to save the manager \$20 on a five act bill, is all hopped up over saving sales talks. He is now spending jack for telegrams telling small time operators how to save money.

Telegram reads: "This office has taken over Oxnard (Cal.), formerly booked by Keith. The manager called at this office as we have invited you to do. We convinced him we had the same acts as he played at a great saving. Will you kindly call. You will not be obligated or high pressured."

Whether Harry Jolson was responsible for Al or vice versa, is one of those things in show business. In his first article for the "Saturday Evening Post," of Dec. 7, Harry stresses Al as the younger of the brothers and refers to himself as the one who started the nickel singing. Al is "the kid" in Harry's story.

Not the least unusual angle to the Harry Jolson story is the fact, indeed reported, of the "Post" turning down Al Jolson's biography written for it specially by Mark Hellinger and accepting the less-well-known brother's yarn.

It is said Mrs. Harry Jolson ghost-authored for her husband. In any event it's a very well written article, interestingly detailing the successive changes that changed Hesselmann to Yoelson to Jolson, and brought the family from a Polish province to Washington, D. C.

The story is in two installments with no date set by the "Post" for the second.

Something entirely new in vaude is paying off acts short in one New York Keith house to later pay the full and balance of the salary in another local theatre. That has been reported with a number of acts.

An act playing a Keith split is asked to accept one half of the amount due for the split and told it will receive the difference at the next stand. With a \$1,000 turn expiring to receive \$500 on the split, it will be given around \$250 and the balance paid later, but whether the difference is charged to the house owing it or the one paying the act isn't known.

At first thought, the act believes there is a cash shortage at the house stalling the payment, while another might be that the circuit is financially pressed. After thinking it over and probably talking to its agent, the act can't understand it, though appreciating his first thoughts were wrong. It's just funny to the act as it is something never before occurring on the Keith time.

The explanation is likely traceable to the Keith booking department. A surmise is that whoever books these salary postponing Keith houses in New York is ordering the house manager to defer salary payments to prevent that particular house from going in the red for the week or other. While the booker may be attempting to fool is another puzzle. Or why a house if in the red shouldn't show it immediately is once again an all new vaude angle.

It was reported a few weeks ago that a big Keith vaude house in New York carried over its weekly sundry bills, not a large amount, to the next week, just to give the theatre a chance to show black for that current term.

Or if there is an unstated reason, at least the acts might be informed to stop them from talking it nothing else. It's not polite to ask anyone to waive payment of moneys due without a reason. And if the purpose is to keep a house out of the red, though the difference may be quite minute between black and red for that period, it's an all new way of financing and operating in the show business, with one thing certain, which forces the booking department surmise, that no theatre operator or management ever tries to deceive in that manner.

Due to a non-co-operative condition that exists at the present time, the artists' bureau of the National Broadcasting Company and vaude booking exchange (Keith's) of R-K-O are practically of no aid to one another. Opposing ideas as to the stage value of radio acts and other conflicting viewpoints are standing in the way of the vaude and radio material agencies, both of the Radio family, exercising their close affiliation.

Reported lack of a set policy for the NBC's agenting of acts with Keith's is said on the inside to bar most of the former's chances of placing other people in the vaude theatres. Another reported objection by Keith's is over the allegedly excessive vaude salaries asked for by the NBC in behalf of its contract artists.

The NBC when acting as agent in booking an act with Keith's charges

Inside Stuff—Legit

Chas. Dillingham is said to have threatened to call off the R-K-O deal on the Globe, New York, as a grind unless present employees in the house retain their jobs. These are doormen, ticket takers and other house attendants, some of whom have worked for Dillingham for 20 or more years.

"Grand Hotel," the comedy success in Berlin which has been bought for America by Al Woods, is not by Paul Frank alone as the program over there states.

Hungarian author, Ladislav Fodor, who wrote the successful "Poor As a Churchmouse," has acknowledged that he polished up the dialogue.

"The Criminal Code," by Martin Flavin, now current at the National is said to be a free dramatization of experiences of Paul Kelly, who was involved on the West Coast in the Ray Raymond murder. Kelly is reported about to attempt an acting comeback in "The 9:15 Reveal" which is slated for Broadway this season by Mrs. Ruth Selwyn.

When Wallace Munro was ahead of "The Red Robe" (since closed) he telegraphed ahead to the Baltimore hotel, Kansas City for a reservation and signed the name of the Red Robe Co. The clerk through it was a ready-to-wear concern and allotted Munro a nice large sample room.

Lew Cantor, who presented "Mendel, Inc." at the Harris recently, has withdrawn completely from the managerial end of that attraction, having sold his interest to others concerned. Cantor retained but a minority share, selling most of his stock after the show first tried out.

Those principally owning "Mendel" are Herman Becker, brother of Ruth Royce; Eddie Rugoff, who operates theatres in Long Beach and Brighton Beach, and Joe Smith and Charlie Dale, who are featured with show.

One of the reasons said to contribute to the unusual lateness of stage musicals in arriving on Broadway this season is the need for books of greater originality and strength than has been the rule in musicals. As all producers now figure to get off the nut by selling the picture rights, the libretto is suddenly more important than ever before. In former times musical comedies rated the score, the cast, the dance numbers and the book in about the order named.

Film talkers consider the plot first and the other factors afterwards as trimmings or secondary strength.

Well known femme picture star, formerly a stock actress, was brought up from Hollywood for a special starring engagement in a Pacific Coast production and went on without knowing half her lines. She went up so many times and so noticeably during one performance, a player opposite her threw her the line she was obviously struggling to recall.

As soon as they were off stage the star went up to him in a rage and smacked him across the jaw with her open hand. "How dare you do a thing like that," she yelled. "Don't you think I know this part. Keep your lines to yourself hereafter."

A Coast actress, opening a stock company, offered stock in the enterprise to the public. Rather slow about taking up the issue but one man, local sportsman, promised to come in for \$6,000 the day the production opened. The night of the premiere was rosy, for the actress was sure of the six grand. The sportsman did not attend the premiere but remained at home with his best pal. The best pal and the sportsman got into an argument, with the latter leaving the room and returning with a gun. No one knows what happened but later the pal was found fatally wounded. He was taken to a hospital, where he died. The sportsman is now in jail charged with murder and the stock company, minus his six thou, is having a tough time holding on.

The benefit performance given at the Imperial, New York, Saturday at midnight, in aid of the families of the show girls burned to death in the Pathe-Manhattan picture studio, netted \$7,082. Two of the girls were in "Sons o' Guns" at the Imperial, one was in "The Little Show" and the other was in "Sketch Book."

The gross at the box office was slightly over \$4,000, the balance being donations. George M. Cohan and Sam H. Harris, in addition to appearing in the show, each gave \$250. Harry Rosenthal bought a box for \$500 as did Dwight D. Wiman. A collection among players was first proposed but Lep Solomon, treasurer of the Music Box, suggested the benefit performance which was quickly arranged.

The art theatres around New York are trying to get away from being identified with foreign classics as their staple production material.

Calls are being sent out and a search is being made for scripts by American playwrights. The only trouble is that it is now and always has been hard for the art theatres to get playwrights to submit scripts to them. Native authors much prefer professional producers who at least assure them of an attempt at a long run.

The fact that the Lenox Hill Players were able to procure and produce three American plays last season has incited the other art theatres to make more strenuous attempts to get native scripts.

The production of Gorky's "Lower Depths" which will be the first production this season of the Leo Bulgakov theatre group will be the last foreign play that the organization will attempt this season. All others will be American if they can get them.

Cancellation of permits to stage prison theatrical entertainments under the auspices of the Mutual Welfare League and open to the public may be one of the afterthoughts of the riot at Auburn last week. For several years, officials of the State Department of Correction have been waging a campaign to curtail the theatrical and other publicity-attracting activities of the Mutual Welfare League, but they dared not take definite action for fear of arousing the opposition of prison reform and uplift associations. It is understood the authorities now feel the riots at Auburn and Dannemora have caused the pendulum of public opinion to swing to the other end, so that a less liberal prison regime may be put in force in spite of the cries which may arise from the reform element.

While proponents of the Welfare League plan insist that shows are conducive to a better morale among the convicts, most of the prison officials believe they are a source of constant danger. It is claimed that weapons can be smuggled into the prisoners by friends at these affairs.

15% for services to the act, or three times the commission the regular Keith (vaude) agents are permitted to receive.

NBC is not represented regularly on the Keith booking floor but periodically delivers a list of its available attractions to the booker.

A suggestion is sure up, it is said, whereby the NBC's acts when available for vaude will be distributed among the Keith vaude agents and represented on the booking floor in the customary manner. This would add, however, 5% more for the agent, 5% for the booking office and with the 15% NBC charged, act's total commission under that arrangement would reach 25%.

Macloons Sue for Injunction Against Equity's "Unfair" Ban

Hollywood, Dec. 17. Alleging that Frank Gillmore, president, and Paul Dulliz, executive secretary and treasurer of the Actors Equity Association, showed malice with the purposes and intent of injuring the business of Louis O. Macloon and Lillian Albersohn Macloon as producers and that they deliberately, "fraudulently and deceitfully combined and confederated" for the purpose of destroying the latter's business in the production of plays, suit for \$100,000 was filed against Equity and its two executive officers in the United States District Court.

The action also asks for a temporary injunction against these defendants pending trial to restrain them from threatening to close up, shut down or stop any play or production which the Macloons undertake to produce. The order also requests that Equity be restrained from placing either of the Macloons on the "unfair" list. The application for the temporary injunction is to be argued December 23.

The complaint, which was filed by Duke Stone, former attorney for Equity, who is the latest of the Macloon corps of counsel, sets forth that Equity prohibits its members from making contracts with any manager who is not approved by the organization, and on many occasions since July, 1927, Equity has publicly charged the Macloons with being unfair and on the "unfair" list and prohibiting actors and actresses belonging to their association from dealing with the Macloons.

Macloons deny the allegations they are "unfair." They state that approximately 95% of the actors and actresses that may be available for employment belong to Equity and as a result Macloons are unable to get competent actors and actresses for "The New Moon" which requires 68 players and which the Macloons want to produce for 12 weeks at the Majestic beginning Jan. 12.

Gillmore's Threat
Complaint alleges Gillmore, speaking for the governing board of Equity, recently stated that if the Macloons attempted to open a show or play he would stop it and would use his affiliation with the American Federation of Labor to cause musicians and stage hands that might be employed in said show to strike, even though the men are not required to be members of Equity.

Complainant alleges that as a further object of conspiracy, Equity and the other two defendants caused to be posted in the Hollywood office of Equity special notice to its members that the Macloons considered "unfair" by the Equity and that no member will be permitted to contract or rehearse with any firm with which the Macloons are connected without rendering themselves liable to suspension.

Complaint states the Macloons have paid \$5,000 for the privilege of staging "The New Moon" and that they have contracted for the rental of the Majestic theatre at \$1,000 a week for 12 weeks.

As a result of being called unfair by Equity, the Macloons claim they have lost many valuable productions.

The order to show cause was granted by District Court Judge Edward J. Hennin. To support their application for a temporary injunction charging unlawful conspiracy to injure and destroy which is alleged to be interstate within the meaning of the United States Constitution and violation of the acts of Congress a number of authorities have been quoted.

J. B. Kornblum, attorney for Equity, stated that the troubles of the Macloons have been due to Mrs. Macloon's violation of a signed contract with Equity.

Denies Arbitration Offer
Miss Albersohn denied that Gillmore or Equity had offered to arbitrate on her book in which she charges "unfair" and "fraudulent" tactics against herself and Macloon, also what she terms an "outrageous strike against us in 1925." She states she received a short letter from Gillmore to the effect that the matter was in the hands of the council. The matter of placing her on "trial" before the council is what Miss Albersohn terms a plan to "trial the defense to me," but that "little travesty" was planned before the injunction and damage suit in California.

FIVE NEW MUSICALS ON 42ND BY FEB. 15

Production activity is on the up-bow, with musical attractions. By Feb. 15 five new musicals will be on 42nd street, the group there to number at least a neat half dozen. All three Selwyn houses will have fresh shows of that type—Arch's "Wake Up and Dream," Selwyn; Edgar's "Strike Up the Band," Times Square, and a new De Sylva, Brown and Henderson show which George White will play at the Apollo.

"Ripples" will be spotted in the New Amsterdam by Charles Dillingham. Close by in the Harris Mrs. Edgar Selwyn's "Nine, Fifteen" revue is due.

This does not take in consideration either of the two impending Ziegfeld shows—"Simple Simon" and the Marilyn Miller-Astaires attraction. Ready and also reported for 42d street is Lew Leslie's "International Revue."

Inez Norton Feature in "Deception," Legit Piece

Inez Norton, the former Ziegfeld girl, who figured in the Arnold Rothstein murder, case and was a beneficiary in the late gambler's will is returning to the stage featured in a new show.

She signed a contract last week to appear in "Deception," new play which will be produced by Bernard Levey and slated to go into rehearsal Jan. 2.

Edward Elsenor, who is to direct, is in Dallas where he was called by deaths in his family and he will not return to New York until New Year's. Except his summons home the Norton show would go into rehearsal immediately.

Levey says "Deception" will not have any story bearing on the life of Rothstein.

ned before the injunction and damage suit in California.

Calling on Union Heads
Los Angeles, Dec. 17.

Louis O. Macloon, ruled unfair by Equity after various squabbles with actors in his employ, arrived in New York Monday by airplane to confer with William Canavan of the Stage Hands and Joe Weber of the Musicians.

Macloon is asking these crafts to ignore Equity and permit him to get a stage crew and orchestra so he may produce "New Moon" on the coast.

Stage carpenter has been hired by Macloon to build the production and is awaiting wire advice from Macloon to hire a full crew and proceed out here.

Macloon claims he stands willing to arbitrate with Equity, but that Equity flatly refuses to open the various cases involved in his placement on Equity's unfair list.

Gillmore stated this week that the offer made to Miss Albersohn was that Equity would attempt to prove distortions in the book, naming Max Steuer, attorney for the Macloons as the sole referee and if he upheld Equity's contentions, she would then be called on to repudiate the book. Mr. Steuer, credited with having asked Gillmore to consider reinstating Miss Albersohn, declined to comment to a Variety reporter.

When some other person than Steuer was proposed to consider the book, Miss Albersohn replied she would consider that in February, but wanted permission to operate as a manager on the coast in the meantime.

The charges against Miss Albersohn are set for hearing by Equity's council on Jan. 7 or 30 days after notice was sent her. That is the usual period in such cases but a subsequent date may be set if requested by Miss Albersohn.

The Macloons' suit was brought in the Federal court jurisdiction. Federal court is held to be debated. The decision of Justice Goddard tended to establish in a case. The decision of Justice Goddard tended to establish in a case. The decision of Justice Goddard tended to establish in a case.

Shows in Rehearsal

"The Bottom" (Leo Bulgavak), Waldorf.
"Seven" (Jimmy Cooper), Republic.

"She Got Away With Murder" (Shuberts), Shubert.
"Trevelyn's Ghost" (Erlanger & Tyler), Frollo.
"Apartment 7" (Frederic Clayton), Bryant Hall.
"Hoboken Hoboes" (Will Morrissey), Lyric.

"He Got the Job" (John Golden), Little.
"Nancy's Private Affair" (Myron Fagan), Knickerbocker.
"Nine-Fifteen Revue" (Ruth Selwyn), Belmont.
"When Hell Froze" (MacGowan & Reed), Longacre.

NEW PRODUCTION LAGS AS MIDWINTER NEARS

Nothing brewing in the legit production field with the season half over. Shuberts are basing their activities for the rest of the season upon revivals, mostly musical, figuring on establishing these revivals in Philadelphia, Boston and Chicago to plug up some of those holes on the road.

Scanning the list of other producers, only two shows are actually in rehearsal in New York right now. Ziegfeld started on "Simple Simon" this week and Mrs. Ruth Selwyn on her "9:15 Revue." Only other new thing in the horizon is Edgar Selwyn's "Strike Up the Band," with Clark and McCullough, due on Broadway morning. George White is still planning around with the idea of producing a musical for the spring and has asked De Sylva, Brown and Henderson to give him an outline of a book and score, but whether the show will materialize is a guess.

Shuberts Clipping

The Shuberts have cut down office personnel where the latter were considered no longer necessary to carry on the work.
Street rumors had Jos. Gaiteas leaving, but that's not so.

Kaufman's 2% for Writing Out Coward's 1 1/2% Idea

George S. Kaufman is writing the book and dialog for Ziegfeld's new musical which will have Marilyn Miller and the Astaires. Kaufman is working on the idea submitted to Ziegfeld by Noel Coward, at a price.

Coward's deal with Ziegfeld was unusual. The manager asked the English genius to write the book. Coward, on the eve of departure for the Orient, replied he couldn't do that but would supply an outline for story. For that he asked \$10,000. Coward's stipulation was that even if the story was rejected he was to retain the money, but if it were used by (Coward) is to receive 1 1/2% royalty.

Ziegfeld agreed, paid Coward and is said to have been pleased with the story. Kaufman is to receive 2% for writing the actual book, and score will call for as much additional royalty.

Aarons-Freedley Making Film Debut With Radio?

Although their name has frequently been linked with Paramount, it is now probable that Aarons and Freedley will make their picture debut via Radio.

Extent of the contract, whether for one of the firm's musical shows, an original, or the progress of negotiations is not definitely known. The only sure thing about the matter is that the deal is being discussed by the interested parties.

Whole Cast of Doubles

Actors are being cast for a series of sketches to be put on at the Ritz Carlton Hotel New Year's eve. A society man named Carlton Hub is managing the affair for a private club and is seeking actors who resemble members of the club in order to fit into the sketches, which are satires on the club happenings.

Twin City Envy Eased by Gest's 'Miracle' in Red for 100 G's in St. Paul

TICKET GYP MEETING BUT ANOTHER GESTURE

A group of Broadway managers is again conferring on the oft-agitated problem of alleged ticket gyping. After a session last Thursday a committee on ways and means was formed but a caustic commentator doubted that any concrete plan will be arrived at before the Palm Beach season diverts the managerial attention.

One of the producers who called the meeting angrily presented a ticket agency bill paid by one of his friends. A particular item objected to was a charge of \$28.40 said to have been made for a pair of tickets priced at \$3.85 at the box office.

The meeting was not fully representative. Few on the matter of tickets ever have been. The nearest Broadway ever came to attempting to control high prices was a plan for a centralized ticket agency. The most recent of such plans was the offer of Joe Lebling to tear out the Cohan theatre and establish the central office. It failed because only about 50 per cent of Broadway's theatres agreed to the plan, whereas Lebling believed at least 80 per cent representation would be necessary.

The Warners, who are backing "Fifty Million Frenchmen" at the Lyric, called the brokers in last week in protest against high prices charged. The agency men were asked to be more moderate in their rates. The brokers arranged a 450 nightly buy for "Frenchmen." First it was proposed to withdraw the buy and charge an extra dollar per ticket. The Warners, however, vetoed that and sent for the brokers.

The managers' committee on ticket gyping is: Arthur Hopkins, Gilbert Miller, Brock Pemberton, William Harris, Jr. and Dwight Deere Wiman.

It is known that on a number of occasions this season the agencies have been selling tickets on the sidewalk for less than box office price. That often happens at curtain time or shortly afterward when broke's hold tickets too long and at too high a price. Throughout Monday afternoon runners for agencies offered tickets for a 42nd street show at reduced prices in front of the theatre.

SHUBERTS ARGUE

J. J. Sails Suddenly—Different Reasons—Bad Business and Market

When J. J. Shubert suddenly left for Europe Broadway rumored he had walked out on his brother Lee. According to the stories the boat ride followed a dispute between the brothers, with William Klein, the Shuberts' attorney reported involved.

The few remaining Shubert attractions on the road as the result of a number of closings, appears to have left little for J. J. to do. It was known that poor business, especially out of town, had riled the younger Shubert.

Retrenchments here and in Boston, Philadelphia and Chicago had been made. At present the Shubert production shops are virtually shut down. The drop in the valuation of Shubert stock in the market did not help matters internally with the firm.

Regardless, J. J. is expected to combine his vacation with business. He is expected to head with musical comedy and revue ideas from Paris and the other continental capitals.

JAP REP CO. TO TOUR

Hollywood, Dec. 17. Under the auspices of the Japanese Theatre Association of Los Angeles, Tokujiro Tautsui and his company players, who appeared here last year, will make a tour of the United States starting in January. Company consists of 14 players and it has a repertoire of eight plays.

Drama Revivals Next

After their operetta revivals are all on the road, the Shuberts will stage a cycle of revivals of Oscar Wilde's plays with "Lady Windermere's Fan" first.

Minneapolis, Dec. 17. Minneapolisans are saying "I told you so" now that it is apparent that "The Miracle" at the St. Paul Auditorium is a box office bust that will put Morris Gest heavily in the red for the 20 performances.

"The Miracle" is the first big theatrical attraction in Twin City history ever to pass up Minneapolis for St. Paul, it hitherto always having been just the other way around. As Minneapolis has 500,000 population to 300,000 for St. Paul, it is considered a much better show town and boasts a 10,000-seat Auditorium which would have been an ideal spot for the spectacle.

The low-down is that Gest brought the attraction into St. Paul out of friendship to Sam Williams, editor of the St. Paul "Dispatch" and a former New Yorker. As far as Gest is concerned it proves a costly act of friendship, setting him back more than \$100,000.

As the show goes on, Williams and Gest were pals in New York. Last year Gest came to St. Paul to look over the Freiberg Passion Show playing at the 3,000-seat Auditorium there. During a conversation with Gest, Williams suggested that the former bring "The Miracle" to St. Paul. Williams declared the imprudence impulsively, and he proceeded with the arrangements without looking into the Twin City theatrical situation or making any investigation. It is said he did not even visit Minneapolis which is just across the river from St. Paul, less than a half hour's bus ride.

Gest himself, says the "nut" for the 20 performances of "The Miracle" in St. Paul, is \$175,000. The attraction has been grossing an average of \$3,000 per performance.

In many of the cities booking "The Miracle" from St. Paul, less than a half hour's bus ride, Gest himself, says the "nut" for the 20 performances of "The Miracle" in St. Paul, is \$175,000. The attraction has been grossing an average of \$3,000 per performance.

It's a terrible slam for St. Paul and drags its reputation as a show town still lower in the dust.

TOM WISE LEFT \$48,700; NO VALUE TO SCRIPTS

Tom Wise's estate has been appraised at \$50,618. No debts. He had invested \$30,555 in mortgaged and \$17,187 in securities. His wife, Gertrude W. Wise, got \$48,708, while \$1,000 was left to the Lambs' Club.

No value was found for his play, "Doctor," left to Nila MacBriant, a friend, with the request that his wife make a cash provision for her, while a manuscript, "I Remember," left to his sister, was also declared valueless.

A value of \$10 was fixed for his stage wardrobe and wigs, left to Percival Vivian.

Shuberts Buying In?

"Veneer," which closed on Broadway after playing four weeks, is going to Chicago. Equity agreed to the show laying off last week and resuming out of town, all salary claims having been paid. The Shuberts have guaranteed salaries for the Chicago dates and are believed to have bought in.

The Shuberts have also guaranteed salaries for a show called "The Newly Poor." The piece was known as "In Dear Old England." Elmer Bostwick an actor, has the rights. Rehearsals had been called for by Equity last week when Bostwick failed to provide the usual salary protection.

Beban's Estate, \$492,235

Los Angeles, Dec. 17. The estate of the late George Beban stage and screen, is valued at \$492,235, according to the inventory filed in probate court.

McNutt's Fir

Hollywood. Patterson McNutt, director of "Ladies' Night," as his first Columbia. Frank Capra will turn end.

Literati

Hi Matters

Freelance artists who peddle drawings of screen stars to the Sunday papers and then submit a bill to the press departments are going very high but, in addition to the money, some are demanding first night tickets as a prerogative. And they have boosted their rate from \$10 a column to \$15.

As film companies have no supervision over the matter at all and as the hordes of freelancers sponge lobby photographs costing \$1 each, some of the film companies are grumbling about the racket.

City Room Tales

Edward Dean Sullivan, author of "Sold Out," is preparing for publication "I'll Tell My Brother," a series of newspaper anecdotes.

Plain Talk, and How!

B. A. Mackinnon, president of Mackinnon-Fly Publications, which publishes "Plain Talk," states there have been no negotiations by Bernarr Macfadden to publish the monthly.

Mackinnon says his magazine has always been opposed to prohibition, but he thinks it might be a good thing for the Variety mugg who turned in the denied story. Making exceptions again.

"Book Chat" Melts

"Brentano's Book Chat," literary monthly which the Brentano book house has been getting out for some years, expires with the current issue. Too expensive.

The "Book Chat" until recently edited by L. Rinehart, son of Mary Roberts Rinehart, the novelist, and now the book publisher.

Paul Block has added another daily, Duluth News-Tribune. Block may combine it with his "Herald" in the same city.

New York "Sun" pays 60c. a line for the poetry it uses on its editorial page.

Mayer Publishing

Herbert Mayer, whose "Panorama" flopped, has become a publisher again. The new venture is "The Beautician," devoted to the task of making women beautiful.

Dell Publishing Co. is rushing to gather the sea-story thing for itself. The new mags gotten out by that house are "Navy Stories" and "Submarine Stories." Harry Steeger will edit "Submarine Stories."

Book Publishers Flopping

At least two book publishers are finding business so tough they may pass out before the winter is over. One, quite prominent in the field, has had a number of money men actively associated with him, each stepping out in turn when learning how things were going.

Girl Publicists

Advertising and publicity end of the book publishing business reveals an amazing ineptitude on the parts of its workers in almost every case these duties are handled by young women without previous experience and unfitted for the work. They are the literary "types" who, failing to succeed at writing on their own, go in as the inevitable readers or in charge of publicity.

These young women have no idea of exploitation or general publicity in the strict sense of the word. They merely confine themselves to the cut-and-dried notices of forthcoming publications, to the literary sections of the newspapers or mags. Most every time the girl p. a. is out to a caller with the explanation that she is having tea with this author or that. One of the requirements for the job must be a capacity for tea.

The girls from the various publishing houses know each other well and stick together. When one of the publishing houses recently wised up to the gal who was handling its advertising and publicity, she framed it so that a friend in the same capacity with another publisher got her job, and she got the other's position.

What would happen if a show agent ever got in with one book publishing house?

for Dead Journalists

to be the first of its is now a bill before the Washington reading as

sted . . . that the last

Sunday in October of each year shall be set aside as a national memorial day dedicated to the memory of all deceased newspaper men and women."

George A. Welsh, R. of Philadelphia, Pa., introduced the bill.

Scribe in House

Louis Ludlow, former Washington newspaper correspondent, who is now a member of the House, has a contest on his hands. Ralph E. Updike, Republican candidate, seeks the seat.

Ludlow was president of the National Press Club when elected to Congress. He upset a Republican seat that had been that way for years.

Hollywood's Latest

Lates from Hollywood is Fascination Magazine, a 5½ by 7 in. affair, printed on green and white paper, published by Delbert E. Day, former scenario writer and trade paper news found in the colony.

Contents are short stories, mostly by Devport, who got out the first issue on a shoestring, sitting at the linotype machine in a Los Angeles Mexican print shop to set up most of the material himself. Mag is on the book stands for 25c. with a mission "to discover and publish fiction which gives promise of developing a new and ultra modern literature."

Ripley's Huge Public

Christmas is illegal in Scotland! This is not idle wisecrack, but it is the latest nugget of Ripley, of "Believe It or Not" fame. Although Ripley will not divulge the data proving the statement, he asserted that the information will be syndicated by him Christmas week, with full explanation.

Ripley, paradoxically enough, has become the source himself of several entertaining b.i.o.s. He has the biggest public of any word man—20,000,000 readers all over the globe; receives an average of no less than a million letters a year; received one newspaper a day; received one letter addressed and written on a postage stamp with a gold frame.

Joe Cook Falls

Joe Cook has gone literati, even as the rest. He delivered his MSS. on "Why I Will Not Imitate Four Hawaiian" to Simon and Schuster, which publishing firm announced the book would be on the market shortly.

Press Club Election

National Press Club in Washington counted the biggest vote in its history for the election of officers Dec. 15.

Norman Baxter, m. e. of the Washington Post, was elected president by a vote of 201 against Paul Wooten's 163. Wooten is correspondent of the New Orleans Times-Picayune.

Baxter will succeed Russell Kent, of the Birmingham News on January 18, with the installation of officers.

Warren W. Wheaton, Philadelphia Public Ledger, was re-elected vice-president without opposition. Mark Thistlethwaite, Indianapolis News,

(Continued on page 55)

In England is a certain important family. A younger son was at one time interested in an American actress who has become a favorite in London. It is believed his parents arranged his suitable marriage a few years ago, to get him away from the actress. There is a still younger son. All last summer and into this fall he was encountered with a beautiful American girl, who divorced one husband and married another. She is believed to have acquired a husband and to have initiated the well-connected youth into his mysteries. His people finally sent him to a sanitarium, and there is report the American charmer was pointedly advised to discontinue the friendship, if not the habit.

A curious sidelight to this case is that an American society reporter published a story avowing that the friendship with the youth had not only got the woman into the best society in England, but had enabled her relatives also to enjoy this prestige.

No wonder the English consider Americans peculiar! One of the most conspicuous American actresses in London is the recognized leader of a cult hinted at in drama banned here a few seasons ago.

In the Register

There are various former actresses recorded in the Social Register, but the only ex-vaudeville is Jessie Pickens, of the Abbott Sisters. Jessie, wife of Dr. Henry Hamilton M. Lytle, of 1217 Park avenue, was recently awarded \$12,500 for injuries suffered in an automobile accident, an express truck having hit a taxicab in which Mrs. Lytle was riding.

Former legit actresses in the Social Register include Mrs. August Belmont (Eleanor Robson), Mrs. Paul D. Cravath (Agnes Huntington), Mrs. Ruth Wellman (Emma Juch), Mrs. William Astor Chamber (Minnie Ashley) and Mrs. Joseph Warren Burden (Margery Maude). Claire Eames was recorded prior to her separation from Sidney Howard, playwright.

At Palm Beach

The Palm Beach season is under way, with many villas occupied and nobles at the hotels. Mr. and Mrs. Fontaine Fox have leased one of the Philipps cottages at Gulf Stream. Major and Mrs. Barclay H. Warburton have been joined by Mary Brown Warburton, who in the past has been reported engaged to Harry Fender and William Collier, Jr. Rodman Wanamaker is at La Querida. Mr. and Mrs. Finley Peter Dunne are in residence.

Mr. and Mrs. John Held, Jr., and children are at their new house in the Manana estates. Mrs. Paul Whitman is occupying a villa. Mr. and Mrs. Arthur Somers Roche, who tried Newport last summer, are prepared to rub shoulders with the vicars. (His play, "The Crooks' Convention," was a flop, but her novel, "Move Over," was a hit.) Mr. and Mrs. Maurice Fatio are there. He was one of several co-representants named by Thomas W. Symington. Later he married Eleanor Chase, of Oshkosh, heiress to the \$6,000,000 trust fortune of her late father.

Mr. and Mrs. John F. Hyland have made a reservation at the Royal (Continued on page 55)

BEST-SELLERS

(Compiled by Brentano's, retail booksellers)
Fiction

"Hudson River Bracketed".....Edith Wharton
"A Farewell to Arms".....Ernest Hemingway
"Laughing Boy".....Olivier Rea
"Diana" (2 vols.).....Emil Ludwig
"Ancestor Jorico".....William J. Locke

Non-Fiction

"Marriage and Morals".....Bertrand Russell
"In the Evening of My Thought" (2 vols.).....Gertrude Clemenceau
"For the Defense".....Edward Berkeleys
"New Worlds to Conquer".....Richard Halliburton
"David Lloyd George".....J. H. Edwards, M. P.

Compiled by Arthur R. Womrath, wholesale, retail booksellers)

Fiction

"Farewell to Arms".....Ernest Hemingway
"Ex-Husband".....Anonymous
"Gallery of Women".....Theodore Dreiser
"Poison Chocolates Case".....Anthony Berkeley
"Diana".....Emil Ludwig

Non-Fiction

"The Specialist".....Chic Sale
"Caught Short".....Eddie Cantor
"Is Sex Necessary".....Thurber and White
"New Worlds to Conquer".....Richard Halliburton
"Peter Arno's Parade".....Peter Arno

London as It Looks

By Hannen Swaffer

London, Dec. 8.

Ethel Waters failed to impress the Palladium audience, at least the night that I was there. Her trouble, I am told, is that "Variety" said that George Black was going to supervise her songs and that this statement so annoyed her that she would not alter her program in any way.

That was Nora Bayes's trouble the last time she came over. She arrived with a lot of songs that no one knew and no one wanted, and when they clamored for "Broadway Blues" and "My Sweetie Went Away," and the things they knew, Nora went on singing a lot of tripe.

They Never Go to Georgia

Ethel Waters came on and sang something about "going back to Georgia"—of course, no one ever goes back—and then a dreary monolog about "It takes a good woman to keep a good man at home," just there and without a smile. Then there was something else as dreary that I forget, and then she came before the tabs and did "Dinah," which someone told me was on the gramophone. It need not have been.

On the first night, I believe, Ethel Waters sang something that was thought indecent by the audience. The night I went, there were perhaps three small laughs in a long run. So that's that.

The Water Rats Leave the Water

When I went to the Water Rats annual carnival at the Park Lane hotel, I went to the first dinner where they had tried to gag me before hand—that is except the Dutch Treat Club, that used to meet at Brown's Chop House. When I was in New York 10 years ago, Jack Cosgrave, of the New York "World," warned me not to mention Bolshevism and Ireland. So, of course, that was all I talked about.

Fred Russell, the King Rat, wrote me saying that, as managers had been chary of accepting invitations to their gathering and they were going this year, he wanted me to be discreet. I suppose he meant I must not mention split commissions, wholesale importation of poor American acts, song plugging, claque or, as a matter of fact, anything.

All the Comics Were There

The vast gathering, which included nearly all the famous variety comedians of England, all the Jack Hyltons, Will Fyffes, Talbot O'Farrells and Charles Coburns, Joe Elvin, Joe O'Gorman, many of the old ones, all cheered when, after sipping around the subject for several minutes, I said, "Cannot one be English—in England?"

Charlie Austin made the finest speech of the night in broad Cockney slang, and James Gold, of Naughton and Gold, created a sensation by walking across the ballroom wearing only his shirt!

Harry Gillespie Joins in the Rag

R. H. Gillespie, who enjoyed the rag more than anybody, had a mock fight with Charlie Austin, with Talbot O'Farrell as referee, and with scores of comics and soubrettes and vocalists standing around cheering. Altogether it was a very merry evening.

You have, I believe, a fine Lambie Club rag. Such a thing would be impossible, if attempted by the legitimate stage here, for too much snobbishness prevails. But the vaudeville side of the business is brotherly, human and possessed of a broad sense of humor.

They did everything except throw rolls.

Alan Parsons Goes on Strike

Alan Parsons, the "Daily Mail" critic, has gone on strike. He is the most patient of critics, calm and generous and really dignified in spite of all, for he used to be a Foreign Office secretary. Now, after having been to 184 plays this year, he has rebelled against the fact that, leaving out Sunday evening and other special productions, he has been to the Strand theatre no fewer than 13 times.

Certainly, the Strand has had a strange run of bad plays—"The Monster," "The Beetle," "The Enemy," "Road to Rome," "The Admiral's Secret"—a month's run has seemed a long time.

The Rival to "Journey's End"

"Tunnel Trench" is in a new theatre; otherwise it is not very interesting.

Hubert Griffith, the "Evening Standard" critic, had this play staged, five years ago, by the Repertory Players. It is a plea for peace, showing, by means of battle scenes, the waste of war. Germans and English fraternize in a trench and meanwhile staff officers walk about the rooms of headquarters staff wondering how the battle is going to end.

R. C. Sherriff, who was there, was interviewed by the "Daily News" as to what he thought of it.

Fancy the nonsense of asking one dramatist what he thinks of another dramatist's play. That is why critics should not be dramatists or vice versa.

War Hero Missed His Chance

What Sherriff ought to have said was "Tunnel Trench" is not nearly as good as my play. It is not so well acted. It is not so well written. It was not so well produced. My play is a success. This play will be a failure.

But R. C. Sherriff, war hero as he is, was not heroic enough as that. He blushed.

They are talking about giving Sherriff a knighthood. I do not believe it. There is no reason why they should. Sherriff wrote a play and made a lot of money out of it.

They are saying he ought to be knighted for his peace propaganda. He did not write any peace propaganda, consciously. He just wrote a play.

The Subject of the Town Talk

Edgar Wallace, just back from New York, tells me that Evelyn Laye is the greatest sensation seen there for years. It is certainly a great pity that her hour of triumph has been synchronized with the starting of a divorce case against her husband, Sonnie Hale.

In England, divorces are regarded as very much more serious than in America. Indeed, Jessie Matthews, who divorced her husband, Henry Lytton, last week asked for the discretion of the court because she had been looking at Sonnie Hale.

Divorces do not do anything as good in England. In fact, they do them, as a rule, as much harm as they do your film stars good. Evelyn, of course, is blameless. She is almost pristine, in fact. Although she is a piece of Dresden china, to look at, she would not break even if she fell off the shelf.

She is called "Boo" and, even when Lady Louis Mountbatten asked her to dine, she would not go because her dresser thought she would be expected to sing.

Another Sacks Fiasco

"The Woman in Room 12" came off last after losing, they said, \$40,000. How much Monty Banks will lose of this, I do not know, but J. L. Sacks has been asking the managers to find out which of the creditors had ordered goods specially by him, because he would regard it as "a debt of honor."

There were nearly a row on the last night, when they gave the company cheques.

Another Attempt at Equity

There is to be another attempt to form an Actors' Equity, the movers, this time, being the Film Artists Guild.

Sir Michael Bruce, one of the founders of this, was blacklisted by the film trade because he had demanded better conditions for the crowd. The way the film artists here are treated is disgraceful. Indeed, the only people who seem to make money out of film here are financiers. It's a sorry business.

Cleveland Daily Paper Promoting Local Community Dramatic Groups

Cleveland, Dec. 17.

Something new in the way of civic little theatres is springing up in this village, promoted by "Fatin Dealer," Cleveland daily. Called the first Theatre of the Nations in the country, it intends to encourage and develop on a broad scale community dramatics of every nationality.

Project will open Jan. 12 with a civic dramatic festival to continue until June. Plays and musical shows are to be given every Sunday by talent representing 26 local and national groups.

Productions to take place in Public Hall's Little theatre, seating 700. Larger shows will be presented in city's \$3,000-seated Music Hall. Rent for one performance and one dress rehearsal, in addition to such expenses as costumes, scenery, stage help and ushers, is to be footed by newspaper.

City officials, supporting this project, report that in Cleveland there are 300 amateur organizations, consisting of about 1,000 players, that produce an average of 200 plays every year in their private theatres.

MRS. PENFIELD 'ANGELED' FIORETTA' TO \$250,000

The ghost of "Fioretta" stalked through the New York Supreme Court when Evelyn Hubbell, who got the money to help Earl Carroll produce it, testified in the suit brought against her by Dorothy Knapp, one time star of the production and favorite of Carroll, who contends she was ousted by Miss Hubbell, Mrs. Frederick Courtland Penfield, who furnished the sugar, and the composers, George L. Bagby and the late Romilly Johnson.

Miss Hubbell testified: "I am a teacher of dancing and have known Mrs. Penfield 12 years. I was her dear friend for many years and her companion for a year and a half."

"Under the contract I paid money to Mr. Carroll that was advanced by Mrs. Penfield. The purpose was to popularize if possible the music used in 'Fioretta.' If there was any profit it was to be divided four ways, Mr. Carroll, Bagby and Johnson and myself. Mrs. Penfield had no interest other than to get her money back, plus 5% interest. She paid \$250,000 in cash. I took receipts for the money, and have them. My agreement for the repayment of the money to Mrs. Penfield is oral. The money was paid in sums of \$40,000, \$25,000, \$10,000 and so on. I gave her no security for the money."

Miss Hubbell said that if "Fioretta" had been a complete failure Mrs. Penfield could not look to her for the money. She was repaid only \$3,200, she said. Upon being asked why she refused to answer when questioned as to how old Mrs. Penfield is, she replied:

"I consider it disloyal."

Stock Strands

Sandusky, O., Dec. 17. Dramatic stock troupe managed by H. W. D. Tooley stranded here at the Sandusky theatre after two weeks of flop biz. None of the cast received salary for the last week's work and salaries were not covered by bond since all accepted the risk.

J. A. Himmelfarb, owner of the theatre and mayor of this town, took over the show for Saturday and Sunday, guaranteeing transportation back to Chicago.

L. A. TO PHILA. FOR JOB

Hollywood, Dec. 17. With M-G-M having nothing on hand for her to do, Ethelred Terry is en route to Philadelphia at the expense of the Shuberts to decide whether she would like to play the lead in "Nina Rose."

Whether she takes the job or not, the brothers stand the travel charge and expenses.

Wright Back in Toledo

Toledo, Dec. 17. W. H. Wright is bringing his stock company back to the Palace Dec. 29. Scale will be 25c to 75c. John Lyons is resident manager.

Century Stock Out

The Century stock, out in Brooklyn was unable to make the grade and it closed with the promoters talking a loss.

TARDY ALIENATION SUIT AGAINST EDNA LEEDOM

Atlantic City, Dec. 17. Two blondes familiar to Broadway are scheduled to wage a court battle in Mays Landing, Atlantic's county seat, next month, over a man who has since married another.

The man is Charles (Chick) Endor, night club entertainer, who also saw brief service in the latest edition of "Scandals," and the principals in the court action are his former wife, Mrs. Doris K. Endor, and the former Edna Leedom, now the wife of Frank G. Doelger, heir to an \$8,000,000 brewery fortune in Philadelphia.

Mrs. Endor, the former Doris Downs of the "Follies," will ask \$400,000 of Mrs. Doelger for alleged alienation of Endor's affections. She is asking \$200,000 on charge that in October, 1926, when she was the wife of Endor, the present Mrs. Doelger, once on Broadway, and another \$200,000 on a charge of misconduct by the then Edna Leedom and Endor. Case is scheduled to be tried before Judge Frank Sooy in Supreme court, January 20.

Mrs. Endor, in obtaining her divorce, failed to reveal the identity of the "unknown woman" until she filed the alienation suit. Endor, who had no part in the suit, may be forced to appear as a witness. He has recently returned from Europe with Mrs. Edith Smiley Endor, a Scotch girl he met while performing in Glasgow.

Hearing of the suit is listed for the Atlantic county court because papers were served upon Mrs. Doelger while she was honeymooning in Atlantic City in March, 1928. Private detectives followed her for months before the honeymoon gave them a chance.

Coutts' Rotary Stock

John E. Coutts, indie vaude agent, has organized a rotary stock, the Coutts Rotary Players to play one-night stands in four New Jersey towns and two nights in another spot, making a six-day week.

After the opening Dec. 30, at Pompton Lakes the troupe goes to Washington, Jan. 1; Dover, 2; Dumont, 3-4, and Newton, 6. Route then repeats.

Company is headed by John Bosburgh and Martha Bell; will travel in two autos, and the opening bill is "This Thing Called Love." Scale will be 50-75. Coutts will change his bills weekly.

Equity Bond List

The following shows are on Equity's security list: "City Haul," Gil Boag, \$5,000 bond; "Legal Practice," Irving E. Altman, Leo Bugakov Theatre Association, \$2,500 trust agreement; "Carry On," Connelly & Swanson, Inc., \$14,950 surety bond; "Have a Heart," Hyman Productions, Inc., waiver; "At the Silver Swan," Herman Gantvoort, \$12,000 surety bond; "Seven," James Cooper, \$3,850 savings account agreement.

"Wolf, Wolf!" Demarest & Lohmuller, \$17,000; "Top of the Hole," F.A.B. Productions, Inc., \$5,000 surety bond; "50 Million Frenchmen," Wray guarantee, \$18,000; "Nancy's Private Affair" and "Peter Flies High," two Myron Fagan shows, guarantees by James Thatcher; "The Novice and the Duke," Walter Greenough, \$2,242 for one week only; "The Sap," from Syracuse, Johnson & Newman, \$4,000 letter of deposit.

CALHOUN DESIGNING

Hollywood, Dec. 17. James Calhoun, former New York stage designer, is assisting in designing sets and costumes for the M-G-M "Hollywood Revue of 1930."

CHI CIVIC ROAD DATES

Chicago, Dec. 17. Chicago Civic Opera Co. will begin its annual road trek Feb. 3. Route will include Boston, Memphis, Shreveport and Atlanta. Tour generally lasts nine weeks and is expected to run that long this year.

Six Shows Closing

Five out of the six Broadway closings are flops. Four of them were suddenly added to last Saturday's departures.

"Follow Thru," presented by Lawrence Schwab and Frank Mandell, will tour from Channing 46th Street after a run of about a year (50 weeks). It was the musical smash of last season, grossing more than \$40,000 weekly up to summer. Until recently the pace was better than \$30,000, but for some reason it failed to pick up after the slump that accompanied the stock market crash.

FOLLOW THRU

Opened Jan. 9. St. John Ervine doing a trick for the World at the time reported: "Sheer fun from start to finish and Anderson (Journal) said: 'Large, handsome entertainment.' Variety (Sime): wrote: 'Everything a pop musical should have, a smash.'"

"The Silver Swan," independently done, was taken off at the Beck last Saturday. Played two and one half weeks to small money, although favorably reviewed.

THE SILVER SWAN

Opened Nov. 29. Musical was a second string assignment. Variety (Bang) endorsed mildly saying: "Pleasant and moderately pretentious operetta, no hit, but stands a chance to crawl into profit."

"Family Affairs" was closed at Maxine Elliott's playing a single week. Despite the presence of a star (Billie Burke), L. Lawrence Weber decided not to continue.

FAMILY AFFAIRS

Opened Dec. 10. "Undenourished," said Lockridge (Sun), and Brown (Post) added, "At best a pretty sour affair."

"Diana," also offered by L. Lawrence Weber, was shut at the Longacre. Played but one week. The performance was rated good but the press slammed the show, based on the life of the late Isadora Duncan and business was trifling.

DIANA

Opened Dec. 9. "A new record in bad taste," declared Anderson (Journal) and Littell (World) more emphatically ticketed it: "A cheap dance on the coffin of a great artist, clumsy and unforgivable." Variety (Bang) pegged: "A failure."

"It Never Rains," an independent attraction, will close at the Republic. Is in its fifth week, having gotten little except from cut rates.

IT NEVER RAINS

Opened Nov. 19. Dailies sent scrub team. Variety (Ibse) said: "Too lightweight for run."

"Headquarters," presented at the Forrest by Sidney Wilmer, Walter Vincent and Alfred E. Aarons, was taken off last Saturday. Played a little less than two weeks.

HEADQUARTERS

Opened Dec. 4. It was generally feared mystery plays were too passe for this one to click. Variety (Rush) stated: "Prospect is for a very brief stay."

"Arab" Folds Tents

"The Arab," produced by Schlesinger & Toth, folded in midweek in Altoona, Pa., last week, with cast refusing to go on when they did not receive previous week's salary. Cast had accepted jobs on commonwealth and with business bad on previous week's dates, decided to ramp. The show had been aimed at a New York house next week.

Another K-O Stock

Des Moines, Ia., Dec. 17. Ben Ketchum and Arthur Oberfelder will send a stock company in here starting with the holidays. Managers operate a stock in Kansas City, Denver, and have another somewhere in this sector. They've been promoting stock troupes for some time.

Future Plays

"City Haul," produced by Gil Boag and shaping up out of town, will steer into the Eltinge, New York, Dec. 30.

Bridget Farry, witness for the State in trial of George McManus for murder of Arnold Rothstein, has been spotted for a minor assignment in show with Boag figuring the ex-chambermaid of Park Central good copy for the show.

Boag had angled for the Liberty, figuring to supplant "Subway Express," but latter show is sticking.

"The Bottom," produced by Leo Bulgavik, opens cold at the Waldorf, New York, Jan. 6.

Cast includes Richard Hale, Mary Morris, E. J. Ballantine, Edgar Stehl, Walter Abel, Jan Wolfe and Lewis Leverett.

"Apartment Seven," by Ted McLean has gone into rehearsal, with Frederick Clayton figuring as producer. When set it will be spotted at a New York house.

Cast includes Jean May, Marie Pittman, Mary Palmer, Marianne Rison, Estelle Lange, Lucille Edmonds, Stewart Hutchinson, Walter Horton, Charles Fenman, John Loft, James Garey, J. Francis O'Reilly and John Pope.

"She Got Away With Murder," produced by Shuberts and starring Fay Bainter, has gone into rehearsal and opens at the Shubert, Newark, N. J., Dec. 30, and follows into a New York house a week later.

Support includes Henry Daniel, John Cumberland, Pauline Whitson, Jane Seymour and others.

"Trevelyn's Ghost," authored by Dwight Taylor, son of Laurette Taylor, has gone into rehearsal for A. L. Erlanger and George C. Tyler. It bows in at Wilmington, Del. Dec. 27.

Cast includes Phyllis Povah, Nancy Ryan, Percy Ames, Rea Martin, Charles Brown, Harold de

Becker, Percival Vivian and Frederick Kerr.

"After Tomorrow," by Hugh Stange, has been acquired for immediate production by John Golden. Golden will do it after setting George Jessel in "He Got the Job," due for the Golden, New York, latter part of month.

"Nancy's Private Affair" has gone into rehearsal as Myron C. Fagan's next. Minna Gombel heads cast.

Fagan figures as author-producer of this one, with James Thatcher of Century Play Company bankrolling.

"Aces Up," new musical to be produced by George White. Book is by Jack MacGowan music and lyrics by De Sylva, Brown and Henderson. Show goes into rehearsal, Dec. 23. Bert Hehr, lead.

Jimmie Cooper's new legit, "Seven," opens "cold" at the Republic, New York, Dec. 21.

The show is a Cooper production, with Lionel Atwill doing the stage directing.

The complete cast includes Tom Douglas, Suzanne Cauby, Robert Strange, Beverly Stigweaves, Armand Cortes, George Lesser, Preston Foster, Millard Mitchell, Dell Cleveland, Helen Gunther, Allan Davis, Edgar Henning, stage manager.

"Case of Fifi Bolette," by Irving Kaye Davis, dramatization of Sanford White shooting, being readied for production by William Birns.

"When Hell Froze" has gone into rehearsal as first for the new producing combine of MacGowan and Reed. It opens cold at an unnamed New York house Jan. 14. Cast includes Helen MacKellar, Spring Byington, Arthur Hohl and others.

Jones & Green are casting for Dana Zanetti's "Boundary Line."

"Challenge of Youth," by Ashley Miller and Hyman Adler, is listed as next on Hyman Adler's production list. Goes into rehearsal next week with Adler heading cast.

"Bachelors' Wives," comedy, will reach production shortly via Evelyn Chaleit, former costume designer, who is making her first plunge as legit producer. Now casting and goes into rehearsal next week.

Fredericks' L. A. Closing Raises New Pay Point

Los Angeles, Dec. 17.

With Pauline Fredericks collapsing, according to the management, just before curtain time Dec. 10 at the Belasco, the run on "Queen in the Parlor" was suddenly terminated. As this was last week of local run, Equity's ruling requires that the management be responsible for the board and lodging of all players under \$100 week salary, those getting over being compelled to lay off without pay.

However, in this case with show to close run here at end of week, Edward Belasco, now in New York is seeking a settlement trying to work out plan with Equity on salary to those players who end their engagement with show here and do not rejoin when it opens in Detroit Dec. 21.

"Prop Gun" Slays

Seattle, Dec. 17.

Mistaking a loaded revolver for the prop gun to be used in an amateur performance, Gerald Haughan shot and killed Walter Haley, another member of the Liguorian Players.

Shooting occurred during rehearsal in St. Alphonsus Parish. A city official who was to have supplied an unloaded revolver had left his own gun on a table during rehearsal.

LONG BEACH STOCK TRY

Los Angeles, Dec. 17.

Earl Moore is lining up a stock to go into the Mission theatre, Long Beach. He formerly put on stock at the Wigwam and the Plaza, Oakland.

Charles King had stock in the Mission last year, then moved into the Capitol. He withdrew a few weeks ago. The company ran on momentum two weeks, the Capitol since dark.

Stocks Move On

William Walsh has closed in Des Moines and shifts to the Brandeis, Omaha, Dec. 30.

The Kelly Players are listed to open Dec. 30 in Reading, Pa. Charles Ward, now in time with the Myke-Harrier stock, is with the Kelly outfit as director.

White's New Musical; "Scandals" on Road Early

George White will start rehearsals on "Ace Up," a new musical next week. Its score is by De Sylva, Brown and Henderson, the books being by Jack McGowan and White. The production is due to succeed White's "Scandals" at the Apollo, New York, Feb. 15.

This will give "Scandals" a shorter engagement than anticipated. The agency buy extends for a 32-week period, should White insist on it. "Scandals" will hit the road long before that time expires.

Reported engaged for the new White musical are Irene Detroy, who recently withdrew from "Follow Thru" to join "Top Speed" (due in next week), and Bert Lahr, featured in "Hold Everything," which was called in from the road last week.

Another White show feature will be Alfred Goodman's orchestra, to be used both in the pit and on the stage.

Warner-Rork's Mayan

Los Angeles, Dec. 17.

Franklyn Warner and Sam Rork with two associates have purchased the Mayan theatre on Hill, near 11th street, adjoining the Belasco, from N. W. Stowell for \$180,000.

With Edward Mack of New York and Edward Doherty, local attorney, the duo are preparing for production an operetta, "Oh, Susanna," opening Dec. 23.

NBC CHENAO IN LEGIT

Chicago, Dec. 17.

From legit to radio, Chauncey Parsons, staff writer with NBC here, has replaced Halfred Young with "Night in Venice" at the Grand. Parsons continues his broadcasting for the present. He is undecided whether to go on the road with the show.

If You Don't Advertise in

VARIETY
You Don't Advertise

Chi Shopping Frenzy Brings Lowest Grosses to Box Office

Chicago, Dec. 17. Loop legit business is crawling along and waiting for the Yule shopping fever to break. Big show business last week was done. Hansel and Gretel, pair of dolls in Mandel's Madison square window, backed on the State st., side with a mechanical-seal circus, is drawing more customers than all the legit houses.

With business already at a low ebb, prospects are even duller for this week through shut-downs, and everybody waiting for the shopping storm to blow over. Dark list for the week includes the Majestic, Apollo, Grand and Harris, Shubert houses. Only theatre to stand up was the Blackstone, but its \$18,000 week is no sensation either way as the subscribers are still filling the seats for "Strange Interlude." Future sales are strong, however.

Among the musicals "Night in Venice" topped with a thud at the Grand for its third week with \$16,000, which is in the red. Rather than face another they closed the place for this week. Piece, with its heavy overhead, will then reopen Dec. 21 (Sunday) at the Majestic, while "Animal Crackers" will move in Dec. 22 at the Grand.

"Show Boat" is still slipping and down to around \$34,000. "Follow Thru" closed a 20-week run at the Apollo with a frail \$19,000, but made Schwab & Mandel plenty of money during its stay. "Blackbirds" is sliding too, with \$17,000 and a midnight show thrown in Saturday. Ethel Barrymore fine, a 11th week run at the Harris at the low figure of \$12,000, but rest of engagement very profitable. She goes on the road. "First Mrs. Fraser," the run in Irving comedy at the Princess, held up bravely and is kept for this week before going to New York. "Infinite Shoeblick" opened at Princess Dec. 23. This play, third on the Dramatic League list is booked for four weeks subscription business.

Ruth Draper, at the Selwyn for two weeks, did a \$12,000. Playhouse showed courage this week with the only opening in the city. "Illegal Practice," a new disguise for "Philadelphia," relighted Sunday after a week of darkness. Plenty of activity for next week. "Blue Heaven," and untested comedy by Hugh Stange will relight the Grand Dec. 20. "Bird in Hand" goes in at the Harris Dec. 21. "Animal Crackers" at the Grand Dec. 22. "Infinite Shoeblick" at the Princess Dec. 23. "R. U. R." at the Guild's next play. "Bird in Hand" Dec. 23. "June Moon" at the Selwyn Dec. 23 and "Street Scene" at the Apollo Christmas night.

Estimates For Last Week
"Blackbirds" (Adelphi, 4th week) Around \$17,000, which is not as good as expected despite the anticipated Yule slumping. First Saturday midnight flop but second one picked up.
"Brothers" (Elranger, 7th week). Cut-rating is its way to profits; about \$18,000.
"First Mrs. Fraser" (Princess, 6th week). More than breaking even at \$11,000 despite expensive cast. Off subscription trade last week, the box-office sold this comedy.

"Follow Thru" (Apollo, 20th and final week). A last gasp at \$18,000, but play is a dud in preceding weeks. Now on the road. House reopens Dec. 25.

"Illegal Practice" (Playhouse, first week). Small expenses at this tiny Michigan boulevard house and what was not heavy enough for Manhattan mad do business at this spot.
"Love Duel" (Harris, 6th and final week). At \$12,000 Ethel Barrymore says good-bye to her fans. House relights Dec. 21.

"New Moon" (Grand, Northern, 15th week). Around \$23,000. Next week's outlook is good with heavy advance sales.
"Night in Venice" (Grand, 3rd week). A skid at \$16,000. Suspended for this week, and the musical reopens Dec. 21 at the Majestic.
"Queen Bee" (Cort, 3rd week). Edged down to about \$4,300 in this small house, but has party sales in prospect to keep it alive until brighter weeks.
"Show Boat" (Illinois, 11th week).

Coal and Light.

Tom Weatherly, who recently presented "Claire Adams," since closed, received permission from the Shuberts for rehearsals. He received a bill for \$130 but refused to pay because of the item listed several tons of coal for heating and the juice for the lights.

Weatherly claims he discovered the theatre is supplied heat by the U. S. Steam Corporation.

Jed Harris May Stage

Rostande Czar Play

Jed Harris has returned from abroad with a new play up his sleeve, it is understood. Piece mentioned is "The Last Czar," written in blank verse by Maurice Rostande and now being shown in Paris. It deals with the late Russian ruler. About two years ago Harris picked up a piece called "Raspurin," but dropped it after holding an option on it for some time.

Some significance as to Harris's come-back in the producing field, may be attached to the sudden resignation of Dick Maney from Warner's press department. Maney, regarded as one of Broadway's ace press agents, was formerly with Harris, who lured him away from Jones & Green. Coincidence is that Maney quit Warner's the same day Harris arrived in New York.

I. K. DAVIS INDICTED

Grand Jury Finds Four Charges for Grand Larceny against Author

Four indictments charging grand larceny have been voted by the Grand Jury against Irving Kaye Davis, author and producer of "Vells" and "Dianne," legit plays. The indictments will be handed up to Judge Koehn in General Sessions this week. Davis is out under bail.

Davis is accused by Mrs. Lillian B. Mason, of 371 Sedgwick avenue, Bronx, who lured him away from Jones & Green. Coincidence is that Maney quit Warner's the same day Harris arrived in New York. Davis is accused by Mrs. Lillian B. Mason, of 371 Sedgwick avenue, Bronx, who lured him away from Jones & Green. Coincidence is that Maney quit Warner's the same day Harris arrived in New York. Davis is accused by Mrs. Lillian B. Mason, of 371 Sedgwick avenue, Bronx, who lured him away from Jones & Green. Coincidence is that Maney quit Warner's the same day Harris arrived in New York.

Carl Hunt, representing Lee Shubert and Lewis Swarts, for Mr. Zukor, appeared before the Grand Jury. Both denied their principals negotiated with Davis to produce "Vells" on the legitimate stage or in pictures.

Backyard of Bohemia

Christopher Morley and Cleon Throckmorton have snubbed Hoboken, N. J., as a producing center and are taking over the Century, Brooklyn (formerly Shubert-Teller).

New leases assume tenancy Dec. 25, with the Hoboken revival of "After Dark" as opener.

Finest production in town is going downstream. Around \$34,000. "Strange Interlude" (Blackstone, 4th week). The usual \$18,000 for six performances. Selling strong far into January. Finishes subscription business this week.



JACK POWELL

"Jazz in a Kitchenette"

Appearing nightly at County Fair, 64 East 9th, a club for smart New Yorkers.

"Evening Graphite": "Jack Powell, black-faced boy, comes upon a pencil and a frying pan, drums out more music than is contained in a good sized tuba."

Direction LEDDY & SMITH

NAMES FOR NITE CLUBS; FEEL NEED OF DRAW

New York's smart night places are again after names as entertainers, figuring they are necessary to draw more so this season than heretofore. First of the name attractions to appear is Irene Bordoni, who opened at the Club Richman Monday night. She closed on tour in "Paris" at Cleveland Saturday.

Helen Morgan, who declared herself through with night clubs after being housed by the government with being a part owner of one, is slated to appear at the Casanova about Jan. 10. Miss Morgan is in "Sweet Adeline," her contract having a night place restriction. It is said that Arthur Hammerstein has conceded her Casanova date.

The Lido has captured another name. Beatrice Lillie returning there New Year's eve.

Quick Notice Substitutes In Three B'way Shows

Margaret Perry stepped into the feminine lead of "Strictly Dishonorable," at the Avon, New York, Monday, Muriel Kirkland being ill with gripe. Miss Kirkland just managed to get through Saturday night's performance. She is expected back during the week. Miss Perry is the 16-year-old daughter of Antoinette Perry, who staged "Dishonorable."

The young girl stepped into the show with little rehearsal, and the "World" gave her a front-page story. Brock Pemberton brought her before the curtain at the finale, the audience giving her an ovation. Lynne Overman is temporarily in "Sons of Guns," subbing for David Hutchinson, who is out with a sprained ankle. Overman joined as a favor to Bobby Connolly and without rehearsal. Hutchinson is expected back next week.

Helen Morgan was out of "Sweet Adeline" last week with bronchitis, Hortense Ragland replacing her. Miss Morgan returned Monday.

"Shoeblick" Surprise; \$13,750 in Pittsburgh

Pittsburgh, Dec. 17. "Infinite Shoeblick" at Alvin last week surprised with \$13,750, good for this new attraction figured only to appeal to class patronage. Critics went into ecstasies, and gross with top \$2,500.

At Nixon, Theatre Guild rounded out fifth week with "Major Barbara." Window sale negligible and poorest Guild figure yet, \$16,000. Bit spured at Pitt where George Sharp stock had Margaret Anglin as guest star in "What a Woman Wants." Mats especially big.

MacGowan-Reed Venture

Kenneth MacGowan and James Reed are the managers' auspices under which Mary Ellis and Basil Sydney will appear at the Biltmore, New York, Jan. 6, in "Children of Darkness." Former reports had it the Shuberts were behind venture.

Only 3 Philly Theatres Open; No Musicals; 8 New Shows by Monday

Oldest Stock in Films

The Malden Auditorium, Malden, Mass., after 19 years of continuous stock, a world's record in the field, has heard the call of the times, has launched into picture programs and is doing good business. Stanley James, character actor on the stock stage for many years, is managing the house for Dr. Wilson E. Hunt, a local surgeon.

Even Cantor Slips in Boston in Tough Week

Boston, Dec. 17. Business here showing effects of a triple threat—the state income tax collector sending out mandatory letters for the final payment; Christmas a week away, and the stock market not giving any encouragement to lavish spending. Even Eddie Cantor in "Whoopie" at the Colonial could not hold up to his usual pace here, and the gross there slipped. "Journey's End," at the Wilbur, was perhaps the strongest attraction in town, close to capacity, and the second week of "Meteor," Theatre Guild, also showed a fair gross.

Even Eddie Cantor in "Whoopie" at the Colonial could not hold up to his usual pace here, and the gross there slipped. "Journey's End," at the Wilbur, was perhaps the strongest attraction in town, close to capacity, and the second week of "Meteor," Theatre Guild, also showed a fair gross.

Shuberts have only one show running this week. But the entire string of houses will be opened next week. "Rope's End" will come into the Shubert, "Strike Up the Band" into the Shubert, "Naughty Marietta" at the Majestic, "Hot Chocolate" come to the Tremont.

Estimates for Last Week
"Whoopie," Colonial (4th week). Did \$34,000 last week; off considerably.
"Meteor," Tremont (1st week after 4th of Hollis). Did \$18,000. "Wings Over Europe," Hollis (1st week). Opened Monday night.
"Journey's End," Wilbur (last week). Did \$18,000.

FRISCO GROSSES

San Francisco, Dec. 17. Legitimate houses got a fair week, with "Journey's End" at the Geary topping all competitors even in its second week. Drew better than \$14,000. Mae West in "Diamond" at the Geary continued to slip. Badly gotten the only \$7,500, which is pin money for this house at \$3 top.

Columbia held over "Hunting Trip" in indie and adds "Graf Zeppelin" pictures, which kept gross about up to its preceding week at \$6,000.

Henry Dury's President, Charlotte Grawe in "She Couldn't Say No," going strong. Around \$7,000. His Alcazar with "The Boomerang" did a nosedive; \$4,000. Green Street still had "The Fiat Tire," 14th week; little under \$1,500.

Laugh, Landlord, Laugh!

Mt. Clemens, Mich., Dec. 17. Ferguson Bros., dramatic stock, is operating here under a circuit court injunction while Leon Krim, lessor of the Bijou, has withdrawn ushers and other theatre help.

Matter is of a legal technicality in company's agreement with Krim and pending settlement company, in on percentage, is holding all moneys.

Business fair.

BOBBY CONNOLLY FOR PAR

Bobby Connolly, the stager, has entered into a three-year agreement with Farumont. Contract likely the usual optional kind.

Connolly's first will be staging "Follow Thru," the Schwab & Mandel musical, for the screamer. Under the agreement Connolly is not prohibited from stage work.

"Blind Windows" Pauses

"Blind Windows" will not steer into the Hudson, New York, Dec. 23, as planned, but folded instead in Baltimore last week for revision. David Belasco, producer, figured show not ready for New York and closed it for revision and recasting.

Philadelphia, Dec. 17.

Just three of Philly's nine legit houses are open for business as this week starts and not one of the three is offering a musical show. That's something of a record here even for the week before Christmas and a tip-off on conditions.

To be sure three offerings are slated for the end of the week, purpose being to beat the standard rush, but the first-stringers and the rush, the three new playing are "Blind Window," David Belasco's dramatic play, which has turned out a disappointment here; "Thunder in the Air," which has caught on surprisingly well at the Adelphi and is winding up a month's stay, and "Major Barbara," fourth Theatre Guild offering in for two weeks at the Garlick.

The three that beat the gun by opening late in the week are "Mile, Modiste," first of a series of five at the Shubert-Keith on Monday; "The Sap from Syracuse," comedy try-out, scheduled for Saturday at the Walnut, and "The Duchess of Chichester," Kalmar opera, listed for the Shubert on the same night.

Next Monday five more attractions will compete for attention. "Journey's End" (eastern company) at the Lyric; "Thunder in the Air," second Professional Players' offering, at the Adelphi; "Waterloo Bridge," new Robert Sherrill production, at the Broad; "New Moon" (New York company) at the Forrester, and "Pleasure Bound," which played here last season, as well. Well, well! at the Chestnut.

Last week's trade for the dramatic offerings could have been a lot worse; in fact, in view of the frightful conditions here this fall, biz was quite good for the non-musicals.

"Deaths Takes a Holiday," sponsored by the newly-formed Professional Players, was again the big surprise of the town, getting \$10,000 on the week, and beating by a slight margin its second week figure at the Adelphi. This offering, with Philip Merivale as featured player, has so benefited by the campaign waged at the Walnut, at the Lyric, William Hodge's mystery melodrama "Homicide" also made a neat gain, although far from important money. Second and last week was up \$1,500 over first week. David Belasco's "Blind Window" had a strong opening (Tuesday night) at the Broad, but bad notices and unfavorable word-of-mouth took their effect, and the total for the week was not so forte.

"Courage," which had shown signs of picking up during its first week at the Walnut, dropped and just beat \$5,000. Little "Little Accident" did less than at Keith's. However, there were no record-breaking "lows" such as astonished the Biltmore last week ago. \$2,000 or \$3,000 grosses, and at least four of the six dramas reached respectable figures.

The two musicals continued to falter. "Nina Ross" is its fourth and final week at the Shubert reported under \$16,000. "Top Speed" in its fifth and last week reported under \$1,000 less. The Forrester was dark.

Estimates for Last Week
"Blind Window"—(Broad, second week). Belasco tryout had a corking opening, delayed until Tuesday, but show wasn't there and business fell. Off after this week for revision. "Waterloo Bridge" in on Monday.

"Mile, Modiste"—(Keith's). Opens tonight night to get ahead of rush. "Little Accident" under \$5,000 last week.

"Major Barbara"—(Garlick, first week). Fourth Theatre Guild offering in for fortnight, to be followed by Eddie Cantor's "Whoopie." "Wings Over Europe" reported around \$17,000 or a little less than last week.

"Sap from Syracuse"—(Walnut). To open Tuesday night, hope being dark until then. "Courage," instead of gaining, off to \$5,200 in final week.

"Deaths Takes a Holiday"—(Adelphi, fourth week). Surprised the wise boys by beating second week's gross by a few hundred dollars despite approach of Christmas. A "Thunder in the Air" "Thunder in the Air" on Monday.

"Duchess of Chichester"—(Shubert). To open Saturday night, house being dark until then. "Nina Ross" off to \$16,000 in fourth and last week.

The Lyric, dark all week, reopens Monday with "Journey's End." Will bring in about \$8,500 last week in "Homicide." The Chestnut is dark, reopening Monday with "Pleasure Bound." "Top Speed" in fifth and last week, slipped to less than \$1,000.

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HOLDS GOOD UNTIL NEW YEAR'S

Plays on Broadway

FAMILY AFFAIRS

Comedy in three acts presented at Maxine Elliott's Dec. 19 by L. Lawrence Weber; written by Earle Crooker and Lowell Brenston; Billie Burke starred; staged by Arthur Hopkins.

Roger Wheaton.....Joseph McCallion
Janet Wheaton.....Elsie Temple
Yenger.....Cecil Ciovelly
Charles Wheaton.....Frank Elliott
Estelle Wheaton.....Billie Burke
Honore Parker.....Edmund George
"Silks" Lee.....Leona Beutelle
Audrey Alsworth.....Audrey Ridgwell
Paul Saville.....Bruce Evans

If "Family Affairs" was as good as was Billie Burke to look upon it would be destined to popularity. It is too lightweight a comedy, however, to do much more than attract the star's personal draw.

Mrs Burke returns to the stage from the Flo Ziegfeld estate on the Hudson every now and then in obedience to that urge which actresses Burke is welcome and always will be. She is by far the most attractive thing in and about "Family Affairs."

Arthur Hopkins did the staging, something new for him so far as other managers' shows are concerned, but the program sets forth the fact that Hopkins is co-producer with L. Lawrence Weber. For a time the show was slated for the Plymouth, but Hopkins decided to use that house for his exclusive property, "Half Gods," which opens this week.

"Family Affairs" is pleasant enough, though improbable. Mrs. Estelle Wheaton has been wedded to Charles W. for quite a long time, her girl and boy now approaching their majority. Father has been preaching retrenchment, his wealth having somewhat shrunk in a stock market crash. But things otherwise in the household are not to her liking. She plans a little surprise for the family, giving as an excuse the fact that it will help save money.

The son, Roger, has been "keeping" a girl named "Silks" Lee. Daughter Janet is engaged to a society youth who doesn't measure up to the mark. Father also has been "keeping" Audrey Alsworth. Mother invites all the outsiders to her home as guests for a week or two. Then, not to make it too uncomfortable, she brings in young Paul Saville, whom she says is a girl she met in Paris.

Estelle's plan works out fairly well after she thought it flopped. Janet's young man shows himself

yellow and walks out. "Silks" proves quite a girl and Roger promises her to stop playing around and go to work, with a hint of future marriage. Audrey, a high hat dame, takes air, too, when Charles finds out that Paul is no gigolo but the son of an old friend who acted the part at the request of his wife, things begin to look up in the Wheaton menage in the east, sixties.

Charles comes to the determination that a Romeo part 50 is ridiculous. He promises never to see Audrey again, but Estelle sagely remarks there are other Audreys. Compared to herself, this one is surely a stick.

It is perhaps natural that most of the play's lines and chatter go to the star and she does very well in her new role. Miss Burke's charm pervades "Family Affairs," if that be enough. The supporting cast is adequate. Frank Elliott, especially, was well chosen to play the husband, a polished, quiet fellow of big business. Leona Beutelle did Silks nicely. Bruce Evans did Paul, whom Janet became enamored of. Elaine Temple and Joseph McCallion were the Wheaton offspring, both satisfactory.

However, the kind of people who will like "Family Affairs" mostly will be going down Florida way soon and it wouldn't be surprising if Miss Burke joined the Palm Beachers again this winter.

Ibec.

MARY AND MICHAEL

Three-act comedy-drama by A. A. Milne. Presented by Charles Hopkins, with Henry Hall, Edith Barrett and Harry Beresford featured. Staged by Mr. Hopkins. At the Charles Hopkins theatre, New York, Dec. 13 (\$4.40).

Mary.....Edith Barrett
An Attendant.....Peter Lang
Michael.....Henry Hall
Violon.....Katherine Standing
Mrs. Tullivant.....Alice Belmore Cliffe
The Rev. Simon Rowe.....David Glasford
Mary's Uncle.....Vernon Kane
Inspector Enderby.....Leonard Willey
Dr. Roberts.....Robert Vivian
"P. C." Cuff.....Harry Beresford
A Policeman.....Emile Littler
David.....Alan Willey
Miss Welby.....Hilda Flawright
Romo.....Helen Claire

A super-sentimental play, done in the repressed manner of the Milne-British school, and highly effective. Promises to be the best commercial

attraction at the Hopkins for a long time. It has restricted appeal, but in the small-capacity house ought to spread out that limited draw for a long time, and at the \$4.40 top scale for the 300-seat house looks like a good bet.

House has its following also, painstakingly built up by succession of productions addressed to a mature and perhaps discriminating clientele, and that should count.

Play bears certain resemblance to "Many Waters," which also is in the English manner, and it has a good deal of the same sentimental quality, both plays dealing with the vicissitudes of a young man and young woman drawn together, and tracing them through a lifetime to their triumphant arrival at middle age, scarred and seared by life, but content in each other and in mutual affection that survives hardships. It isn't as good a play as "Many Waters," but it makes satisfying stage material, flawlessly played by Hall, Miss Barrett and their supporting cast of 12.

Milne has been writing for the stage a long time, but he has never entirely lost his "literary" habit. His lines would read in print better than they sound. Some of his best moments are hurt by a fussiness in dialog that hampers the grip of the action. He likewise misses the bold and economical treatment of some of his scenes. This play several times almost halts while the playwright goes into trivial detail, almost as finicky as Mrs. Wharton—another manifestation of the same "literary" habit.

However, it is a nicely conceived and trimly made play, syrupy on the sentimental side, but with a good many touches of real sincerity and heart-grip. An interesting side angle is Milne's novel handling of the younger generation of 1929. He doesn't rant at them or defend them with the usual excess of vehemence. Rather he finds them substantially the same as the younger generation of the Victorian era, it being rather the present older generation that is

different. That fresh angle alone, pictured with gentle humor, ought to be enough to make the play interesting.

One can't help being a little impatient with Milne's old maidish system of ethics. The husband and wife have reached middle age after many struggles, when a blackguard tries to blackmail them. Husband very properly moves to throw him out of the house, and brings on a fatal heart attack. By a clever device they explain away the presence of a dead man in their home without revealing the truth.

Years later the whole thing is about to come out, and both husband and wife welcome exposure to get what they persist in regarding as a crime of their consciences. Any well-balanced person would have dismissed the matter thankfefully and only a British playwright would persist in making a ghost of an accidental and entirely desirable demise.

There are moments when the wealth of talk irritates one, but there are other touches of genuine sentiment that more than redeem these passages, and there is one scene of real grip at the end of the second act. This is the scene in which, with a dead man on their hands, the couple summon the police and frame a story to explain the situation—a story that holds water even under the prying of a shrewd detective. The device for the second act cur-

tain is a startler. Keen inspector's suspicions have been lulled, and he is convinced the dead man merely dropped dead of heart disease. He turns to a day-dreaming constable (locale is London), asking his opinion.

Romantic but dumbbell cop, who has literary aspirations himself and dreams novels, spills the silly notion that the man has been killed by the couple, for the very reason that were the case, the inspector scornfully dismissing the constable's imaginings as absurd.

Play has four scenes, admirably designed and executed at just that degree where good taste ends and lavish splurge begins. There is a furnished room in Islington that speaks eloquently, and a bare corner of the British Museum that is equally articulate. Alice Belmore Cliffe as the garrulous landlady handled a bit trimly, and David Glasford, on but once, did nicely with a colorless scene.

Rush.

DOROTHY LULL

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DON'T ANNOY ME!

I shall be in New York the latter part of the month and pay a six weeks' visit to the States on a pleasure trip.

As I said above,

DON'T ANNOY ME

with offers of engagement in any branch of amusements.

I must return at the end of that time, being under contract to Sir Alfred Butt for a new musical play, my third consecutive show under his management; therefore

DON'T ANNOY ME!

Just let me have a pleasant holiday, minus all cares or worries.

GENE GERRARD

Picture Songs Pushing Trade Into Heavy Overproduction; "Fillers"

Serious over-production in the music trade is being felt by both the publishers and the mechanicals as a result of the recent habit, which has developed into an epidemic, of printing seven and eight numbers from one picture. Actually but one or two, or at the outside three, numbers, are entitled to publication, rest being properly classifiable as "special material" or "production fillers."

Mechanicals have seldom been so over-produced as at present, releases tumbling over each other in the crowd weekly sent out. Most of these recordings have very light sales and the total volume handicaps the hot numbers in getting the big load they might otherwise.

Film companies in fitting songs to the requirements of a given picture or sequence in a picture are violating some of the traditional maxims of music publishing. Principally the one that requires a chorus to have 32 bars.

As a result, publishers have repeatedly discovered that the songs they picked from manuscript as the hot ones in a picture are negligible in the finished picture through being badly spotted or completely submerged, insufficiently reprised or cut off at 16 or 24 bars.

In several instances publishers advised by wire from Hollywood that such and such a tune was the number one plug, and arranging with the mechanicals for advance cutting, have often been surprised to learn that the song was entirely eliminated from the picture when released.

Fox Red Star Co. With Complete Dept. Linenup

Departmental heads as the nucleus of Fox's Red Star Music Co. are Mike Hill, business manager; Oscar Royce, assistant; Helney Kresa, manager of the arranging department; Jack McCoy, professional manager; Julius Von Tilzer, assistant to McCoy; Bill Jacobs, sales manager, and Lon Mooney, of Forster's, as band and orchestra manager.

Opening of Red Star in its quarters at 729 Seventh avenue will be about Jan. 3. Pat Flaherty, general manager, is already encamped in the Red Star offices.

Various independent film companies are negotiating for working agreements with Flaherty to secure services of Red Star songwriters when not busy on Fox productions. Foremost among these is Tiffany, now publishing songs in this country through various publishers. Tiffany has entered into an agreement with Campbell and Connelly, whereby the latter firm holds exclusive publishing rights in Great Britain.

'SKILLED' ALIEN BILL UP AGAIN

Washington, Dec. 17. Congressman Free's bill to admit aliens skilled "in a particular art, craft, technique, business or science, that are needed by bona fide employers" has again been introduced. Last session the bill came up during the agitation to devise retaliatory legislation to meet the barring of American musicians abroad.

Bill would make it possible to import foreign orchestras and musicians, with the only technicality to block their coming stipulated if equally as good talent is available here. To prove that, should an employer insist such could not be found, would cause plenty of complications.

Congressman Free expects hearings shortly on his proposal.

\$1,000 for Piano Player

Hollywood, Dec. 17. Arthur Johnson is the highest salaried piano player in show business. Al Johnson will pay him \$1,000 a week and his living expenses during the latter's concert tour.

Johnson first intended to take Dave Dryer on the tour. Johnson will only play nine dates on the tour so that he can get back to the Coast to begin preparation for another picture.

Ager-Yellen East Soon

Milton Ager and Jack Yellen, writing special music for the Paul Whiteman picture, "King of Jazz" (U), will probably return east in a few weeks.

Their contract with U, under weekly salary, was for seven weeks with an option for five additional weeks. Option has been taken up to permit team to complete songs for the picture. Five have already been done, with two or three yet to come.

LANDRY'S VAUDE TOUR

Art Landry's band has been booked for tour of RKO. Opens in Cincinnati, Dec. 28.

LIBERAL CONTRACT Kern and Harbach's Agreement With Film Company

Hollywood Dec. 17. Most concessionary musical contracts yet given by a studio go to Jerome Kern and Otto Harbach, who will be on the First National payroll for the next two years as composers and producers.

Full say-so is given the boys, without any studio but-ins as to what shall or shall not go into the picture musically. The director of the musicals, according to the contracts, will be subordinate to the two.

Music Growth And Need for Copyr't Change

With two proposed copyright bills soon to be presented to Congress, music men are looking forward to some amendments of present copyright statutes, to more adequately take care of the changed conditions in the music business.

Among the problems which will come before Congress for consideration are: 1.—The International Copyright Union, known usually as the Berne Convention. There will be an endeavor to amend the United States Copyright Act so as to do away with the present formalities prerequisite to copyright now required by the act. In this way the U. S. law will be put in harmony in general with the copyright statutes of European countries, and its application to become member of the Berne Convention will be unquestionably accepted.

Should the government eventually decide it's to the advantage of composers and writers to become members of the International Copyright Union, there will be felt by foreign copyright situation that it is more advantageous to do so at present than being a member of the Union as revised at Rome last year. With the U. S. desiring to adhere to the International Union as presently constituted, it may be so date it will be necessary for its adherence to be to the Convention as modified at Rome.

Usual Opposition It is figured there will be the usual opposition to any attempt to have the United States modify its copyright laws by doing away with present prerequisite formalities to copyright, on the ground that to do so creates an undisclosed monopoly; and that this is repugnant to American principles of copyright. In light of changed conditions in publishing big brought about by recent merger, it is felt that the opposition will be difficult to forecast. Nevertheless, some opposition may be anticipated.

2.—The musical copyright provisions will be attacked, and it's anticipated there will be little difficulty in modifying and amending the law so as to do away with present provisions for advance payment of copyright. As the law now stands, amendment may go so far as to endeavor to eliminate entirely the so-called compulsory license provision—the present statute, which today requires a copyright proprietor, if he uses a work himself for recording purposes or permits someone else to use the work, to grant licenses to everybody else.

3.—Divisibility of Copyright. Effort will be made to amend the present act so as to permit complete and absolute assignments of the various portions of the monopoly which go to make up the entire copyright. As the law now stands, it is possible to assign the copyright only as an entirety, and any rights less than the whole are construed to be licenses. Also, no provision is made in the present law for registration of these licenses, though in many instances application is made, and the registers records both application and instrument accompanying it.

Along the Coast By Bill Swigart

Los Angeles, Dec. 17. With such composers as Jerome Kern, Otto Harbach, Oscar Hammerstein, 2nd, Herbert Stothart and Vincent Youmans, already aligned with various picture producers, a new trend in screen musicals is anticipated.

Day of the theme song, insofar as injecting one for no other purpose, is doomed with the line-up of composers who not only know how to write music, but can interlock their compositions with a logical story.

PUBLIC DANCE HALLS MUST PAY MUSIC TAX

Public dance halls must pay royalties on copyrighted music employed by their orchestras, whether the infringement is known or unknown. That was the decision handed down by U. S. Circuit Court of Appeals in Chicago in the matter of the Dreamland Ball Room, Evansville, Ind., and the music publishing firms of Shapiro-Bernstein, Leo Feist and Ager, Yellen & Bornstein.

While the music copyright question has been thrashed out in the courts before as pertaining to other places of amusement, this is said to be the first time a precedent has been set on dance halls. In this case the group of publishers enjoined the dance place from publicly performing their songs and were awarded \$250 damages and \$100 attorney's fees in the District of Indiana on the original Shanley decision. Dance hall appealed to the higher court and was not sustained.

Chas. Pelz, proprietor, contended he had no voice or control over what selections his orchestra played. He denied knowledge of the numbers being copyrighted or that the orchestra did or did not have the consent of the publishers. Principally the ball room disputed liability on the ground that the contract with the orchestra made that organization an independent contractor. This and other contentions were rejected by the court which held that the owner of a dance hall, at whose place copyrighted music was played in violation of the publisher's rights, is liable at all times, if he's operating his place for profit.

Nathan Burkan represented the publishers in the matter.

Publix Equipping Each House with Music Library

With a view to building up a local music library in each of its theatres, Publix is supplying special arrangements of song and musical numbers, running those off on the mimeograph where not prevented from doing so by copyrights.

Songs are also available for all stage bands, and include picture numbers from not only Paramount, but talkers of other companies, with no one especially favored as long as the songs are in demand. Standard musical numbers, such as "St. Louis Blues," "Rhapsody in Blue," and even opera stuff, are provided.

Where the average theatre would not be in a position to spend the money in building up a local music library, Publix, through its new scheme, will be able to do this at comparatively low cost.

ute the individual parts by direct sale or assignment, they claim. Reason for this is that a licensee under a copyright has no right to sue in his own name; only an assignee has that right. So, also, in the matter of books: if the author has granted a serial right to a magazine, later, under present status, cannot bring suit against an infringer; only the author is granted that privilege.

Check on numbers getting the biggest play over radio and by night club bands the past week shows "Tune In On My Heart," "Love Me," "You're Always in My Arms," and "Sweetheart, We Need Each Other." Leo Feist; "Taint No Sin to Take Off Your Clothes and Dance in Your Skin," "Through" and "Can't You Understand," Donaldson, Douglas and Gumbel; "Web of Love," "I'm in Love With You" and "Every Now and Then," Sherman-Clay; "What Do I Care," "I Still Go On Wanting You," "I'm a Little Unusual," Shapiro-Bernstein; "Gypsy Dream Rose," "I'll Close My Eyes" and "By the Way," Remick; "Lone-ly Troubadour," "My Fate is in Your Hands" and "On the Road to Hainbow Bay," Santy Bros.; "I Don't Want Your Kisses," "Until the End" and "Chant of the Jungle," Robbins; "Pretty Little You," "Singing in the Bathtub" and "Wouldn't It Be Wonderful," Witmark.

With the passing of big time vaude, local song slugs are concentrating on radio stations. Result is that a number have cultivated good radio voices.

The boys who sing over the air most frequently are Bobby Cross (Remick), Artie Mehlinger (Plantadosi), Sig Bosley (Robbins), Art Schwartz (Witmark), Tubby Garon (Santay), Al Bille (Davis, Gooden and Engle) and Benny Herman (De Sylva-Brown and Henderson).

Earl Burnett believes his band has nothing more to learn instrumentally, so he is putting each member through a routine of vocal lessons. "Featured trio is already established, and more will be heard from his new quintet."

Brunswick's contract with Harry Richman enabled that company to make feature records for the picture in the actor's first United Artists picture. Instead of waiting for Richman to arrive in New York to make these recordings, they were made here. Songs include "There's Danger in My Eyes," "Putt-ting on the Ritz," "With You" and "Singing a Vagabond Song."

New numbers to get the final okay for pictures are "Wander Away" and "Cossack Love Song," by George Gershwin and Herbert Stothart, "Liberty," "Petrograd" and "Well, All My Grant Gracie" and "Harry Aker for You" ("Song of the Flame"); Wolfe Gilbert and Abel Baer's number for Zelma O'Neal and Jack Oakie in "Paramount on Parade."

Will Jason and Val Burton are to write the complete score for "Laika," western musical, and "Long of the Land," western operetta, to be produced by Tiffany. Team just completed a total of 20 numbers for "Resurrection" and "Happy Daze," now in production for the same studio. These were written within the past month, establishing some kind of a record for songwriters now working on pictures.

Because local night club operators are facing one of the duller periods in their history, every effort and trick is now being employed to draw in the audience. A First National-Warner songwriters' night, a success as far as giving the diners a show is concerned, but no sensation. One-fourth the attendance was made up of songwriters from every studio, as expected.

Roosevelt Hotel's Blossom Room has selected D. W. Griffith as its patron guest for the usual Monday night sessions. Many of the picture colony big shots turned out for what was billed as a testimonial dinner to the vet screen director. Billy Gibson, the New York jeweler, gets a night here soon to display his wares.

To those who can't understand why songwriters are paid two salaries, one from the film studio and a drawing account from the publisher, it may be explained that most of their time is devoted to rehearsing numbers and assisting on stories, which makes it logical that some compensation should be made.

Mrs. Youmans Starts Suit for Separation

Mrs. Anna Youmans charges abandonment and non-support in her suit for separation from Vincent Youmans, filed in New York Supreme Court Monday.

Mrs. Youmans applied for \$500 weekly temporary alimony and suitable counsel fees from the producer.

The Youmans have two children, twins, two and a half years old.

St. Louis Normal

St. Louis, Dec. 17. With settlement of the musicians' strike, all local Skouras houses and Loew's State have an orchestra in the pit this week.

Ed Lowry, Ambassador's m. c., who walked with the musicians several months ago, is back at that house, heading a Publix stage show with augmented band.

Al Eldridge, pianist at the Missouri (Skouras), is leading its orchestra there. Milton Slosser is back at the organ.

In Hoosick Falls

Hoosick Falls, N. Y., Dec. 17. Earl J. Wilcox, musician, has been appointed probation officer in the children's court of Rensselaer county.

DROP ORGANISTS' DEPT.

Due to eliminations already made Keith's organists' department, in New York, has been abandoned.

Pit orchestra leaders have been given supervision of organists where they still remain.

Witmarks in Hollywood Bldg.

Witmarks, one of the Warner music subsidiaries, is moving into the new Warner Hollywood Theatre building at 51st street and Broadway about Jan. 1.

Company will have most of the third floor.

Nothing beats "Variety" for a steady present to show folks, friends or relatives interested in the show business at home or abroad

Bargain Xmas Gift

VARIETY

For Two (2) Years, \$15, Sent Anywhere

One Year's Subscription (Regular Price), \$10

Two Years (Special Price), \$15

HOLDS GOOD UNTIL NEW YEAR'S

DISC REVIEWS

By Bob Landry

Horace Heidt
(Victor 22195-22222) Entertaining bands are not supposed to be playing bands. Nevertheless Horace Heidt, showman that he admittedly is (and although his men on a stage do everything from trampoline to taking rabbits out of hats), sits down calmly in Victor's wax works and tosses off "Turn on the Heat" and "Georgia Pines," and there is nothing but satisfaction to express and feet to move.

On "Melancholy" he is reversed by Nat Shilkret's version of "My Fate Is In Your Hands."

Guy Lombardo
(Columbia 2045) There's work for the ear in the ex-Chicagoan's "Little by Little" and "Singing in the Bathtub." Things are happening several strata below the melody—weld counter-strains, trumpets calling to their mates, strings ogling saxes and a strange, baffling subterranean rhythm. It's a record that will appeal to the generation nurtured on wa-wa.

Will Osborne
(Columbia 2044) Will Osborne, who is not a second fiddle, as commonly supposed, but a drummer, combines "I Knew We Two Were One" and "They All Fall in Love" in the same measured cadences affected by Senor Vallee. Fair-to-so-so morsel for those on the two-four diet.

Ipapa Troubadours
(Columbia 2052) "Molly" and "Alone in the Rain" (more wet weather but less threatening the M-G-M tune) are offered by the

toothpaste propagandists. It's from a forthcoming picture, "Grand Parade," and it is to be hoped the picture doesn't depend on these tunes. In other words, not a hot record.

Vic Meyer's Music
(Columbia 2040-2026) Under the above billing is listed "Melancholy," "Congratulations," and "If I'm Dreaming," and "Love Beside an Open Fireplace." First two are the surer combination.

"If I'm Dreaming" is an interpolated number in First National's version of "Sally." It's a pretty thing, with rather better than average lyrics.

"Love Beside an Open Fireplace" combines two well-established ingredients, the tender pash and a domestic hearth. It still doesn't ripple the surface.

Jackie Taylor
(Victor 22217) Excerpts from "Song of Kentucky," an impending cinema release, are "A Night of Happiness" and "Sitting by the Window." Both are aemic as to melody or appeal, so the orchestra can't be blamed if it's just another record.

Ted Wallace
(Columbia 2046) "Love Ain't Nothing but the Blues," a well-established favorite, is reversed by "Lucky Me—Loveable You," whose slowness is intensified into monotony by tedious percussion. Just fair.

Marlow Hardy's Alabamians
(Columbia 2048) These southern gentlemen offer "Song of the Bayou," a swamp chant in the style

Animal Floor Show

Chicago, Dec. 17.
Hotel Sherman here has a new idea to get biz. Stages an animal show gratis in the lobby.

Frank Bering, manager, has brought his own nag to dance about the floors. At the same time Silver King, a dog stopping at the house, is being used.

Some of the gags in use have the four-legged draws registering, shaking hands with out-towners and acting as m. c.

of "Chloe," and the much-recorded "Georgia Pines." Some of their effects and ideas are excellent, although they should reserve the cynical for other places. It doesn't please the ear when reproduced from wax.

The Royal Person
(Columbia 2023-2047) Paul Whiteman is lost in an impenetrable orchestration, a hazard of roving so far afield from the composer's manuscript. The music is the bizarre and the unique and the arresting in arrangements.

"A Bundle of Old Letters" and "Great Day" illustrate this strange, although "Should I" and "Without a Song" are less swaddled by too-fancy trappings.

No objection to imaginative orchestration, except that for recording the melody must be retained and the instruments reduced to the load a disc can safely carry.

High Hatters
(Victor 22218) No reason to anticipate anything magnosomic from "Hoosier Hop" and "I'm Following You," fair numbers culled from "It's a Great Life," Duncan Sisters' picture.

Spotting and plugging in picture may, of course, give the tunes a shove. Ballard MacDonald's words are better than Dave Dreyer's notes.

HERE AND THERE

Lloyd Huntley's orchestra, College Inn, Chicago, has been signed for commercial broadcasts by WBBM, Chicago.

Jack Eagan, formerly of the Irving Berlin staff in New York, is now associated with Donaldson, Douglas & Gumble.

John Naddy left last week for Havana, where he will double between the Almindarez hotel and the Jockey Club with his band.

Ben Bernis opens in the Balloon Room, Congress Hotel, Chicago, New Year's Eve for six weeks.

Ernie Golden and band engaged for the Fox Fur Trappers' New Year broadcasts from WMCA, New York.

Jack Crawford and his band sail for Chicago, Dec. 28. Engaged for the season at Carter's Million Dollar Pier, Miami Beach.

Jan Garber orchestra at the Walton Hotel, Philadelphia, starting Dec. 23.

Howard Lanin has placed five of his bands in Florida resorts, in and around Palm Beach. Lanin outfits go into the Breakers Hotel, Royal Poinciana Bokar-Raton Rancho, Bokar-Raton Club and Coconut Grove.

Akst Sues Richmond

Harry Akst, back on a visit from the Coast, has started suit against Lou Schwartz, Harry Richman and the Club Richman alleging breach of contract. Akst declares he was engaged to play with his orchestra in the night place at \$1,600 weekly on an agreement for three years. He says he actually played but five weeks and now seeks damages.

Theatres Proposed

Bethel O.—\$20,000. Grant Highway. Owner, Bethel Theatre Co. Architects, C. C. and E. A. Weber. Policy not given.

Brooklyn, N. Y.—\$100,000. P. Verba. Contemplated. Site and architect not selected.

Kansas City, Mo.—\$20,000,000. Also hotel, offices and garage. Owner, Steuben Club, Chicago. Architects, W. W. Achinger.

Langhorne, Pa.—\$100,000. (Lindenhall) Lincoln Highway, east of Ballview Ave. Owner, Langhorne Realty Co. Architects, Rones, Philadelphia. Policy not given.

Loveland, D. C.—\$25,000. Owner, W. Hills, Jr. Architects, C. C. and E. A. Weber. Policy not given.

North Platte, Neb.—\$100,000. Also stores. Owner, Public Corp. Architects, J. Ebberson, N. Y. C. \$100,000. Owner, C. O. Lee Newbury. Policy not given.

Winchester, Va.—\$100,000. 5th and Main Sts. Owner, T. Charles.

Wichita, Kans.—Owner, J. C. Hartman. Architects, Boller Bros, Kansas City. Policy not given.

Mary Durant Married in Rush—Now Wondering

Cincinnati, Dec. 17.
"When I get out of this trouble I'm going back to my mother in Chicago, and I guess I have good grounds for divorce," Mrs. Mary Durant, 24, told police yesterday when she was taken into custody. Her husband and another man were also arrested in a fashionable hip-top apartment for investigation of the recent \$7,000 robbery of a grocer in Newport, Ky., opposite Cin.

Mrs. Durant said her maiden name was Mary Alice McCue; that she was a dancer in the Wigwam, Windy City cabaret, last July when meeting her husband. To local authorities her husband is known as Lawrence Coates, 25.

"He swept me off my feet with his lovmaking, money and presents of jewelry," the disappointed wife said. "I never knew until we were arrested that his correct name is Coates. He treated me wonderfully and I can hardly believe that he deceived me. When we were married he posed as the owner of several gambling houses."

Coates' companion is David Jerus, 39. A revolver was found under a pillow in the room when detectives made the pinch.

The men, arrested here on previous occasions, deny connection with the holdup and were released on bond, and the former show girl also has regained her freedom.

GEO. WALSH RELEASED

In Jail for Alimony Since Dec. 3

In jail since Dec. 3 last for non-payment of alimony, George Walsh, night club entertainer, was released last week on recommendation of his wife, Sadie Walsh. She stated friends and associates of her husband had promised to deduct \$50 weekly for her from his salary.

Affidavit submitted to N. Y. Supreme Court Justice Wasservogel stated Mrs. Walsh is convinced her husband lagged \$5,000 behind in alimony payments solely because he was out of work.

Tex Guinan's Chi Club

Chicago, Dec. 17.
Having decided to stay out of New York, Texas Guinan opens at the Green Mill night club Dec. 20. This move follows her profitable stay at the Club Royal the last month, doubling from "Broadway Nights."

Miss Guinan is bringing in 18 girls from the show which closed recently in Detroit.

It is reported Miss Guinan has purchased an interest in the club, and that with Harry Miller she will take over the club from Leonard Leon and Leon Sweltzer, present owners.

ANOTHER 'DINTY MOORE' SPOT

Dinty Moore, band leader, is going to operate his own night club. He has a percentage arrangement with the Alamac Hotel people whereby he takes the Blue Room and will open there Christmas Day.

Moore will be host, m. c., band director and handy man.

FORMER CHAMP'S ROADHOUSE

Bridgeport, Dec. 17.
Jack Johnson, former heavyweight champion, and who now has his own dance orchestra, is said to be interested in purchasing a roadhouse on the Boston Post Road. Locale is reported between here and New Haven.

SIGNING TABS

Los Angeles, Dec. 17.
Local club bookers report a rush of bookings for private clubs.

One angle is that boys who were taken in the markets are being around their clubs and demanding entertainment where they can sign the tab.

INCORPORATIONS

New York.
Novelty Talking Picture Corp., New York; C. Carlton Sand, Loretta Riles, Maudie Beldin.

Unusual Photographs, Inc., Manhattan; 515 So. Paul Abbott, Sydney H. Harris, Leon M. Brown.

Chary Concession Corp., New York; theatre, pictures, Jay Emanuel, William Reiner, Bertha Frucht.

Worldart Pictures, Inc., Manhattan; theatre, pictures; Tony Rodos, Lillian Sonenshine, Myron M. Ellis.

Superman Amusement Co., Kings. Berdon Theatrical Corp., New York.

JUDGMENTS

Friars, Inc., Burns Bros., \$1,935. CineTone Corp., State Industrial Commissioner; \$206.

M. & S. Circuit, Inc., and Max Spiro; F. Tausend; \$2,249.

E. Ray Goetz; V. Kirely; \$1,059.

Dance Halls Want Acts; Noveky Nites Flopping

Flopping biz is provoking numerous dance halls in New York and Brooklyn to play vaude acts Saturday and Sunday evenings. Two or three acts are preferred, the turns appearing three times nightly on the dance floor.

Professional ballroom team is generally featured. Monologists who tell 'em splay but not too rough gags and girl "poop" singers are also in demand. Salary scale average \$5 to \$7.50 for singles and \$10 to \$12 for teams.

Dance contests and the various novelty "nites" are dying out. One creep joint discovered its clientele had learned that all contests were in the bag and the prizes returned to the management. Same place then ran a contest on the level as a convincer, but they wouldn't believe it.

NO LOOP CLUB

Chicago, Dec. 17.
Ralph Gallet and Mike Fritzel have closed the "Club Royale," only Loop nite club.

Texas Guinan brought some dough during her stay, but grosses tapered as soon as she left. Besides, place has had trouble with the prohibition department.



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Because his programs are paramount, consisting as they do of such paramount numbers as "Singin' in the Rain" "Just You, Just Me" and "How Am I to Know"

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AND HIS ORCHESTRA
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Bigger and Better Than Ever
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Salem, Mass.

THE MISSOURIANS
World's Greatest Colored Band
VICTOR ARTISTS
ALHAMBRA BALLROOM
7th Ave. at 126th St., New York

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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
Now Making
"KING OF JAZZ"
for Universal
Personal Rep.: JAS. F. GILLESPIE

The Air Line

By Mark Vance

The "7-11" period WJZ is a plug for the NBC artists' bureau. Gives the studio staff a chance to do its stuff. Dave Grubb talks on big biz and market investments. May be a reason. Rudy Vallee's music had no outside band as a side counter on WJZ for the Fleischmann hour. Vallee band imitating others took him away from the slow tempo for the time Selberling Singers (WEAF) sure have some male quartet. They strive for novelty and make it. James Melton a standout.

Whammed Stiff

Checker Cabbies back on WOR with Murray Kelner directing orchestra. Usual dance numbers. Thanks to nifty piano playing the Lehn & Pink Serenade WJZ put new life into some of the old boys; for instance "Old Man River." It's the apparent effort to change pace that will help the top numbers to stand out to death by air bands. Champion Sparkers WJZ reviving some former famous sports events by Phil Carlin doing the broadcast. The world's greatest green team. Tanks and Pirates interesting as Carlin did it.

Aviation

WOR continues aviation talk; dull to the bird who only knows that airplanes take. Bernard Levittov and "dinner music" from WABC up to usual Levittov standard. Levittov attends strictly to the musical knitting. Rumbach's (WABC) usual ump-ump-stuff. Midweek Sing (WEAF) better than usual for vocal effect. Mixed voices.

Farmers

Not much food for city farmers in the banquet talks the American Agriculturists. Trade and Mark (WJZ) another of the Lambert-Hillpot local layouts. Andy Samella gets workout here. The musicians' showing improvement. Dialog deluge from WOR didn't register. Clench the True Detective story from WABC didn't win. Even attempt to freshen by comedy didn't help much. Talked itself into exhaustion. Dave Mendoza and orchestra reeled off some more good music for the Maxwell House period WJZ.

Hard Worker

Lone Star Rangers (WOR) get some pretty neat harmony vocally. John White still warbling ditties from the piano. The Soderos doesn't hit conflict any way. Some zippy music during Atwater Kent period WJZ. Victor program WEAF strong on classy music. No not synchro. The Soderos at midnight as National Grand Opera followed Victor, presenting "Martha" under Cesare Soderos' direction. Little doubt that the Soderos person is one of the hardest workers for air results.

Lightning

Ol' Man Lightning himself on the air is Jack Fillman broadcasting the hockey game from the Garden. Fillman has no equal on this sort of miking. Red Lacquer and Jade WOR rather airy and why not? Get a lot of the announcing: "The quintessence of radio" out of its arms, truth. Following Fillman's hockey splicing the studio shoved the Swiss Trio into the breach. Some subdued strangled music.

Sanford Bates, supe of U. S. prisons, from WABC on what can be done to make prisons safer for criminals. Chat red Johnson's band got hot from WMCA. WRNY had some dreamy music by the Three Dreamers.

Chinese Class

Howard Emerson and orch from WOR ambitious. Playing Chinese restaurant in Brooklyn stepped out of its dance character and reeled off five fays from Victor Herbert's works. Emerson desires the Garden for the try. Jimmy Durante, the old nose master of the Clayton, Jackson and Durante aggregation, shook up his batting order. The schnozzler stepped up the mike ahead of Lou Clayton and gave the fans to understand that Clayton, Jackson and Durante would give them better air service and proceeded to sing more singing and clowning than just humdrum band music.

Hal Kemp from WEAF got a better score than usual. Guy Lombardo made "St. Louis Blues" hum. And Ann-Leaf again changed her organ routine.

Being Himself

Will Osborne and Billy Osborne on a regular play system. Period. From WABC he did a Vallee. Orchestra keeps Howard Fashion Plates, WABC, from doing nose dive. Bob Sherwood's air circus tales (WJZ) have become the running brook of the NBC. Pierre Kaye (WEAF) and his music bag being

spiced without touching scandal. High time WRNY and the Varisty Yagabonds dropped football for another atmospheric subject.

Johnstone and Saltwater

Droll humor in Will B. Johnstone (N.Y. World) interviewing Harry Saltwater, the World book reviewer, who has turned author with "On Johnson and Mr. Boswell." On WRNY and a feature idea the station should follow with other celebs. Evelyn Hoey, musical comedy girl, guest of Brownie B. Fogelberg (WABC). Her first song was her best. Program striving for novelty in routine. Some more nifty music from Rosario Bourdon's orchestra during Cities Service Concert (WEAF). Not a bad foursome of warblers from WABC for Eversharp commercial. Another act for "Naughty Marietta" from WJZ gave ensemble workout as well as soloists. Philco has shown enterprise in broadcasting musicals like this.

Still Laughing

Somebody "Laugh, Clown, Laugh," on WABC. Good idea for WPAP to use what was termed "electrical transcription" on records for M-G-M shorts. Gives station decided variety of program. Phil Artz getting results from his band during Planters' Pickers (WEAF). Arty routine came over WABC during Curtiss Institute period.

Koestner's Symphony

Vau Heusen period (WOR) of usual calibre, with Helen Richards held to advantage. Joseph Koestner's "Symphony" on WJZ for Armour program getting better all the time. Claudia Muzio, soprano, did some top-noting effectively.

Pollack Back

Mystery Hour with another episode of a meller radio serial on WEAF. Still in experimental stage. Ben Pollack back on air via WABC. Pollack built up following and dropped from air. Vincent Lopez on WEAF did some sweet ivory manipulating on "Mighty Lak a Rose." Lopez band again working up piccolo effects. Frank Central hotel music (WEAF) didn't sound so good.

Paul and RKO

Paul Whiteman whipped in one of his best Old Gold hours in some weeks Dec. 10. Had the Brox Sisters assisting with probably the best vocal arrangement of "End of the Road" yet heard. Plenty easy on the ears from WABC. Whiteman has been speaking into the mike lately. Not so long ago just the suggestion of doing same would have him down the block in mad flight. Contrary to the Whiteman rise, the RKO hour, WEAF, fell off. Reisman's orchestra a pleasant surprise. But let Margaret Shilling repeat. RKO apparently building this soprano up for a vaude tour. Nice voice, but if she's going to sing twice on the same program there's got to be some other entertainment has spurred a bit of late, but last week's schedule wouldn't prove it.

Schnozzles' Weak

From two to three Sunday afternoons can keep you in a chair if you're listening to WABC and RKO in New York. Last week's feature was the descriptive "Victory Ball." Interesting and excellently rendered. A big orchestra which knows how. If Clayton, Jackson and Durante had to depend on their other ability they'd be splitting that lone tuxedo between them from necessity, not habit. Boys just don't seem to care unto the point of it being doubtful if their enticing trade into Les Ambassadeurs through WMCA. Material they unloaded late Sunday night can go as the first laugh they ever copped in Miami. The Soderos' appeal it out there, but odds on they lost more listeners than they gained in New York and Philine. Band is okay. Trio better lay off themselves rather than have the air thing hurt them.

Spots

It won't be long until competitive placement of programs will figure more prominently in the radio layouts. Some of the regular weekly periods have found easy sailing on general comparison between NBC and the Columbia system. Even NBC seems to be weak sistering it against some of the big monied programs.

Take three simultaneous programs and have you? WJZ offered Chesebrough Real Folks, while the sister station, WEAF, had the General Motors Party, with WABC (Columbia) serving "An Evening in Paris." No dice needed in the shake here as to which would get the preference from the dial players. Chesebrough is the yokel joke story which has been pretty popular entertainment. General Motors had grand opera celebs, its last "party" featuring George

That Story Shortage

Hollywood, Dec. 17. Number of film studio story scouts are checking on radio programs using sketches to see if they hold any material for picture plots.

Collier's Weekly hour is looked upon seriously here because it features at least one story a week wherein the yarn is told in play form.

Chehanovsky, Met. baritone. "An Evening in Paris" was a mixture of song, talk and child's play. Spotting for hours is plenty important.

Emergency Crews

Two Jewish periods in one eve from the same station (WMCA) might best serve its commercials were they famous. One sells noodles and matzoths for the Goodmans, the other is a plug for Chase and Sanborn products. Some pretty good singing, one ensemble coming over effectively. The studio emergency outfit is always doing yeoman service. Generally a stringed combo or a handy soprano.

Voice of Firestone, WEAF, had Vaughn deLeath doing double duty on the warbling. Franklin Bauer's gone on vacation. Miss deLeath is one of the few radio regulars who doesn't mind doing double duty. Apparently striving for more class. Programs getting heavier. Louise Bave, soprano, good voice; Oliver Smith, tenor; at times sounds better than others.

Roxy Back

Roxy back on duty with his Gang, WJZ. Male quartet standout. Program Shavers in vocal and orchestral program, WJZ, over nicely; popular numbers played with zest by Sam Lanin's band. Ce-Co Couriers, WABC, had Merle Johnson doing double duty. Directed his band and also played a sax solo of his own composition. "Valse Ecstasy." Oke. Norman Brokenheart pleading in a sales talk on Ce-Co tubes.

Edison program, WJZ, dedicated to Charles Dan Gibson. His favorite music played. Judging from selections, C. D. is sentimental. Good orchestra, no matter what type the numbers. Pertinent stuff for WABC, going from bad to worse. Mellers were spotty, but more of the sexy gag now worked. Evidently considering a perturbation. The air. That speller for the Union Label period, WMCA, indorsed a human betterment principle; no doubt got nine razzes from the unionists and a dozen razzes from the churches.

WOR's Time Killer

"An Evening in Paris," WABC, advertised a perturbation. By the time the participants get together it's quite a conglomeration. Troupers on WOR a time killer at best.

General Motors, WEAF, copied everything with its Metropolitan G. O. music. And that Russian sure can sing. Not an explosive pair of pipes, but melodious and certain of its range. Expert in Cabin No. 1. WJZ, has a good quartet and piano playing that is nobody's business! Later Guy Lombardo got the air-light for his music. The Ponce Sisters had an inning. Four Dusty Travelers stepped into the Doran stringed outfit's old WOR period. The Soderos' vocal harmony. "The Eternal Question," WEAF, wasn't as engrossing as expected. WMCA slipped in some studio artists and they did well. And from Hotel Roosevelt, WOR, offered Governor Roosevelt as the principal speaker at the National Child Labor Committee's gathering.

Organist Strike Over

Albany, N. Y., Dec. 17. Strike of organists in three of the four churches here has been settled. Strike on for almost five weeks. The walk-out was the result of dismissal of one of the organists in the Ritz theatre when Stephen Bolscilar was engaged as director. Status now same as before the walkout.

WLW's STIFF RATE

Station WLW, Cincinnati, a powerful broadcasting unit, and one of the stations picked up or the late dialings in other and far distant cities, and for this reason possessing an unusual position among independent stations, is selling its own time.

It is loosely tied-in to the Columbia network, but under a vastly increased rate that is said to cost the Columbia chain money through its proportioning Cincinnati on its accounts at a much lower scale than WLW is now able to demand and get.

Radio Leaders at Capitol In Behalf of Couzens Bill

Washington, Dec. 17. Broadcasters have never been backward in asking Congress for special legislation. At present they are seeking to have the Couzens control one grand organization, with the station to pay fees to sustain the commission.

All of the radio leaders both in broadcasting and manufacture, have been here the past week urging the Senate Interstate commerce committee, sitting on the Couzens bill for a commission to control all communication, to create that monopoly. Couzens bill wants the commission, but says nothing on the combination.

Hearings resulted in making public figures on profit and loss of the broadcasters. Radio commission submitted 340 answers to questionnaires sent the industry. Of these 168 made a profit—172 did not. Later, however, kept the losses within the \$10,000 mark.

Selling 10-Min. Canned Stuff to Small Stations

A unique service for independent radio stations is being launched by George Fecke, formerly radio contact man for M-G-M. It is a 10-minute canned radio program with dialog singing specialties all to be recorded by established performers, and made available to small stations at weekly service fees.

Idea has been considered before, but this is the first time a definite service has reached the point of cutting records. Fecke sent out the first experimental program last week. Programs are trade-labeled Vaud-a-Tone.

Records are now being made in New York at the Sonora building. Fecke obtained his radio experience through handling Hollywood gossip material provided to radio stations by M-G-M. This was written out for announcers to read.

Fox British Music Rights

Jimmy Campbell and Reg Connolly, of the English publishing firm bearing their names, are in New York negotiating with Pat Flaherty for the British rights to Fox's Red Star Music Company. Their contract with DeSylvia, Brown and Henderson, which expires about Jan. 1, will not be renewed. Jimmy Campbell departs for the coast at the end of this week, where he will remain for about a month. Connolly will return to England shortly.

"Taps" Suit Settled

Suit of "Taps" Schornstein, orchestra booker, against Jan Garber, has been settled out of court. Garber has agreed to pay "Taps" \$1,000 in installments as arranged by Atty. Saul Gordin.

"Taps" wanted \$6,050 on claim that Garber was to have continued under his booking until Jan. 1, 1930, but had broken away in July, also owing other bills.

Church Plug

Euclid Avenue Baptist Church in Cleveland had a group of Sunday school children on the platform in slickers using "Singing in the Rain" as part of the minister's sermon on being cheerful in the face of trouble.

CARUSO OVERTURE OUT

Pittsburgh, Dec. 17. Musicians local last week forced Elias Breeskin, conductor at Penn., to lift overture after first day. Breeskin had number in which he introduced Caruso's voice on record, augmenting this with his pit aggression.

Operators local had agreed with musicians not to run any non-synchronized discs.

RETAIN CUSTOM

In line with a custom started last year, the American Society is paying off American and foreign royalty checks to authors and composers at the end of this week as a Christmas gift to the boys.

Moves into Warner Building. As head of the Warner music interests, one of Herman Starr's first moves is to order the removal of the music holding corporation offices to the fifth floor in the Warner building.

Change will take place within a week. Music interests are the last of the brothers' subsidiaries to be brought in.

\$200,000 'SPOT' POLICY; DISKS FOR 40 STATIONS

That spot broadcasting is coming into favor over chain hookups by big ether advertisers, plus the use of canned music, is indicated by a plan about to be put into operation by the Congoleum-Nairn, of Kearney, N. J. Company has appropriated \$200,000 for air advertising to take in 40 different stations in as many cities over a series of eight week periods, employing all these stations for five days each week.

One reason for this is that under the "spot" plan the company can select the most powerful station in any locality where a chain may have weak link. Another is the attaining of desirable hours on the clock regardless of sector.

Though seemingly more expensive, whatever overhead the advertiser may contract by spotting separate stations, the general cost is reduced by the decrease in entertainment charges through use of the disk programs. Congoleum-Nairn's campaign, put through The Erickson Co., also agents for Technicolor, will supplement the musical end of the broadcast drive by 15 minute talks to be given at each station on separate days by one of a group of eight women home economics experts selected for the campaign. Music will comprise 15 minutes of each program, every program then running a half hour.

Of the eight women selected to tour the various stations, one is a former editor of a woman's magazine, while three others formerly worked for the Home Institute of the New York "Herald Tribune." Smedley Brown, marketing director of the Erickson Co., doped out the idea.

Federal Radio Commission Worries About Television

Washington, Dec. 27. Coming of television and visual broadcasting is going to present plenty of trouble for the federal radio commission, says the annual report of that body to Congress. This will require special wave lengths for the Home Institute of motion pictures estimated to require a band in excess of 1,000 kilocycles to give satisfactory results.

Hallett's Long Jump

Los Angeles, Dec. 17. Mal Hallett and orchestra, after closing at the Ambassador hotel, Los Angeles, proceed to Ithaca, N. Y., to play for the three-night festivities that go with the Junior Prom of Cornell University. The band receives \$2,000 for the engagement.

RECORD AND FILM SERIES

Los Angeles, Dec. 17. Neal Abel and Walter Percival will make a series of 20 records dealing with the adventures of "Wildcat," colored hero of Hugh Wylie's Saturday Evening Post stories.

Records are being made for the Shell Oil Co., which will use them for national and sectional broadcasting. Abel and Percival have also secured the screen rights for the Wylie stories and will make them as shorts.

GLADLY MISINFORMED

Seattle, Dec. 17. Just before his last performance of an eight months' engagement as musical director at the Fox, Sam Pietro received word that his mother had died.

Going on with a solo, Sam Pietro rushed to Portland immediately afterward, to find his mother alive. Sight of her son so stimulated her that Mrs. Sam Pietro is recovering.

Donaldson Returns

Walter Donaldson returned to New York Friday. Donaldson has been writing songs on the Coast since last July.

Davis-Coots-Engle's Nine

Davis, Coots & Engle is printing nine of the 11 numbers in "Sons of Guns." This is an unusually large lead to each publication from one production.

VANCOUVER TERROR REDEEMS AT GARDEN

McLarnin in Again—Kayos
Ruby Goldstein in Two
Rounds

By JACK PULASKI

After the fog fight between Phil Scott and Otto Von Forst, it was a surprise to see an \$88,000 (net) house at the Garden Friday night. The big turnout came to see Jimmy McLarnin do his stuff, and he did. Forty seconds in the second round Ruby Goldstein was cold.

How they figured Goldstein, East Side lightweight hope, until Ace Hucking tapped him on the chin was good enough to get against the Vancouver terror, only his manager knows. Perhaps it was just the dough. Ruby's share of the gate was probably 20 G's.

Evenly matched as to size and weight, being within one-half pound of each other at 144 and both legitimate welterweights. But that was all. Last time Baby Face Jimmy performed at the Garden he was very bad, showing nothing against Ray Miller, who had stopped him in Detroit. McLarnin is so much afraid of Miller's left that he kept his own right mit covering his eye all through that miserable event. Perhaps Goldstein figured Jimmy would act the same way.

But it was all different. McLarnin acted as though he didn't care if Goldstein hit him with horsehooves. He waded in from the start, hooking the left and shelling the right. Ruby didn't stall. He let go his vaunted straight right, and it seemed to hit McLarnin on the button—to no purpose. Jimmy took a couple of such socks calmly and regaining his balance, left-hooked Ruby to the floor. That was when the first round was coming to a close. Ruby took a nine count and stuck until the bell.

The second round had hardly started when Jimmy sent the right to Ruby's chin and the sleek Goldie went through the ropes, almost landing on the telegraph instruments. Referee Magnolia waved McLarnin away to a corner and told the newspapermen not to help Goldstein back into the ring.

Not Long

Ruby made the return all right, but it wasn't long then. The next sock from Vancouver sent him flat and motionless. Magnolia picked Goldstein up in his arms in a flash and carried the dazed kid to his corner.

The odds were three to one on McLarnin, meaning a knockout, because it was two to one Goldie wouldn't come up for the third round and even coin he wouldn't show for the fifth. No doubt about Ruby's courage last Friday.

The welterweights better look out for this McLarnin. Jackie Fields, the champ, may outspeed and outsmart him, but hardly any others. There are many who will bet that Jimmy will be the next champion of the class, and they won't be wrong. McLarnin tried for the lightweight title, but was not fast enough for Mandell, and grew too heavy, anyhow.

Kid Kaplan's Fight

Louis Kid Kaplan, former featherweight champ, heat Andy Callahan, left-handed Boston lightweight, in the semi-final. The Kid was tilted over for a short count in the first, but once Kaplan got going, he wore down Andy with body punishment, and in the seventh scored a knockdown himself. Good going it was.

In the first 10-rounder, Andy Di-vodi lost to Canada Lee, colored welter. Di-vodi went down as the bell sounded at the lightweight round and his knees wobbled as he tried to trot to his corner. The white boy recovered enough to put up a very good exhibition. He was grogged a couple of times later, but in the last two rounds was on the winning end, Lee being dizzy, too.

FORE

Pathe Hollywood studio employees are organizing a second studio tournament, to be played at the Fox Hills country club. John Mescal, George Bertholon and Harvey Leavitt are making the arrangements.

John Mescal, Pathe cameraman on the coast, has been appointed captain of the Fox Hill country club team. He won the m. p. tournament last year with a 73.

Mullen's Shires Campaign; Chi Thinks It Great Stunt

Chicago, Dec. 17.

Jim Mullen, who financially rode from the top to the bottom pro-fighting, is on his way to a comeback. Return trip is on a natural ballyhoos that has every paper in town biting like bass after a fish. Around Mullen's stunt, it's called the greatest p. a stunt since the endurance dancing contests.

Mullen figures on cleaning up in the next month or so with the White Sox first baseman. Heavyweights who couldn't stand up against second rate amateurs have been offered \$500 to let Shires swing at 'em. If the bragging ball player can weather two or three more shots at unknowns, the nuisance's match against Hack Wilson next month will be a sellout for Mullen.

ORIENTAL

(Continued from page 41)

were over on appearance and style. Presentation closed with a jazzy, noisy jumble, the outstanding bit being a toe dance in ragtime by one of the Three Marvels.

"Marriage Playground" (Par) feature. Sound short, "Hell's Bells," a Walt Disney idea, clicked. Organolog and news completed the outlay.

Loop.

LOEW'S MT. VERNON

Mt. Vernon, N. Y., Dec. 12.

One of the prettiest business getters in the suburban portion of Loew's chain, this Mt. Vernon, with 2,500 seats, is recognized by the townfolk as the place to go in droves for pictures. Here even the matinees were packed.

Until R-K-O put vaude in Proctor's, this Loew emporium had practically no competition. As an example, books show that for five consecutive weeks last spring the house did SRO every night. Now it concedes there is another good house in town. Business, with snow and sleet, found theatre over half filled at second projection. This with the feature, "Frozen Justice," declared not so hot.

Recent features like "Flight," "Marianne" and "Sweetie" are said to have proven magnets. Things kept fresh by picture changes three times weekly.

Take-in of house for past year is figured around 20% over 1928. Sound gets part of credit although installation was made in October a year ago.

Theatre is 4 1/2 years old. Managed by young chap, Benham, who knows the business; especially that angle of leaving customers with the nice impression. Girl upstairs well rehearsed.

Roomy mezzanine, lobby and hallway with attractive blue-red lighting. Round settee downstairs used by girls was for boy friends. Admission 15-50. Watly.

NEW YORK CHATTER

(Continued from page 46)

Event was held up an hour because the guest of honor lost his way. Blossom and MacDonald (Green and Blossom-vaude) is a sister of Jeannette MacDonald of pictures. Well, what of it? Oh, nothing, only you might like to know.

(The Max Richards (Chi agent) are awaiting their second. While in New York last week Richardson around picking up checks and toys.

Report that Harry Cohn is coming east is a canard. Only interest Gower street's pride has in this seaboard is still a cruiser. He'll be on to look over the crafts after the Aqueduct annual.

George McKay had a Pathe contract in four figures and had spent two days rehearsing when the recent fire ruined the uptown studio. McKay concedes Harlem to his opponent.

Lillian Gish is coming east Dec. 24 to spend the Christmas and New Year's holidays with her mother, who resides in New York. Her first talker, "The Swan," has just been completed.

Parody club has a new lease on life as a "nut" club, with the three Walker Bros., Harry Delson and a revue of eight girls and a blues singer. Everybody gets a big hand and an announcement—celeb or not.

Mr. and Mrs. J. Edgar R. Strick-pole of Newark, enter a fellow walks to the table, inquires the name and the show is halted to announce: "Guess who's here!"

Midnight wedding is latest space grabbing prank attempted by Broadway night club when Magistrate Louis Ruprecht ceremonized nuptials of Rudyard Biggadiel and Miss Dean Louvideau, Thursday

OBITUARY

ALBERT MAGNES

Albert Magnes, 55, musician and arranger, with the Charles B. Maddock staff for 15 years, died Dec. 9 at his home in Bayside, L. I. of septic poisoning. His widow and daughter survive.

Mr. Magnes played both violin and piano. He had directed orchestras and acts and helped Mr. Maddock in staging as well as arranging the music for all his big turns. His last active directing was with Maddock's unit, headed by Kelo Brothers. He had also directed the music during the making of shorts for Pathe by Maddock.

Interment in Bayside.

LESLIE W. WEIR

Leslie W. Weir, 40, western sales manager for Pathe, died Dec. 12 in Hollywood Hospital from a ruptured appendix.

Mr. Weir started in film business 12 years ago as salesman for Universal and worked his way up to western division manager. Later he was with P. D. C. and with Pathe in similar capacity following merger.

Deceased is survived by a widow whom he married three years ago.

IN MEMORY OF

RAY KING

Who Passed Away
December 10, 1929

Harry J. Conley and Co.

Managers of all the exchanges under his jurisdiction attended the funeral in Los Angeles on Tuesday.

NELLIE SMITH

Nellie Smith, veteran actress, died in San Francisco, Nov. 25, after a long illness. She was best known on the stage in the days before the 1906 earthquake in "Trisno". She was a choir singer prior to her stage career and a leader in the old Madison Square Dramatic Club. She was the sister of Jessie Crowley, vaudeville, and is survived by seven children.

JOHN J. HONAN

John J. Honan, 65 (Helen Honan and Folks), dropped dead in his dressing room in the old Howard theatre, Boston, Dec. 13. News story of his death appears elsewhere in this issue.

CHARLES MITCHELL

Charles Mitchell, 45, picture actor, died by his own hand Dec. 14 at a Hollywood hotel. He is survived by his wife and daughter, Maxine.

Mrs. Lillian Bronson, 58, mother of Earl Bronson, of Bronson and Gene, vaude, died Dec. 15 at Grand Rapids, Mich. Burial was in that city Dec. 14. Mrs. Bronson was the wife of the late William S. Bronson, who was in show business years ago with Thatcher, Primrose and West's Minstrels and also Haverly's Mastodon Minstrels. Besides Earl Bronson a daughter, Mrs. Leo Le Clear survives.

The brother (William E. Stratton) of the late General Tom Thumb (Charles E. Stratton) died in Bridgeport, Conn., Dec. 9.

The wife of George Davis, of Davis & Reid, makers of stage scenery, Philadelphia, died Dec. 13.

Bowman at Stadium

Chicago, Dec. 17. John F. Bowman is now convention manager of the Chi Stadium. After the operation Mugivan will go to Hot Springs.

Mugivan's Operation

Peru, Ind., Dec. 17. Jerry Mugivan is on his way to the Mayo Bros. hospital for a serious operation for double hernia. After the operation Mugivan will go to Hot Springs.

morning, at the Krazy Kat Club, formerly the Parody. Groom is pianist with club's band and his wife is in the floor show. Ceremony performed before newspaper camera battery and club's customers.

For two years a young couple, both night club dancers, have been saving their money, such that their romance is one of the most curious on the Street. When they are both out of work they get along fine, but if the boy gets a job he high-hats the girl, and when she is working while he lays off she hates him. Yet when they both are working they patronize each other, but it isn't the same love as when they're both broke!

"Cook Book" Racket Newest Winter Game

Chicago, Dec. 17.

The newest scheme among unemployed showmen is called "The Cook Book" game. Agent goes into a small town and visits a chapter of the Eastern Star or other lodge and offers 500 40-page cook books, with lodge or club name in gold on the cover free.

All he asks is that organizations give him list of merchants they patronize. With women solicitors he then calls on merchants and digs for page ads. Gets 20 pages ads and then turns over the 500 books to lodge, which lodge in turn sells at its own figure.

Books cost \$225 per five thousand. Four to six towns are worked in line. The smaller burgs are going strong for the idea as the lodge or club has no work and gets 500 books gratis.

RADIO CAREERS

(Continued from page 1)

started in radio hoping for the talking pictures, are now satisfied to radio. Once the radio public favors performers they won't let them off the air.

Steady and lucrative work is the reward, without the hazards attached to other forms of the show business.

There are no wearying rehearsals or steady grind in a part. Lines are read from the script in front of the mike. The dramatic end of radio work is increasing all the time and salaries are far larger than they once were.

Any number of intelligible are given radio auditions. Out of 1,000 women and 1,000 men tried out last year, one-third of the men and one-fifth of the women had voices that registered. Last week an audition was given at a New York studio to a man and a girl who desired to play a melody on their teeth with a lead pencil for the radio, and to an elderly woman who had taken a singing course for the purpose of going on the air.

If a person has a versatile voice, roles in the dramatic end of radio work are anything but limited. If a woman of 50 can read an engue role convincingly, all the better. People can act parts over the radio that they would never get a shot at on the stage. The more interchangeable they are, of course, the more they are in demand.

If the radio audience could see the assortment of incongruous persons who sound convincing in their parts on the air, a surprise and good laugh would be had by all.

CARNIVAL MAN BURIED

Galveston, Tex., Dec. 17.

Charles Hainky, ride foreman of the Morris & Castle shows, was buried here Sunday (15) after efforts to locate relatives failed.

Hainky, with O. W. Oldham of Houston, also an employee of the carnival, was drowned Nov. 24 while on a fishing trip. Oldham's body was recovered last Tuesday; Hainky's was found Saturday.

MARRIAGES

Edna Fischer to Milton C. Hayes in Berkeley, Cal., Dec. 11. Bride radio pianist KFRC, San Francisco.

Ethel Cisse (Esther Howard) to Joseph Downing (non-pro) Dec. 14 in Rye, N. Y. Bride is dancer.

Harry Wallen, with Fanchon & Marco, to Adelaide Bryson, non-pro, in Los Angeles, Dec. 15.

NEW ACTS

Joe Rollo and Joe Kelly (formerly Rollo and Star).

Blaire Lenore and Ely have split. Ely now with Davis Brothers.

Sadie Banks, three act, "Lady Racketeers."

George Wilson and Co. (formerly Wilson and Addie).

Mabel Elaine and Agnes Burr.

BIRTHS

Mr. and Mrs. Stanley Price, in Chicago, Dec. 4, daughter, Father in legit.

Mr. and Mrs. Sidney Mitchell in St. Vincent's Hospital, Los Angeles, Dec. 7, son. Father is songwriter (Goettler, Conrad and Mitchell).

Paramount has changed title of "The Old Lady Shows Her Medals," which Richard Wallace directed, to "Seven Days' Leave."

\$75,000 LOSS ON "101'S" THREE INDOOR DATES

St. Louis, Dec. 17.

The 101 Ranch lost approximately \$75,000 on its three indoor engagements, Boston, New York and St. Louis. The latter town was the bloomer of them all, despite the fact that his N. Y. was poor. The show during 1929 rolled up a profit of \$100,000 on its outdoor season.

A strong newspaper tie-up here failed to draw over 1,000 at the opening, after which the receipts went on the toboggan. Weather was ideal, but the arena is 11 miles from town.

Cronin Barnes Show Boss

Chicago, Dec. 17.

Sylvester (Buster) Cronin, who last year managed the Al. G. Barnes circus, will have the same position in 1930.

Cronin is the only manager to be appointed so far for next season. The others under consideration have not been confirmed by the Ringling office. All general agents will be allowed to hire their own car managers, press agents ahead and advertising crews. Before the contracts are given, however, the Ringling office will pass on the men.

Iowa Fairs for Games

Des Moines, Ia., Dec. 17.

The 22d annual convention of the Fair Managers' association of Iowa was held here Dec. 9 and 10.

The cleaning up of the midway was advocated. The old-time "hootch" girl show and bare leg attractions are held to be "out," although chance games are still recognized.

Clown, 99, Dies

Chicago, Dec. 17.

William J. Fisher, 99, for two generations a circus clown, died Dec. 11 at Shelbina, Mo.

Two Indoor Circuses

Chicago, Dec. 17.

The Chi Stadium will have a circus for a week in April as will the old Coliseum.

Trick will be booked out of the Ringling force and will be the same show, giving Ringling a chance to determine which building is the best draw.

Sells Opening Date

Chicago, Dec. 17.

Sells-Floto circus will open the Coliseum here April 6. Length of engagement not set.

NOTES

Bernie Smuckler, special agent last season of the No. 2 Ruben & Cherry Shows, will be with the Royal American Carnival in the same capacity in 1930.

Sam Gordon, concessionaire for many years at the White City in Chi, has framed two shows along lines of Lew Dufours' "The Unknown." Can't use the title as Dufour has it covered, but has the same type of show. Looking for spots for them.

Indoor circus planned by the Shrine of Hartford, Conn., for Feb. 17. The feature acts include May Wirth.

The 101 Ranch circus will make no changes in 1930 personnel. Show will open early in March at Ponca City, Okla., and will have 35 cars on the railroad contract. R. M. Harvey will again be general agent.

Cliff Sparks has made a down payment on the Andrew Downie truck circus. Figures on reselling to Charles Sparks.

Ellsworth Plumstead, known as "Uncle Ezra" over the Chautauque routes has been appointed announcer over KMDC at Kansas City.

If You Don't Advertise in

VARIETY

You Don't Advertise

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING-CENTRAL 0644-4401

Englewood

Consistently noticeable in this south side house on Tuesday nights is the proponderance of adults on the main floor and boisterous high school boys in the balcony. Tuesday night, with nine or 10 acts, continues to show big business, but the management still has to put up with balcony heckling.

Bill was shorter than usual, without satisfying pace until the sixth act. Frazer Brothers, two acrobats, opened to nice returns but cling to their slow-motion timing and continue to play to each other instead of the house. Les and Gladys the piano, commenced weakly and were never strong even in this house.

Mildred Andree and Co., five dancing girls with violins and a man soft-shoe dancer, opened slowly but clicked with their two final quintet arrangements. Hoofing specialties below family standard. Sherman and Wallace, mixed comedy team, could have snapped their act up with a faster rendition of "Collegiate" in opening. Double dancing finish boosted them.

Another musical novelty in Dewey, Adams and Herman, who, though portraying a cocked-up, forget their part in action and speech. Saw-fiddle number could have been a high spot but for poor execution. Washboard finish saved. Puge and Cortez, little sailor and big Spanish girl, were very satisfying with songs, dancing and cross-fire. Rough treatment low comedy continues to score. Harry Hart's good showmanship and nicker player-piano imitation got over. Le Grohs, two men and woman in funny contortions and acrobatics, kept the house in an uproar next to closing.

And there were no walkouts for the flash act, "Portraits" (three men and three girls), strengthened by a sensational apache dance for this house. "Shanghai Lady" (U) and news clips completed. Loop.

Belmont

Audience dozed through the "showing" Friday night, and didn't show life until start of the regular bill.

Wanders, ball jugglers, opened and showed quality with comedy manipulation by the man. This act was formerly Alexander Bros. and Evelyn, now split, with the other Alexander brother doing a single juggling turn.

Bristol and Bell didn't mean a thing with weak chatter, and managed just slight response with

wooden shoe hoofing by the man. M. Verobell and Co. have a fair semi-classical flash that needs a lot of help and treatment before it becomes entertainment. Shean and Burt, next, haven't got a chance with pseudo weak gagging.

Master Gilbert proved to the liking of the more element, and got over with his vocalizing and juvenile appearances. Nite Club Revue is a meaningless flash which never gets started. Not an entertaining moment. Needs better material and a lot more speed. Closing the showing acts were Dunn and Hall who

wouldn't stay put, and scratched his arm and shoulder. At the second show the lion knocked Labero to the floor, injuring him so the act was forced to close.

"After Dark" closed at Fargo, N. D., last week. Entire cast has signed petition to Equity to permit reopening in Milwaukee, Dec. 29.

Local Gus Sun office now booking the Uptown, Cleveland, on a split week policy.

A group of about 25 who have dropped their memberships in the old Comedy Club are planning a new theatrical organization with a limited non-pro membership. They will occupy the old Comedy Club quarters above Linda's.

David Lipton, p. a. here with Publix-B & K., goes to Detroit to head the public show of the Publix houses in that city, succeeding Oscar Doob.

Northside get another cafe in an

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated

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flopped with a rehash of several already shown acts. Their material is old and moth-eaten and can't stand.

Opening the regular bill were the Three Lordens, with a nifty comedy flying routine. Flops and tumbles in the trampoline can't miss anywhere. On the whole an excellent acrobatic turn, but femme hoofing bit is ga-ga. George Broadhurst, coming on after eight quiet acts, cleaned up with his drunk clowning, although his act at present doesn't compare with former routines.

Closing were the Paul Yocan Dancers, an excellent turn, staged and dressed with a swank touch that can't miss. Dances are classical and ballroom, and all executed splendidly. Can make the grade anywhere.

"Saturday Night Kid" (Par) feature. Loop.

Tivoli, new 2,000-seat house of Public Great States, at Aurora, Ill., will be opened Xmas day.

Essaness has returned the Gold and the 20th Century, two southside grinds to the Cooper Bros. Essaness took over active operation of these houses last July. The Cooper boys have been dickering for some time for the return of the theatres, now that they are making money again, but have only recently been able to raise sufficient money to pay off Essaness.

Charlie Cottle, formerly assistant to Lou Lipstone, has been promoted to manager of the Grand Riviera, Detroit. House will be operated as a deluxe with stage show.

Lake Shore productions, stock company at the Evanston theatre, closed Saturday with salaries paid by bond held by Equity. Company sponsored by J. E. Hutchinson, who runs a tea shop.

Richard Israel has sold his leases on the Halsted (800) and Waverly (700), unwired neighborhood houses, to Sam Halperin and Samuel Karssek for \$15,000. In effect Jan. 1.

Rainbow Gardens will have a four revue Jan. 5.

Peggy Charters is producing revues for two-nite spots.

Elmer Fitzgibbons is house manager of the Publix-Crocker, Elgin, Ill.

Gene Greene's home in Baldwin, Mich., was ransacked last week by burglars.

Labero, of animal hypnotic act, lost control of the lion during the second day at the Belmont last week, and lion bruised him up pretty badly. At the first show, the lion

VARIETY BUREAU WASHINGTON, D. C.

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By HARDIE MEAKIN

Belasco (Shubert)—Dark.
National (Erangler-Rapley)—Dark.
Fols (Shubert)—Dark.

Pictures
Columbia—"Hallelujah."
Earle—"Love Racket."
Fox—"The River."
Met—"Charming Sinners."
Palace—"Locked Door."
Rialto—"Red Hot Rhythm."
RKO (Keiths)—"Great Gabbo."

Town is legitless with nothing scheduled for at least three weeks.

L. Stoddard Taylor, for years manager of the Belasco, didn't like the idea of leaving town with the closing of his house. Ethel Barrymore house management in Manhattan hence is off, with Taylor becoming coutump man for the other Shubert theatre here, Fols.

National is fighting to get openings on two of the new musicals. Plenty tough here.

Jennings family is getting some tough breaks. Hazelle, former show girl, now married to Mike Cullen, manager of Palace, was in the hospital for weeks. Now Mabelle, dramatic editor of the "News," has a cold that took her voice.

Andrew Sharick now managing Universal's Rialto. Previous reports that this house was to go Publix now seem cold.

Wardman Park hotel's little theatre, wired, opened Dec. 13 with "Cock Eyed World." Max Lowe, former agent and now with Meyer Davis, has the house.

TORONTO

By G. A. S.

Royal Alexandra—Thursion.
Laurier—Stock.
Fantages—"Why Leave Home"; vaude.
Tivoli—"The Virginian"; stage show.
Uptown—"Charming Sinners"; stage show.
Leew's—"The Girl in the Show"; vaude.
Hippodrome—"Mississippi Gambler"; vaude.
Palace—"Green Murder Case."
Rounnymede—"Say It With Songs."
Eastwood—"The Cocoanuts."

After much palaver with censors, "Strange Interlude" opens at Erangler's Princess Dec. 30 with a few cuts. When "Interlude" was first staged in New York, Augustus Bridle of the Star went to look it

over. Paper declined to print his review.

Ontario censors were annoyed when sound equipment installed in their censoring room failed to meet fire-proofing requirements set up by another government department. They see the releases silent while checking on script dialogue. Result is less cutting.

Eastern Theatres, Ltd., Famous Players Canadian Corp., and Mansfield Theatres, Ltd., declared dividends this week.

I. W. Killam, who has become key man in the three-man voting trust of Famous Players Canadian Corp. has succeeded N. L. Nathanson on the directorate of United Amusements, a Montreal chain.

J. L. Hunter, of the Paramount office, here, has been named Toronto representative on the Film Board of Trade for 1930.

BROOKLYN, N. Y.

By JO ABRAMSON

Majestic—Dark.
Flatbush—"Temptations of 1930."
James—"Night Hawk."
Wern's Brooklyn—Dark.
Boulevard—Dark.
Paramount—"Marriage Playground"; stage show.
Strand—"Gold Diggers of Broadway."
Fox—"The River"; vaude.
Albee—"Vagabond Lover"; vaude.
Mc—Woman to Woman"; vaude.
Fulton—"Charming Sinners."
Rivoli—"Katie's Wedding" (Jewish).
Orpheum—Chicago.
Monart—Nowarais.
Star—Burlesque.
Gaiety—Burlesque.

Only trout here is "Temptations of 1930," new revue with cast of 50 at the Flatbush this week.

Fulton, long unoccupied, now playing stock burlesque, with Jack Perry manager. Blossom Lavelle, Sue Miller, Tom O'Neill and Eddie O'Brien handling company.

"City Haul," new one, comes to the Flatbush week of Dec. 23 before New York.

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Marion Kohn of San Francisco new assistant business manager at Columbia studios.

Philippe De Lacey and Anita Louise of films will appear in a production of "The Blue Bird" at the Pasadena Community Playhouse.

Fox Coast will start construction in Bakersfield of a \$250,000 theatre and office building this month.

Leslie W. Weir, western division sales manager of Pathe, is in the Hollywood Hospital after an appendicitis operation.

Tom Smith, Goodwill manager since 1926, turned the exchange over

to the sheriff and went on the road with an indie film, "Hollywood After Dark."

M. A. Walsh, temporarily district manager for Warner Bros., resumed management of the San Francisco exchange, relieving Mel Helling.

Harold Rodner, president of Continental Theatre Accessories, Inc., here to establish a branch. William Glavin, who came with him from New York, will be Pacific Coast manager.

Allan Warschauer to supervise publicity at the Paramount theatre.

Pauline Garon replaces Gloria Grey as lead in "Bad Babies," at the Figueroa Playhouse.

Ellen Sylvester and B. Cornwell filed salary claims with the State Labor Commission against Radstone Pictures, totaling \$200. Both were employed as office help. An additional claim against Colorart Synchronome was filed by James McNamara, projectionist, for \$76.

Lotie Howell, formerly of the "Rox" Gang and Music Bob Revue, will play her first screen part in "House of Troy," starring Ramon Novarro for M-G.

Tex Hurley sold the Virginia, capacity 324 main-streeters, then turned around and bought the Alpine, 475-seat Figueroa street neighbor.

Al Rogell, directing "Mamba" for Tiffany, will meg three more for the same studio.

Douglas Fairbanks, Jr., selected to head an all star cast for "Sin Flood" to be directed by Frank Lloyd for First National. Bradley King is writing the screen treatment.

Colonial, Uplands, Cal., sold by John Anderson to G. J. Dowling and Warren S. Record. Mission, Ventura, Cal., sold by J. W. Dodge to James Morris. Star, Fellows, Cal., reopened by Pete Karns. Colonial, Orange, Cal., acquired by Valuski group from Easterly and Lee. U. S. theatre, San Diego, taken over from A. E. Goebel by O. C. Foster. Estrella, Los Angeles, Mexican patronage, reopened by M. L. Woolfson.

Benjamin Stoloff will direct Will Rogers' next for Fox. It will be an untitled original story, prepared by Edwin Burke.

At the election of officers for Local 33 of the I. A. T. S. E. James E. Mathews was re-elected president. George J. Flaherty was elected vice. Wm. H. Donehue, secretary; P. O. Paulson, treasurer, and Wm. F. Scott, re-elected business rep.

James Leddy, and Philo McCullough added to "Oh Susanna" at the Mayan theatre.

George B. Seltz will direct "Private Property" for Columbia. Story is being written by Paul H. Fox and Seltz in collaboration.

RKO theatre here is operating with three vaude shows a day instead of its regular four-a-day policy, until a labor adjustment regarding a double crew on stage can be effected with the local union.

Evan Scott replaces Henry B. Walthal as lead in "The Passing of the Third Floor Back" at the Actors theatre.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieling-Dark. Keith's-Vaudin. Loew's-Vaudin. Strand-"Evidence." Empire-"Wall Street"; stage show. Paramount-"Sunny Side Up" (4th week).

"Sunny Side Up" going four weeks, set a new engagement record at the Eckel. Previous best mark was three weeks, with Jolson's first two films running that period.

Facing a threatened court scrap, Keith's called off the announced return engagement of "Rio Rita" on Saturday, substituting "Jazz Heavens." Clavin came from the Salina Theatre Corp., which claims

to hold an exclusive second run contract.

Decision on the granting of a permanent injunction to replace a temporary one which prevents the Investors Underwriting Corp. Garland B. Latta, president, from selling securities, was reserved by Supreme Court Justice Clayton I. Miller after a hearing in Special Term. Latta is the financial power behind the Salina Theatre Corporation, controlling the Empire, Syracuse and Brighton.

Two operators were badly burned when a roll of film burst into flames in the projection booth of the Avon, neighborhood house. Audience knew nothing of the blaze until told the program could not continue. Injured operators are Chester Black and William Wademan.

Edward Rosenbaum, relieved by the Shuberts as Wieting manager here, will take the road with "Naughty Marietta," opening the company in Boston Dec. 23.

Franklin H. Chase, dean of local critics, returns next week from a trip to Japan. Melvyn Brown has been subpoenaed on Hearst's "Journal-American."

PORTLAND, ORE.

By JAMES T. WYATT

Broadway—"The Kiss." "Tale of Two Cities." Alder—"Hollywood Revue." Portland—"Half Way to Heaven." Rialto—"Dark Room." Music Box—"Shanghai Lady." Blue Moon—"The Gambler." Orpheum—"Painted Angel." Oriental—"Eternal Love." Dufrin—"Henry Duff." Auditorium—Stratford-Avon Players.

Bert Naus, manager of Public Rialto, now manager of Granada, San Francisco. Jack Gault, p. a. of the Public Portland, releases Naus at Rialto.

Full-length feature film, "Ed's Code," made by University of Oregon students, booked for Fox-Hollywood.

Labor pickets are patrolling outside Labor Union and Circle, small downtown houses, account labor trouble.

ST. PAUL

Auditorium—"Miracle" (12 week). RKO Orpheum—"Love, Live and Laugh"; vaude. Paramount—"Hollywood Revue." Riviera—"Half Way to Heaven." Metropolitan—"Rio Rita" (24 week). Tower—"The Girl from Woolworth's." Strand—"Big Time."

Blitzer competes continues in Bitter city ballrooms. One is staging a free dance one night a week, trying to make expenses with a dime checking charge.

R-K-O getting by with one manager for its two houses here, Ray O'Connell, Orpheum house manager, taking charge of the newly opened Paramount.

Publix and R-K-O arguing over "Rio Rita." When R-K-O opened the picture in loop, Publix put a trailer into the Uptown, leading neighborhood house advising "Wait-Wait for 'Rio Rita,' coming to this theatre soon at popular prices."

TOLEDO

By E. H. GOODING

Paramount—"Marriage Playground"; stage show. Vita-Temple—"Honky Tonk." Valentine—"Closed Doors." Pathé—"Wedding Ring." Palace—"The Gambler." State—"Mississippi Gambler." Rivoli—"Vaudin." Empire—"Burlesque."

Pantheon advertised "Love Racket" (PN) as "adult entertainment" and proved smart move.

"Vagabond Lover" gave Vita-Temple its second biggest week since "Gold Diggers" only "Rio Rita" starting off better. Flaps came in droves to hear and see Rudy Vallee.

Edward H. Smith, in charge of Toledo "Blade" radio programs for a year, has left to join the staff of WTAM, Cleveland.

Nina Harris, 19, colored cabaret dancer, found dead last week, body mutilated. Four held for questioning in connection with murder.

Overland theatre leased for long term to Albert Zebro, formerly of Racine, Wis.

Ohio Anti-Saloon League planning to present one-act drama, showing a murder trial with a liquor law

background, and said to be authentic, in Toledo and 17 other counties of this district. Two-hour show part of "educational" program, for which the league is raising a \$1,000,000 "war chest."

MINNEAPOLIS

Metropolitan—"Dark." Shubert—"Sideshow" (stock). Fontanges—"Light Fingers"; vaude. Palace—"Stock business." The American Girl—"Glorifying the American Girl"; stage show. State—"Taming of the Shrew" (2d week). Century—"Hollywood Revue" (2d wk). RKO Orpheum—"They Had to See Paris." Lyric—"Isle of Lost Ships." Aster—"The River." Grand—"The Virginian."

Only road attractions in sight for Minneapolis are Theatre Guild's "Porgy" and its repertory company at Lyceum next month under local sponsorship of Mrs. Carlyle Scott. It will be return engagement for "Porgy." Metropolitan bookings are being cancelled right and left, due mainly to shows closing.

With Isham Jones and band as attraction, Boulevards of Paris, Twin City night club, charged \$3.50 admission. Dignified people floor show coming in.

La Argentine, Spanish dancer, drew capacity at Lyceum theatre for one-night appearance at \$3 top.

SARANAC

By "HAPPY" BENWAY

George Neville of 80 Park avenue has a sprained wrist, received from a nasty fall in front of the Sanatorium.

Marion Greene says she is on limited exercise, gaining weight and okay.

May Johnson is a new arrival, living at 50 Sheppard avenue. Needed a little rest.

Jimmy Cannon is now on exercise. Expects to spend the holidays at home with wife and mother.

After donating his service for a benefit here, Mickey Walsh was let out on account of too much talent. Mickey peevish said, "Times and conditions maybe bad in New York City, but they ain't being canceled at benefits."

Mrs. Roy Gordon, recently a new arrival, has taken on weight and highly elated over the Saranac conditions. Rosy cheeks are returning.

Harry Clark of 9 Front street states that on account of bad conditions all the stage hands are quitting show business and going back to their trades. Harry is a No. 1 man.

Al Hunter returned here after a three month stay at his home in New York. He is at 7 Front street.

Oscar Lorraine arrived for a little of the Adirondack air and rest. Looks great. Just a little run down.

Frank Kelley is new this week, 9 Front street.

Catherine Vogelle also here for rest and also 9 Front street.

Nell Gordon (Mrs. Roy Gordon) came up for the rest. Few months will do her a world of good. She is at 50 Sheppard avenue.

Andrew Molony is around after a set back that held him in bed for weeks. He is at 26 Church street.

Seventy-five patients in Saranac are hoping that the rumor about Christmas being canceled will prove to be a fake.

Al Singer, lightweight boxer of note, arrived at Tupper Lake for a short vacation from the ring. Accompanied by his brother Lou Singer, Ruby Rubinst and Sammy Binden. He selected the Adirondacks and will do the long hikes, wood chopping and rabbit hunting up here.

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Passing Show Frank Walsh—"Say doc, do you think you can cure me?" Dr. Mayer—"Sure, I've been doc-

toring patients with the same illness that you have for the past 20 years."

Nurse Whalen—"You want the hot water bottle? Are you positive?" Richard Moore—"No, Nurse, I'm negative." Eddie Voss—"Doctor, I am a new patient, victim of congestion." Dr. Wilson—"Of the lungs." Voss—"No, small dressing rooms." Jimmy Cannon—"Doc, can I go home for Christmas?" Dr. Wilson—"Sure, but remember that you have to do at home as you are doing here." Cannon—"I'm married, Doc." Doctor—"Stay here."

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DENVER

By JACK ROSE
Broadway—"Chauve-Souris,"
Broadway—"The King," stage show.
Orpheum—"This Thing Called Love," vaude.
Midto—"Marianne,"
Tab—"The Delightful Rogue."
The Denham stock company resting this week. Frank Jaquet, comedian, will join their Christmas week in "Able's Irish Rose."
KLZ Guild Players putting on series of playlets weekly.

A. DeBernard, Post drama critic, copied prize in contest for naming George Hall's orchestra program over KTHS, Hot Springs, Ark.

An item in "Variety" telling of Colorado's effort to grab some publicity by having its license plates on cars in pictures caught the eye of an actor in Portland, Me. Writing to Secretary of State Armstrong he offered to put plates on his car and boost the state in this travels.

William Blerd elected president Denver Art Theatre.

KANSAS CITY

By WILL R. HUGHES
Low's Midland—"The Locked Door,"
Midland—"The King," stage show.
Newman—"Half Way to Heaven,"
Fitzgerald—"Why Leave Home,"
Royal—"Darkened Rooms,"
Shubert-Hamper Shakespearean Repertory.
Orpheum—"Crime" (stock).
Empress—"Stock burlesque."
Vaude—"Mutual burlesque."

Betty Hanna new leading woman for the Oberfelder-Ketcham stock at the Orpheum.

Fox, which has taken over the Midland circuit of theatres, has just purchased the Strand at Council Bluffs.

W. D. Smith, secretary of the Missouri State Fair, has been elected secretary of the Middle West Fair circuit, composed of 12 agricultural and live stock fairs.

SAN FRANCISCO

By WALTER RIVERS
Nick Turner, former manager of Fox's California theatre in Stockton, returned last week from a trip around the world and is headquarters in San Francisco, awaiting a new assignment from A. M. Bowles.

Henry Gunson, for many years guardian of the Warfield stage door, is out because of a strict picture policy. Once an opera singer, Gunson is in Los Angeles ready to crash pictures.

Henry Duffy has bought "Brothers" for his Pacific Coast theatres.

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DES MOINES

Berchet-Dark.
Cassino—Change.
Des Moines—"Condemned,"
Garden—"The Prince of Life,"
Orpheum—Vaudeville.
Palace—"Girl in the Glass Cage,"
Paragon—"The Kiss,"
President-Dark.
Wincham—Dark.
Strand—"Her Private Life."

Oberfelder-Ketcham production company stock will open at the President Dec. 28. Ben Ketcham is in New York engaging players.

John H. Riggs has been re-elected president and Claude E. Pickett secretary of the Des Moines Musicians' Ass'n.

Fair Managers' association of Iowa opened its 22d annual meeting here Dec. 9 and 10. Delegates represented 82 Iowa fairs. O. J. Ditto, Sibbey, elected president, and C. S. Miller, of Tipton, vice-president.

At election of officers of the Iowa State fair, held in conjunction with the annual meeting of the Fair Managers' Ass'n of Iowa, Chas. E. Cameron, Alta, was re-elected president for the twenty-fourth term, and J. P. Mullen of Fondra re-elected vice-president for the 12th year.

LOUISVILLE, KY.

By RICHARD B. GILBERT
Leeva—"The Locked Door,"
Palace—"The King," stage show.
Strand—"Hearts in Exile,"
Anderson—"Darkened Rooms,"
Alamo—"Four Devils,"
Gayety—"Burlesque (Mutual),"
Walnut—"Stock burlesque."

Two local night clubs burned last week, with the Log Cabin completely destroyed and the River Valley Club damaged to extent of about \$25,000.

Log Cabin was insured after all, due to a 30-day grace clause. Insurance company had returned the premium check and stated the policy was to be cancelled.

Fire in the basement of the Gayety Mutual burlesque house. Firemen had to don gas masks to put out the blaze. Just slight damage.

ROCHESTER, N. Y.

By DON RECORD
RKO Palace—"Delightful Rogue,"
vaude.
RKO Temple—"Sally,"
vaude.
RKO Rochester—"13th Chair,"
vaude.
Latham—"Half Way to Heaven,"
Flood—"Marriage Playground,"
Regent—"Welcome Dancer," (12 week).
Fay—"Love, Love, Love,"
Grand—Change.
Family—Change.

Vaude out of Fay's after current week, house going all-round.

Victoria is dark for 10 days for sound installation. Will change name in effort to bury bad burlesque rep. John J. O'Neill, formerly of the Victoria, brought in to put house on its feet.

Three men moved up from Eastman to Public houses in New York City. Mitchell Smith, asst. mgr., similarly at Rialto; George Joneck, treasurer, to asst. mgr. Rivoli; Oscar Weiss, head usher, to that post at Rivoli. R. H. Ayer comes from Lynn, Mass., as asst. manager. William Ballhorn, usher, working in as treasurer.

NEWARK, N. J.

Broad—"City Hall,"
Shubert—"Top Speed,"
Proctor—"The King," stage show.
Loew's State—"Song of Kentucky,"
vaude.
Broad—"Wall Street,"
Broadford—"The Painted Angel," stage show.
Monique—"Lilies of the Field,"
Fox Terminal—"Sunny Side Up" (4th week).
Rialto—"The Woman Who Was Forgotten,"
Latham—"The Unholy Night,"
Empire—"Mutual burlesque,"
Orpheum—"Bottoms Up," pictures.

Newark Motion Picture Guild opens its little theatre January 17.

Proctorix, of the Newark Garden, Corp. sold at auction last week un-

Hotel FULTON
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\$8 and Up Single
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der foreclosure proceedings to P. Ballantine & Sons for \$150,000. This was the only bid. Mortgage held by the Ballantine people was for \$200,000.

Police raided five night clubs and numerous saloons Saturday night. Places raided included Beaux Arts club, Stein and Egan's, Astor Grill and Breakaway Club.

PITTSBURGH

By HAROLD W. COHEN
Alvin-Dark.
Nixon-Dark.
Fitt—Share stock.
Academy—Mutual burlesque.
Stanley—"Tiger" stage show.
Penn—"Return of Sherlock Holmes," stage show.
Emmet—"Jealousy," stage show.
Harrie—"Skinner Steps Out," vaude.
Grand—"The American Girl" (2d week).
Aldine—"Woman Trap,"
Sheridan Square—"Rio Rita" (4th wk).
Both left houses, Nixon and Alvin dark this week. Nixon's first dark session of season; Alvin's second.

Pittsburgh Grand Opera Company, after two performances, went into hands of receiver last week.

Dick Brown, son of Harry Brown, manager of Nixon, has just been appointed manager of Warner's Enright in East Liberty.

"Children of Darkness" Edwin Justus Nixon's play, booked at Nixon for New Year's week. Bernard Simon, ahead of "Strange Intertide" to Coast, back east advancing the new one.

OTTAWA, CAN.

By W. M. GLADISH
Eastern Theatres, Ltd., operating Pages of Theatres in Eastern Canada, has announced the name "Pantages" will disappear from these houses after January 1. Pantages never controlled these theatres, but they had been named in his honor because Pantages vaudeville had been booked since their opening.

Manager Joe Franklin of B. F. Keith's Theatre, Ottawa, Ont., received a note with 25 cents "conscience money," the sender explaining he had passed a plugged quarter to the cashier. Some other patron apparently got the bad coin, and when Franklin offered to redeem it he had a rush of claimants. Solved it by giving the quarter to charity.

Smoke drove 2,000 patrons in alarm from Loew's theatre, London, Ont. Ventilators had drawn chimney smoke from the outside.

Galvin Players stock company closed at the Galvin theatre, Ottawa, Dec. 14, after three years.

RKO broadcast is now a regular feature from the stage of B. F. Keith's theatre here each Monday evening through the Canadian government station, CNRO.

Laurier theatre is the first in Hull, Quebec, to offer talkies, opening attraction being "Broadway Melody."

Mal St. Clair and staff on location in the San Bernardino mountains to film snow scenes for "Montana."

Mary Foy in "Such Men Are Dangerous" (Fox).
Ivan Linow added "Temple Towers" (Fox).
Hampton Del Ruth now, on the Darnour RKO scenario staff.

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STEAM HEAT AND ELECTRIC LIGHT, \$15.00 UP
Mrs. Jackson now in charge

THE DUPLEX HOUSEKEEPING FURNISHED APARTMENTS

330 West 43rd Street, New York
Longacre 1123
Three and four rooms with bath, complete kitchen. Modern in every particular. Will accommodate four or more adults.
\$12.00 UP WEEKLY

CLEVELAND

By GLENN C. PULLEN
Hanna—"June Moon,"
Ohio—"Yule God,"
Play House—"Daughter of Jorio,"
Palace—"Jazz Babies," vaude.
Hip—"Great Gabbo,"
Allen—"Mysterious Island,"
State—"Isle of Lost Ships," stage show.
180th—"Broadway," vaude.

University was stench-bombed on opening day of talkies policy. Oriental also gassed recently.

Two hijackers held up Frank Hines, manager of the Palace, frisked him and then copped his car, after finding he wasn't carrying the theatre's receipts. Car found few days later slightly damaged.

Jerry Ross, m. c., leaves Uptown to open in Warner's Perry theatre at Erie, O.

Sound installed last week in Paul Gusdanovic's Norwood, Manhattan, Family and University, all neighborhooders.

John Higgins appointed manager of Loew's Alhambra, which reopens redecorated and wired.

GREATEST SHOW

(Continued from page 47)
Itself. Every kind of real life burlesque figure that breathes is on the festive rampage. Reeling, laughing, clowning celebrities, thousands in masquerade costumes, walk from midnight performances, loading the houses with night club turnaways. Every joy den is open until all hours with special permits. The curfew ducks for one night only.

Almost every store and place of business on the street is open and passes leap. Musical shows give midnight performances, loading the houses with night club turnaways. Every joy den is open until all hours with special permits. The curfew ducks for one night only.

Cheap Fun
For those without money, Broadway provides the most economical and entertaining hilarity to greet the New Year. Folks who live within commuting distance of the Rialto, yet never see Broadway all year, come this night with horns, confetti, cowbells, ticklers, whistles, paper dolls and any kind of a noise maker. They shout, sing, holler and parade, watching or joining in with jovial drunks.

Those with money have the greatest outlet to spend their heads

A GOOD HOTEL IN MIDTOWN NEW YORK

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Single rooms \$14 to \$21
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D. ROSEN, Mgr.

off. An idea of the cost of things if one wishes to loosen the b. r. strings is best presented by actual figures, or rather, assessments of the night clubs, whose night this is.

Seat Prices
The Richman Club will charge \$15 per person. With your girl it's \$30 to sit down. Food and drink extra. Place seats 500.

The Lido, Montmartre, Trocadero and other such favorite rendezvous of the Park avenue-glee hounds are taxing \$15, but serving dinner to each customer, with additional charge for water, etc.

The Mayfair Club is asking \$25 & cover.

The Central Park Casino, accommodating 1,000 for New Year's, is asking \$20 per person, likewise serving dinner, without entertainment on the regular program.

Up in Harlem, Broadway's Ubian annex, the nite club staged for whites, have a \$12.50 fee with dinner. These places are hotter than ever New Year's and reservations reel in faster than downtown.

Les Ambassadeurs gives dinner for \$15 a person and seats 400. Krazy Kat and lesser places are taxing \$7.50 straight. For those wanting a good spot for \$5, there are plenty this year, allowing dinner at this price.

The Broadway New Year's Eve this year will doubtless be the most frenzied of all time due to the morke' strain. People have to have a reaction and this will be the night off.

If You Don't Advertise in
VARIETY
You Don't Advertise

REMEMBER

REMEMBER?

When B. F. Keith's Palace, New York, opened (March 24, 1913) with a bill composed of Ed Wynn, Taylor Holmes, La Napierkowska, "Speaking to Father," Ota Gygi, Hy Mayer, "The Eternal Waltz" and Four Vanis? It cost \$6,925 and was roundly panned?

When Weber and Fields, in black-face, played 20 performances daily at Morrisson's Musio Hall, Rock-face?

When Mae West was billed as "The Original Brinkley Girl"?

When an act-pirated another act's material, it was considered news?

When "Variety" had a green cover?

When present members of the Royal Order of Cut-Throats were doing their cutting independently?

When Hammerstein's Victoria had the largest free list of any theatre in the country?

When a pansy was a flower?

AL TRAHAN

The above box will be printed weekly in VARIETY, giving interesting facts of the show business, past and present. Mail contributions to Al Trahan, Room 908, 1560 Broadway, New York

AL TRAHAN

Takes this occasion to thank publicly those producers who have kindly bid for his services:

AARONS & FREEDLEY

"Heads Up"

LEW LESLIE

"International Revue"

EARL CARROLL

"Vanities"

MRS. RUTH SELWYN

"Nine-Fifteen Revue"

A. J. BALABAN

Publix Circuit

WM. MORRIS

London and Paris



REMEMBER?

When Al Trahan was just an acrobat (some say he still is)?

When W. C. Fields and Joe Cook were just jugglers?

When the Roxy, New York, grossed \$654,406 with "The Cock-Eyed World" in four weeks (Aug. 3-30, 1929)?

When Tony Pastor's was the "Palace" of Vaudeville?

When Al Trahan first tore a telephone book in half (now he tears two at once)?

When the Keith and Tucker Circuits created American Vaudeville?

When, breathlessly, you rode the elevator up and down between shows at the American on 42d Street and Eighth Avenue, New York?

When business was good?

When Al Trahan wasn't a headliner?

"You could fool some of the people some of the time, but you can't fool the managers all of the time"?

AL TRAHAN

The above box will be printed weekly in VARIETY, giving interesting facts of the show business, past and present. Mail contributions to Al Trahan, Room 908, 1560 Broadway, New York

Under contract to Radio-Keith-Orpheum Circuit until July 30th, 1930

Appearing Palace, New York, Dec. 28, at which time offers will be cheerfully considered for the coming season by my manager

CHARLES MORRISON

A Merry Christmas and A Happy New Year to All

AL TRAHAN

VARIETY

PRICE
25¢

Published Weekly at 154 West 45th St., New York, N. Y., by Variety, Inc. Annual subscription, \$10. Single copies, 25 cents. Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.

VOL. XCVII. No. 11

NEW YORK, WEDNESDAY, DECEMBER 25, 1929

64 PAGES

WORLDWIDE AIR NETWORK

Tight Booze Market Making It Tough for Dealers—Sell at Loss

The New Year will be launched in a sea of the best liquor any holiday season to date has ever dipped its nose into, as a result of quotations on the bootleg market dropping to a record low.

Instead of the usual 20% rise during the festive period this element is submerged by the factor of "ability to pay," now dominating the liquor industry.

With demand just as strong as ever, if not greater because of reaction due to much misery emanating from the stock market casualties, the bootleggers are vending stuff proportionate with b.r. strings. Most of their customers were socked in the crash.

The boys in the racket have found it pays to sell quality intoxicants. Thus those with scruples are not taking advantage this year, preferring to sell on the "ability to pay" basis.

One legger puts it in this language: "Where does my profit come in the long run by 'cutting' or raising prices, when I know the majority can't stand to pay top prices. A customer is going to have stuff and if I charge too much now, he'll go for the cheap hooch and then lay off me during the rest of the year."

The leggers of genuine goods, or as they term it, "the McCoy," are accepting a loss compared with the profit they ordinarily get, this holiday period.

Although the rum runners were at first reluctant to admit the stock market blameable for the following quotations for the best stuff:

Gin (case), \$60-\$80; (according to grade).
Scotch, same, \$65-\$90.
Bacardi, \$50-\$55; Jamaica Rum, \$55-\$60; Rye, same, \$75-\$90.
Vermuth, Italian, \$70-\$75; French \$70-\$75; cheap Vermuth, \$36-\$46; (Continued on page 45)

Accordions for Society

Society is going in for accordion playing, now that the sax rage is on the skids.

An accordion with the piano keyboard costs from \$500 to \$700 or more.

The smaller and more graceful concertina, almost now forgotten, although once made famous by Joe Cawthorn, runs to about \$250, without the music dealers pushing it as against the higher priced accordion.

Where at one time music dealers found the demand for accordions only from the Italian youth, the sales at present are as much to the fashionable sector of New York as the upper east side.

'Way Up

Chicago, Dec. 24.
Tall buildings are putting ice rinks on the roof along Michigan Blvd.

At 333 the rink is 24 stories up, with the sign downstairs stating that only experienced skaters are allowed on the ice.

BIG PRICES FOR JUNGLE BEASTS

Of wild beasts rated most costly over here is the North Indian Rhino, caught in the Nepal and Assam. Probably not more than two in the country—each valued at about \$15,000.

Approximate wholesale prices on various animals are:

Orang-outang, \$1,200; Borneo tiger, \$800-\$1,200; Malay leopard, \$350; elephants, \$2,250; hippos, \$3,500; pythons, \$500-\$800; tigers, \$1,000-\$1,200; black leopard, \$1,500-\$1,600; antelope, \$300; peacocks, \$250.
Monkeys are sold in hundred lots, rating about \$80. Parrots are sold by the dozen and run from \$60 to \$200 for 12.

Among the most rare species of parrots is the great black cockatoo, from New Guinea. One is owned by John Wanamaker, who paid \$1,900 for the bird.

Important Chumps Go for New \$200 Mugging Racket

Metropolitan bankers, brokers, manufacturers and business men are getting mugged at \$200 and up per muggle to get the phoney but important feeling. It's a new racket that calls for the slightest dash of vanity in the chump and a salesman who can sell.

The photog outfit is represented as a news picture bureau and the money boys are informed the pictures will be planted in the papers. Any spares may be distributed to adorning friends and relatives. The photo bureau claims affiliation with all of the large news syndicates and newspaper picture distributors, but without authorization.

One concern has canvassed every big business man on Manhattan, Brooklyn and the other three boroughs. It has landed many at \$200 and more each. The troupe has a richly furnished suite for interviews and such, with a classy studio connected.

The muggs can go for the works at the joint or get into focus at their own private offices. That's their only break.

Annual Beut Parade

Galveston, Dec. 24.
Dispelling doubt that the annual beauty pageant would be held here in 1930, the Boosters Club, backed by one of the largest interests in the city, announced that it would finance the spectacle.
This is the event the regular organization decides to quit.

PAR AND TIFFANY PLAN BALLYHOOS

"Mikes" in London, Paris and Hollywood Dec. 28 for Par—France, Spain, Germany, Canada for Tiff.—One Every 3 Mos.

TIFFANY'S FEB. HOUR

International air hook-ups promise to be a big and expensive item in flimdom's outlay for the 1930 ballyhoo. Not only the big picture companies, but the major independent studios are also set to use the inter-ocean network.

Paramount contemplates spending approximately \$80,000 on other mechanics alone during the ensuing year. First of a series, of about six duo-continent entertainments will be broadcast from high spots in Europe and the United States next Saturday night (28) by Par. Other international reproductions are scheduled to follow at the rate of one every three months.

The initial program, coming from Par's theatres in Paris, London, Chicago, New York and the Hollywood studio will cost that company \$20,000 just for the hook-ups. Heralded as an aerial salute to the new year, the program will have at the Plaza, London, the English comedian, Stanley Lupino, and M. St. Granley, French star, will be the headline. When the Paris mike is turned on at the Paramount theatre there.

Paramount broadcast the film industry's first international radio entertainment with the Maurice Chevalier tie-up from Paris several months ago. The Columbia network, 60 stations, will be in charge of the reproduction over here.

Those in Hollywood who will broadcast this Saturday include George Bancroft, Charles Rogers, Mary Brian, Jeanette MacDonald, Clive Brook, Frederic March, Jack Oakie and Neil Hamilton.

Tiffany is progressing with its plans for a similar but NBC ether display, tying in France, Spain, Germany and Canada with the States for an hour in February in connection with its picture version of "Journey's End."

\$145 for Theatre

Prospect, O., Dec. 24.
W. N. Hatch, of Marion, O., purchased the Ohio theatre here for \$145 at sheriff's sale.

Says he will wire the house.

His Error!

There's a guy running around Broadway with a black eye because he mistook asthma for passion.

American Women Hard-Boiled and Wise, Says New Flap King's Wife

TABS-AMATEURS THEATRELESS

Raleigh, N. C., Dec. 24.

Talkers have shattered business and prospects for tab companies in more ways than one in these parts. Until this season a lot circulated in "Farbeels," moving by auto, carrying everything in a grip and playing film houses on percentage. \$25 a night cut of the take for six girls, straight and a comic considered hot, with \$10 being satisfactory.

Picture houses, with talkers burdening them with a big overhead, comparatively speaking, are cutting out the "extra added attractions," and besides can't use their stages for road shows any more. Talker installations are being made as cheaply as possible, with no provision for screen and horns.

This is also making it tough for bookers of shows like Van Arman's Minstrels, leased musicals and rotary stocks.

Towns that played films five nights a week and such legit as they could pick up have cut out the legit altogether. Since film houses, because of scarcity and equipment, have heretofore been preferred by Elks' minstrels, college-boy plays, etc., amateur shows have been knocked cold by the new order of things.

CATHOLIC CHAPEL CAR TRAVELS, WITH PRIESTS

Columbia, S. C., Dec. 24.
Show business has given the church another idea.

To reach Roman Catholics in spots without churches and carry on missionary services, the diocese of Raleigh, N. C., has fitted out and consecrated a railroad chapel car, with traveling priest, Father Luke, in charge. Has altar, quarters for priest, etc.

It's here all week. Billing and publicity precede its arrival.

Credit to the show business is admitted.

Idea first used in world war, when Roman Catholic chapels followed troops on wheels. Catholics only ones to develop it, it seems.

Social Entertainer

Mrs. William J. Hyde, socially prominent in New York, goes into the Central Park Casino for a fortnight starting next week. She sings. Mrs. Hyde married the son of a partner of James Hayes & Hyde. About 10 years ago, as a lark, she took a small part in a Broadway musical.

Harry Reichenbach arranged the Casino engagement.

Colin Keith-Johnston, the world famous S. A. man of "Journey's End," was visited by "Variety's" sobber, who represented the rest of "Variety's" feminine staff and a major portion of the New York feminine world. He didn't know that he was standing so strong among the girls, so she told him so.

"What do you think of American women," the sobber asked, all affluter. At this moment his wife walked in.

"Oh, darling," said Mr. Keith-Johnston, "what do I think of American women?"

Sobber took it with a heroic smile. "American women," Mrs. Keith-Johnston immediately began, "are rather hard-boiled, very much so compared to English women. They are so very much more sophisticated, it is amazing. They have none of the graciousness of English women. They seem to be born old and from their cradles know all about life and sex and what not."

"They have a bold push-and-go manner and are never young girls, yet they haven't the poise of English girls. From the headlines in your papers most of the crimes in your country seem to be perpetrated by young people. You read about them killing their mother's lover when they should not even know that she has a lover."

"American girls are amazing creatures."

Here was English reserve for you. Sobber lit a cigarette and prayed.

Mr. Keith-Johnston having nodded with approval looked for further enlightenment from his wife. She continued, "are sort of all over the place. They swagger here and there and slap each other on the back and are so utterly self sufficient."

"O yeah?" said the sobber weakly, who began to feel like a bobbed-haired bandit just dropping in to shoot up this quiet English couple.

It seems also that American women have a thirst for culture, but it is only superficial. Being much better off financially through the efforts of their hard working husbands they have nothing to ogle at home. So they form clubs and societies. But the Keith-Johnstons like the American people as a whole and are overwhelmed by their generosity.

Mr. K.-J. doesn't have to play a sax or croon; that marvelous strong jaw is just as good off the stage, and he looks as well in a golf suit and a blue sweater as he does in a uniform.

BROOKS

WISH YOU A Merry Christmas and Happy New Year Your Costumer the Year 'Round

Flock of New Paris Offerings of Varied Fate—"Good News" Floppo

Paris, Dec. 24.
Flock of new attractions in for the holidays, numbering half a dozen or so, with only two that look like successes of any importance. Among the newcomers an adaptation of "Good News" looks floppo.

"In Love With Her Soul"
Paulette Pax and M. Ber offered "La Jeune Fille Folle de Son Ame" (The Girl in Love With Her Soul), by Fernand Commermyer at the Theatre de l'Oeuvre. A poor play, poorly done. Dreairey theme has to do with a chaste maid called Carline, who discovers soon after she is married that all the world is perfidious, even her mother having a lover. In the end, she gives way to despair and commits suicide, idea being apparently that that's all a pure woman can do in modern society, where all the sophisticates misunderstand true love. Another case of poor casting. Teller as Carline is a sad case of overacting. Maurice Grenee as the husband was ineffective.

"Kadubec"
"Kadubec," opera, book by Andre Barde, score by Maurice Yvain, was fairly diverting at the Nouveaux. Piece is in three acts. The plot:

A former politician helps a one-time communist railroad worker, named Kadubec, to win an election to the Chamber of Deputies from a Britanny constituency, reason being that the other candidate had jilted his daughter, Edith. He insists that Kadubec take his son along as his secretary. Son prefers to remain back in Britanny near his mistress. Wherefore Edith disguises herself as a boy and goes to Paris with the new legislator, becoming indispensable to the deputy. Writing his speeches and helping him to win popularity. When her identity is revealed, Kadubec wants to marry her, but she is in love with another. Milton is excellent as Kadubec. Others are Gabrielle-Risette, Suzanne Dearly and Eline de Creus. Benoit-Léon Deutsch appears as producer.

"La Grande Vie"
"The Great Life," by Yves Mirande and Henri Geroule is new at the Palais Royale, where it was nicely received. Story recalls the youthful adventure of 60 years ago of a famous restaurateur who attempted suicide because he couldn't hold an equally famous English demimondaine.

Plot: A thrifty butcher's widow conceals her large fortune and makes her son Paul work in the shop with one assistant. During his mother's absence the youth has dealings with a money lender, who learns the hidden facts and, in consequence, the boy raises a large sum by signing notes. He takes a million francs and goes off on a joyous week with a light lady. At the same time the humble assistant poses as a millionaire and captivates a scheming gold digger. Duvalles plays the son capably, while Albert Brasseur is amusing as the money lender and Blanche Billaud is excellent as the demimondaine.

"Amis Comme Avant"
"Amis Comme Avant" also was given a favorable reception. It's a three-act piece picturing the purgatory of a father supporting a family and worn to a whisper by a nagging wife, in order to be with his son. Son at length grows up and gets a position, whereupon the father quits. The wife seeks the company of a playboy, causing a scandal which interferes with the son's marriage. Boy appeals to his father to save him. The elder returns home, throws out the parasites and puts the house in order, but the bickering continues, father finding it intolerable to live under the circumstances, but helpless to depart. Alcover plays the strong but timid husband, Jean Ternerard the son and Mme Sylvie the wife.

The Tiller Dancing Schools of America, Inc.

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MART ELLIOTT, President
Phone Edinott 3-1888
New Classes Now Forming

PUT IT ALL TOGETHER, IT'S STILL THE NERTS

Paris, Dec. 15.
Combine all the snooty elements of a dance at the Ritz, the Embassy, St. Regis or the society nights on the Coast, and you'll get an idea of the haute monde exclusiveness of Ciro's here on Friday nights. Also the scale.

From whence is evolved a picture of a recent Friday night gathering when Julien, perhaps the most famous headwaiter in straight restaurant circles, was the cause of a catering mess that had an assortment of nobility and the cream of all especially swanky, gathering spluttering no end. Julien, in his usual manner, placed the napkins who pay—and how—for the ultimate in service, went through his more or less familiar practice of prodding or jostling a slow or otherwise mildly offending waiter, calling him down, as he often does, before the guests (in French) and otherwise waxing tyrannical. This night some grande dame merely asked that the dishes be parked this way instead of that. And for such a slip as this, Julien hopped the waiter, despite the latter being weighed down with a full and flowing tray.

And the worm turned. Without much ado, the waiter merely faced his superior and with much vim and gusto slapped everything onto the floor. Mrs. Ritz's mutton chop got hot on the dance floor, Mrs. Giltedec's chicken went the other way, etc. In Ciro's. To top it, the waiter slapped Julien. He of the tray then stormed into the kitchen, thought it over, and again came out to administer another slap.

A slap in the pan doesn't call for a poke in the nose as a chaser over here. It used to mean rapscall or pest, if you believe your films. But the waiter had another job waiting down the street, and Julien took so long to cool off a duke came in and actually found his own table. The assembled elite gave the decision to the waiter, whom they'd been rooting for anyway. In Ciro's. Pa-lease.

And you can tell how little news the boys are digging when they start malling this stuff in. Or maybe they're on the payroll. The Paris office omitted the usual credit line on this one.

Heidt to Monte Carlo

Paris, Dec. 24.
Edmund Sáyag has booked Horace Heidt and his band from the states for an engagement on the Riviera.

Heidt outfit takes up a two-month residence at the Monte Carlo casino Feb. 8.

MISS WALTON'S JEWELS

Paris, Dec. 24.
Florence Walton Lettrint, former dancer, now the wife of her former partner, Leon Lettrint, reported to the police the loss of a 200,000-franc pendant.

Jewel disappeared in a taxicab, she said, and she does not know whether it was lost or stolen. Miss Walton runs a style shop here.

During Miss Walton's residence in New York a year or so ago, she used to have her jewel robberies on first and third Thursdays, just like newly weds' at homes.

SETTLES FOR A FIFTH

Paris, Dec. 24.
Valada Show, colored dancer, now under contract to Lew Leslie in America for five years, is settling her 12,000 franc claim against the Chez Victor management here for about a fifth thereof.

New local Chez Victor features the Bond street keynote in everything, chiefly catering to English and Americans.

SHUBERTS' FRENCH MUSICAL

Paris, Dec. 24.
Shuberts may take the new Max Delys musical "Bulard and His Daughters," to America.

Score is by Culliver, who wrote "Lilac Domino." Operetta is current at the Marigny.



Originators of "Tin-Type" comedy. After establishing themselves as London favorites said Nov. 22 to conquer new fields in South Africa. Represented by JENIE JACOBS.

36 London Legit Houses' Nightly Capacity \$64,155

London, Dec. 15.
A number of inquiries seeking the nightly legit money capacities here. List below is an approximate estimate, but totals vary with the tilting or lowering of prices.

This prevails in England more than anywhere else. Some houses have pit seats which can be converted into stalls, at four to five times the price, on a few moments notice:

Adelphi	1,775
Aldwych	1,800
Ambassadors	950
Apollo	1,530
Comedy	1,450
Criterion	1,060
Daly's	2,175
Duke of York's	1,540
Drury Lane	3,250
Fortune	825
Gaiety	2,000
Garrick	1,625
Globe	1,225
Haymarket	1,750
Hippodrome	2,500
His Majesty's	2,500
Kingsway	1,050
Little	800
Lyceum	3,000
Lyric	1,700
New	1,800
Palace	2,600
Pavilion	1,900
Playhouse	1,250
Prince of Wales	1,500
Princess	2,800
Queen's	1,550
Royal	1,200
Savoy	2,450
Shafesbury	2,175
St. James	1,440
St. Martin's	1,480
Strand	1,800
Vaudeville	1,575
Winter Garden	2,815
Wyndham's	1,315

Jarmann-Francis Married

London, Dec. 24.
Sunny Jarmann and Francis Francis, who were to have been married Dec. 26, were quietly spliced Dec. 23 in the presence of a few friends.

They will honeymoon on the continent.

SAILINGS

Jan. 21 (Paris to New York), Sidney Kent (Aquitania).
Jan. 8 (London to New York) Ducalton (Aquitania).
Jan. 8 (New York to Florida), Vestoff and Vaughn Jack Kerr, Dolores Cordova, Holly Hall, Wallis Sisters (Algonquin).
Jan. 4 (London to New York), Jack Marks (Adriatic).
Dec. 30 (London to New York) Russell Roper (Augustus).
Dec. 24 (London to New York) Mischka Elman, Ivan Ladineur, Serge Rachmaninoff, Charley Freedman, Nora Swinburne, Hugh Walpole, Primo Carnera, Leon See, Gene Boleau (Berengaria).
Dec. 21 (Alexandria to Marseilles), Comedie Francaise company (Champion).
Dec. 21 (Sydney) to San Francisco, Terrell and Hanger (Sierra).
Dec. 19 (Port Said to Piraeus), Esudero Spanish Co.

Hookups Make Sax's 41% Margin O.K.; Woods-Trevor-Morris Discussing Deal

Authors-Playwrights Clear Zimmer of Plagiarism

Paris, Dec. 15.
Arbitration committee of 12 French authors and playwrights has decided that Rene-Louis Flahaud's accusation against Bernard Zimmer, that the latter's translation and adaptation of "Merry Wives of Windsor" was a plagiarism, is unjustified. Careful comparison of both treatments, in the judgment of the committee, proves that the treatments and spirit of both are at variance.

Board comprised Edmond Fleg, H. R. Lescaud, Denys, Amiel, Charles Vildraz, Constantin Weyer, Jean-Jacques Bernard, Jean Richard Bloch, Edouard Bourdet, Simon Ganthion, Jean Gradioux, Jules Romains, Jean Sarmont.

Poland By Edward J. Kurylo

Warsaw, Nov. 30.
"Halaka," Polish opera of Morsuzko and rearranged for the occasion, has opened the season under the new manager, Sternicz-Valcrozlat. Due to an argument between the director and orchestra conductor, the members of the orchestra left a rehearsal and went on strike. Now, the musicians do not play for rehearsals but only work at the performances. A few years ago the opening of the opera season was delayed by a like rupture—a ballet master thought that a certain number was being imperfectly rendered. Whereupon, the entire orchestra wrote demanding an apology.

According to Rudolf Nilius, one of the best orchestra conductors in Vienna, "Halaka" is better performed here than in Vienna.

A new Polish opera, "Jola," is due soon, whose composer is the well-known musician, Piotr Rytel. The libretto is taken from the drama of Zuluska, "Toward the Stars," perhaps, "Devil's Mill," of Ludomir Rozycki, which is called by that composer "a musical film."

Adam Wieniawski, the composer, is finishing his opera, "The King Lover." It deals with the love affairs of Polish King August II.

"Unexpected Thing," drama by Karol Hubert Kostrowski, which made such a sensation in Cracow, has been successfully put on at the Teatr Narodowy. Solski is in the title part.

Irene Solska, engaged to the Municipal Theatre, is doing "Trial of Mary Dugan," produced by Warkneck at the Teatr Letni. Show is very well attended.

Another successful play is Casimir Wroczynski's "Don Juan's Vocations." Deals with a film hero eating in the mountains where many ladies, eastern European, various parts of Poland and speaking different dialects, are making love to him.

Teatr Nowy opened the season with "Case of Doctor Hieronim" by Szpotanski. Peculiar drama in four acts, appropriate for this kind of experimental theatre, although the audience didn't quite know how to take the play.

Plays
"Boleslaw Smialy" (Boleslaus the Bold), by Stanislaw Prus, and painter, Wyspinski, at the Teatr Polski. Stage and scenic directors were careful to reproduce the exactness as the author wished it as he left the instructions and scenery designs. Adventuric, one of our best actors, played the principal part.

Teatr Mary played a three-act comedy of Zygmunt Kaweck, "Couple Not a Couple." Admirably produced by Jerzy Leszczynski, another done here was Londale's "East of Mrs. Cheyney." Romanowa in a title part with Borowski as producer. Next piece was Molnar's "Olimpia." Title part played by Fanciewicz-Leszczynska with her husband directing.

Teatr Ateneum produced "Jakubowski's Case" by Mrs. Eleonora Kalkowska. Play was originally written in German and produced in Berlin. Also produced here was "Hinkemann," German play by Ernest Toller. Very sordid and cannot be a success. Just now they've produced a comedy of Dymow's. (Continued on page 35)

Paris, Dec. 15.

Carol M. Sax's experience with his Paris-American Players at the Theatre Femina evidences that without the endowment and underwriting, such as he enjoys, no American group, or any other unit of foreign language players, can exist in Paris. The many taxes make it economically prohibitive.

Sax operates on a 41% margin, considering that his house split on the gross is 70-30. There is a 17% tax to the Government and the Assistance-Publique (poor tax) plus the 12% tax which the French Society of Dramatists gets on all grosses. This latter percentage takes in the cut to the authors of the plays, providing that they are members of the Society; if not the French Dramatists' cover themselves by claiming the entire 12% for their "pension-fund" while the producer must also pay an additional (Continued on page 16)

Just as Smart for French To Try Out in English

Paris, Dec. 15.
Just as swanky as may be the idea for the novitiate French student in New York to try out his or her bad French on the waiters, so it is just as swanky for the native word-belt to park your act in Anglaise. Local smart set considers it quite the thing to use their meagre English amongst themselves.

It's a peculiar psychology, this striving for a language not your own. That they don't go in for English merely as a courtesy to a stranger in the midst, is evidenced by the large percentage of natives patronizing the Paris-American Players at the Theatre Femina. One night, Carol M. Sax, the impresario, clocked an 80 percent French mob in his house, seemingly enjoying the English tongue.

THOSE FRENCH NAMES

Paris, Dec. 15.
Variety's N. Y. staff made a pansy out of Camille Wynn. Maybe explainable considering the first name, except that the French boys so often have those names.

Although Wynn and Jane Marnac are no longer partners in the Apollo, they are continuing as co-adventurers in the revival of "Trial of Mary Dugan" at that theatre. Show is a stop gap until around Christmas when Miss Marnac, as star and manageress, opens in "Shanghai Gesture."

Meanwhile, another company of "Dugan" has been sent on the road, organized by the Marnac-Wynn institution. Miss Marnac's husband, Keith Trevor, will hereafter handle his wife's business affairs.

BETTER DIVORCE ACTION

London, Dec. 24.
Desso Retter, now in play in England, has instructed his solicitor to bring divorce proceedings against his wife Ethel Retter, and naming Hans Jansen, house painter, as one of the co-respondents.

Evidence for the proceedings has been compiled by a detective agency, and the case will be heard at Monte Carlo.

KEARNS, YET COMIC, DIES

Sydney, Dec. 24.
John Kearns, old time minstrel and vaudeville comedian, died of heart disease in Melbourne a few days ago.

KNIGHTHOOD FOR PAYNE

London, Dec. 24.
Gossip is that the list of New Year's honors will include the name of Walter Payne for knighthood.

JOSIE BAKER IN PARIS

Paris, Dec. 24.
Josephine Baker, colored revue performer who specializes in nude poses and dances, is back in Paris after a long tour in South America.

Grumblers never work, and workers never grumble.

MR. AND MRS. JACK NORWORTH
130 West 41st Street
New York

New Anti-American Uproar in France at Added Stage Drive

Paris, Dec. 24. Everything in Paris is adding new fuel to the anti-American spirit that was manifest in the riots over the U. S. talker, "For Moviola Folies," at the Moulin Rouge recently, and accusations are being leveled that the capital is being Americanized.

Late last week three new American plays in French versions opened here, "Shanghai Gesture," "Good News" and "New Moon," all the same thing. These are besides the current troupe of American players under Carol M. Saxe at the Femina theatre. While the last named is no sensation it is attracting French society who consider it rather fashionable to speak and understand English.

Authors Resent Vogue
This society poses as a literary attraction and not a little bitter complaint from natives in artistic circles. However, Henri Bernstein has put forth pro-American arguments, chief among them being that "there are no frontiers to art." Charles Merz, president of the Dramatists, said he would be friendly to the visitors for he has become an honorary patron of the Saxe repertory enterprise.

Despite the attitude of these two leading literary personages, there is much resentment among the lesser authors, who protest they have no stages for the native works. They (Continued on page 44)

Jane Aubert Gets \$1,000 Monthly Temp. Alimony

Paris, Dec. 24. After a series of hectic litigations and further threats of lawsuits from both principals, the Versailles courts have awarded \$5,000 francs (\$1,000) temporary alimony to Jane Aubert, native musical and picture star, against Col. Nelson Morris, her husband and colon of the original packer, who was bought out by Armour & Co. in Chicago.

Miss Aubert's allegations of her husband's unnatural jealousy culminated in the actress taking the initiative in a suit for divorce, setting forth many serious causes for their marital unhappiness.

Col. Morris first sought to enjoin his wife's public personal appearances at the local Gaumont-Palace during the engagement of a French film (silent), "Possession," in which Miss Aubert was the second female lead to Francesca Bertini. Smacking at first of a press stunt, the suit evolved into a legitimate legal proceeding by the Chi multi-millionaire, who latterly has been a French resident, to keep his wife off the stage.

Miss Aubert, said to have considerable means in her own right, is intent on continuing her professional activities.

Her suburban estate, Le Vesinet, accounts for the divorce action being tried in Versailles.

London's Xmas Circus Without Animals Mild

London, Dec. 24. Bertram Mills' annual six-week Christmas circus season opened at the Olympia last Friday, but this year lacking the sensations usually provided by animal acts. Elimination of jungle beasts probably due to pressure from the Society for the Prevention of Cruelty to Animals which has planted sand-wichmen all over London asking the public not to patronize shows that exploit trained wild animals.

Only animals in the show are horses and three baby elephants. Among the acts appearing for the first time in London are the Hanford Family, riding act; Long Tack Sam's Chinese revue, a combination of five Continental aerial troupes, Remo's Lilliputs, Adele Nelson's Baby Elephants and Vasconcelo, Portuguese high school rider with a single-horse, the mount-comparing favorably with anything of the kind anywhere.

"Poodles" Hanford was slightly injured by a horse's kick and had to withdraw early in the first performance, which hurt the show. Clowns' comedy is interfered with by a noisy roller coaster nearby. First house was about half capacity.

Not Spending

Paris, Dec. 24. If money is plentifully abundant over here, and it's supposed to be, they're not spending it. They're nursing all resources, despite the Paris bureau's recent favorable financial report that it cost them less than 1/2% for the entire fiscal year. This is an extraordinarily healthy financial statement.

NON-CONSECUTIVE TIME IN ENGLAND CAUSES JAM

London, Dec. 24. Yvonne and plauds, novelty musical and aerial turn seen by Ernest Edelen in the States in October, 1923, was signed by him to open in England for eight weeks starting in June, 1929, with a further two-year option.

Start was postponed to July 29 and two days before the act was set to sail from New York a further postponement was made by cable for opening Sept. to Reason for second delay, it was explained, was trouble over a labor permit. Act finally opened on the last date named, but played only four weeks.

Thereafter, Yvonne declares, Edelen kept promising the balance of the time without specifying dates. Now the act has started suit against the agent for the four weeks, also making claim for compensation for ten weeks of Radio-Keith time canceled to make the trip.

At this stage Edelen offered to settle the claim for \$500, and the Variety Artists' Federation advised the performer to accept, stressing a doubt the actress would gain anything by a suit. V. A. F. also tendered her the agent's check. Yvonne, however, expresses her determination to go to court.

Incident shows the poor judgment of American turns accepting time in Europe without written specification that dates will be consecutive. Edelen is chairman of the English Artists' Association.

ENGLISH JUVES' VACATION

Gene Gerrard Just Looking 'Round — Turns Down First Offer

Advertising last week in "Variety" that he didn't want to be annoyed by stage or screen offers while in New York, Gene Gerrard, England's leading light comedian, received a proposal almost immediately after landing Friday. It was to play opposite Gertrude Lawrence in the new Erlanger-Leslie "International Revue." He rejected it.

This is Gerrard's first American entrance. His time over here is limited, although long enough to perhaps permit Gerrard to accept the invitation of Maurice Chevalier to see Hollywood with him.

Though just a young fellow, Gerrard has been stage prominent in London for a considerable time.

One purpose of his pleasure trip is to select if found a current New York production suitable for the Drury Lane, London. In that Gerrard is acting as the representative of Sir Alfred Butt. It bespeaks more than the usual confidence by a manager in an actor's judgment at picking.

"Bitter Sweet" Buy

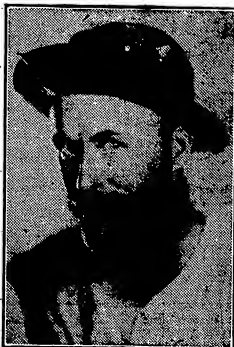
London, Dec. 24. The original library deal for "Bitter Sweet" here expires Jan. 4. Before leaving for New York C. B. Cochran renewed it on an arrangement running to March.

Piece is playing to capacity at every performance despite pre-Christmas setbacks elsewhere in the London show lineup.

18 London Revivals

London, Dec. 24. There were no less than 12 revivals current early this week.

Warmed over pieces are offered under the guise of Christmas galas, but in reality are stop-gaps while the managers mark time over the first of the year.



WILL MAHONEY

In Earl Carroll's "Sketch Book," 44th St. Theatre, N. Y. C.

The New York "Graphic" said: "Most of the comedy was furnished by that mad dancing burlesque, Will Mahoney. I never tire of seeing this chap trying to crack his neck."

Direction

RALPH G. FARNAM

1560 Broadway

ANN SUTER REFUSES TO APPEAR IN HER OLD ACT

London, Dec. 24. Although the management called it laryngitis, Ann Suter said she was out of the bill at the Holborn at the second show yesterday (Tuesday) because she was dissatisfied and walked.

Miss Suter states she has not been happy with General Theatres since her return from the Continent, prior to which the management asked her to do a new act. This she did, securing new numbers, wardrobe and pianist. Change did not impress General Theatres, from accounts, and it advised Miss Suter to go back to the old turn. She refused and is now attempting to cancel her General contracts, which extend to the end of February.

On the same Holborn bill Rigoleto Brothers scored splendidly. At the finish the audience yelled for the Swanson Sisters. Henry Rigoleto was applauded when announcing the sisters will rejoin the act in May. Rigoleto now have a girl dancer and two stooges, with more comedy.

Seasick Plea Wins in Raquel Meller's Suit

Paris, Dec. 24. Judgment was given in favor of Raquel Meller in a 2,000,000 breach of contract suit brought here by Argentine manager named Cairo. He alleged he had booked the Spanish actress for Buenos Aires and she failed to fill the contract on the plea that an ocean voyage made her seasick. At the same time, it was alleged, she accepted profitable engagements in Paris.

The court ruled that Cairo had received ample notification when Meller told him her departure was postponed indefinitely, and failed to take necessary steps to enforce his contract.

Lone Legit House on Champ-Elysees May Go

Paris, Dec. 24. There's a chance that Paris will lose its sole legit house on the Champs Elysees this spring. Banque de Paris has an option on the Theatre Femina and may exercise it as a new site for a branch office. Beauco French-American transients and business around this sector, which is adjacent to the several ultra expensive hotels.

Studio and the Comedie des Champs Elysees, like the Marigny, are all in the C-E sector, but off the main boulevard.

Paris Empire 11-a-Week

Paris, Dec. 24. Empire, only big time variety house in the French capital, is breaking away from its tradition of once a night and few matinees. New schedule calls for 11 shows a week, an afternoon performance being added on Monday to the usual week-end shows and a Thursday mat.

Marx Contemplates Revival of Vaudeville All Over Europe

'MELO' AND BERNSTEIN IN U. S. FOR BRADY

Paris, Dec. 24.

William A. Brady is taking Henri Bernstein, French playwright, for an American lecture tour next spring, along with Bernstein's original French company of "Melo." It will be Bernstein's first visit to the States, although he has been generously translated.

A. H. Woods couldn't get together with the French author for the English rights to "Melo," giving up in exasperation. Woods stated he had had deals with tough playwrights, but none came tougher than Bernstein. While agreeing to a \$6,000 advance for the American rights to "Melo," Bernstein held out for the first \$30,000 of the picture rights, so, that for example, if Woods sold "Melo" for the pictures at \$50,000 it would have left the producer on the short end. In addition, before Woods could read an English translation of the play, or could obtain a copy of the manuscript, Bernstein had insisted on getting his \$6,000 first.

"Melo" has been here over a year at the Grasse, and the biggest smash locally along with Marcel Pagnol's "Topaz" at the Varieties.

Charlot Back in Revue End with New Theatre

London, Dec. 24. Bertie Meyer is opening his new Cambridge theatre in the Seven Dials district just off the West End early in May.

Opening attraction will be "The Charlot Revue of 1930" and the idea is to establish the house as the home of smart music-and-specialty type of revue production. House seats 1,200.

The venture marks the return of Andre Charlot to the type of staging. He is now running the cabaret show at the Hotel Splendide and at the Grosvenor House.

Tony Prinsep's Brother To Marry Anita Elson

London, Dec. 24. The engagement is announced of Anita Elson to Nicholas Prinsep, the wedding to be held Jan. 8.

Ernest Prinsep is a brother of Anthony Prinsep, prominent painter who married Marie Lohr and took a lease on the Globe theatre, London, for several years to star her. The couple separated and Prinsep starred Margaret Bannerman, former wife of Pat Somerset, whom Prinsep married after Miss Lohr divorced him.

Berlin Likes 'Cradle Song'

Berlin, Dec. 24. "The Cradle Song," by Fedor, author also of "Poor as a Church Mouse" was favorably received at the Lustigshaus here, although it is considered inferior to his earlier work.

Story has to do with a bachelor celebrating New Year's alone in his home and finding a baby abandoned on his doorstep. He engages an attractive nurse to care for the wail, and then falls in love with her. Girl suspects he is the baby's father until his real parents, baker and a landress, appear and calm her doubts, when a wedding eventuates. Piece has Kaete Haack and Paul Heidemann as leads. Its defect is a tendency to overpace.

Strunin's Jewish Troupe Failure in Australia

Sydney, Dec. 24. Jacob Strunin's Jewish opera company from New York met with poor returns in Sydney. Company came here with the idea of getting the support of Jewish communities in the large towns, but the venture met with little response. The Jewish communities have been appealed too to help the players out.

Woods Buys "3 Men"

Paris, Dec. 24. "Three Men With Dress Suits," a comedy by Hans Adler, has been sold for America via Al Woods.

Further details of the plan by which Jules Marx proposes to revive Europe's interest in vaudeville, reveal that his campaign embraces all Europe in its scope, one angle being the planning of a big house in Paris to play a standard type of specialty entertainment.

Idea is to build a circuit that will offer six months of Continental time all in a dozen European theatres, time to be played with all engagements for a fortnight.

Marx already controls the Plaza and Scala in Berlin and another house in Hamburg. He will open the new Drei Linden theatre in Leipzig tomorrow (Christmas day) and has in prospect the acquisition of two more theatres for September opening.

Uniform policy will be a bill of 10 acts changed once in two weeks, which scheme will be introduced at the Drei Linden opening. September additions will be the Apollo, Mannheim, now independent vaudeville, and the Municipal theatre in Dortmund, which he takes over from the city government.

All these houses have between 1,300 and 2,000 capacity and will play a uniform policy of 10 acts changed fortnightly. Marx makes a point of the fact that his scheme would create the first Continental circuit offering real variety and would eliminate haphazard booking.

Marx was formerly a banker. His attention was turned to show business as recently as 1922. He is said to be a natural organizer capable of handling big operations.

2 NEW LONDON PLAYS; BOTH JUST MISS FIRE

London, Dec. 24.

"Madame Plays Nap," just produced at the New Theatre, is a comedy of the Napoleonic regime, artificial and entirely unsuited to Sybil Thorne, who plays the lead with exaggerated flippancy, apparently being all at sea in a part so violently contrasted with her usual tragic characters. Piece doubtful.

"The Last Enemy," by Frank Harvey, who until lately was playing in "New Stars" was revealed at the Fortune theatre as a curious psychic piece, somewhat similar to "Outward Bound." It just misses, probably the fault of certain scenes supposed to take place in Heaven, a locale that never seems to register.

Sunny Jarmann Retires

London, Dec. 24. Sunny Jarmann's elaborate act disbanded after a fortnight at the Coliseum although they were offered the Stoll tour and a return at the Coliseum.

Girl, who has just married a millionaire, said she only wanted to realize an old ambition to headline in vaudeville, and now that she has done that she will retire from show business for good.

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British Film Field

By Frank Tilley

London, Dec. 18. Stuart Paton, once a one-reel director with Universal and later mixed up with a Wheeler Oakland concern and producing "Ladies from Hell," got himself railroaded onto British International at Elstree, where they just know enough to believe anything they are told by an agent, as a director from Hollywood who had made 264 pictures. So they gave him a job as assistant studio manager or something. Sick of the lay of the land at Elstree, Paton got a press agent, and shot a heavy squawk about everything, especially the management of the production end by John Thorpe and the scenario end by Walter Mycroft. Two days later he was invited to Warrington street to see Maxwell, and told John would sure like to see the 26th film Paton made in Universal City—and so goodbye.

B. I. P. and Syd Chaplin

Came a case into court with British International suing Syd Chaplin for breach of contract owing to his failure to make "Mumming Birds" ("Night in an English Music Hall"). Syd got in bad over biting a Jane's ear, etc., and ducked off to Biarritz. When the case came up Syd's legal representative put in a plea he would like it to go to arbitration instead, and as B. I. P. is a good scout and doesn't want the dirt dish, anyway, and has a grip on some dough which might otherwise be Syd's from "Little Bit of Fluff," its wig-wagger said okay, and arbitration it is.

Which has possibly cheated the newspapers out of a juicy story, and all that.

France Says No

Ellnor Glyn, making her first talker, "Knowing Men," figures she will dub it in French, having the English cast mouth so the sound can be stuck on after French trade has up at the idea, figuring she ought to get a second cast and make the film over. Offer to boycott it if she dubs.

Vaude in Film Houses

A sidelight on the talker situation is no fewer than 15 French neighborhood theatres are playing vaude acts this week. These are Brixton Astoria, Rivoli, Wembley Elite, Mile End Empire, Upton Park Carlton, Shepherd's Bush Zeyllion, Canterbury, Stratford Broadway, Bernadsey Pavilion, West Ham Empire, Finsbury Park Rink, East Ham Empire, as well as selection. Holloway, Stamford Hill, Southall, Tottenham and Crouch End houses.

Most of these are in the Gaumont-British group.

50% Dividend

Third annual meeting of Madame Tussaud's Cinema Theatres, with John Maxwell in the chair, showed profit for the year to October 31 of \$308,842, only \$2,197 below prospectus estimate.

Stock is in two camps—10% prof. and deferred. Former naturally gets its dividend and latter gets 50% dividend, leaving \$176,588 to carry forward.

Addressing the stockholders, Maxwell said in part: "In May this year, after I joined the board, we arranged the installation of talking picture equipment (RCA), as it had become evident that for entertainment was very much in demand. Business has steadily increased since then, although these accounts do not show the full increase, as we had to pay not only for the talking pictures—and the terms were pretty high, as the films were scarce—but we also had to pay for a large number of silent pictures previously booked for a long time ahead and not used. Generally the revenue from the talkers was large enough to cover this double expenditure and show a handsome profit."

As Maxwell is also distributing talkers, that's not a bad political speech!

MORE FOREIGN PLAYERS

Hollywood, Dec. 24. Need of players from abroad for foreign versions is responsible for the reported expected arrival here of Maria Conessa, dramatic star from Madrid. Actress is said to be coming here on speculation.

Another stage celeb of the same nationality, now touring with Paramount, is Ernest Vilches, who is currently touring Chile. He is expected to come here to appear in Paramount Spanish talkers after completing his present tour which ends sometime in January.

In Poland

By E. J. Kurylo

There was much excitement in town when Cinema Splendid advertised Al Jolson in "The Singing Fool." The show was a great impression, so much so that another cinema, Swiatowid, wired, and is showing Laura La Plante and Joseph Schildkraut in "Boat of Comedians."

On account of the talkers the cinema industry is at a standstill over what to do. It looks like "chaos." The Polish pictures, for some reason or other, never were great; now it looks as if they may lose even a local market.

Polish Films

The first of the Polish films shown this season was "One Night Adventure," Richard Blaise, one of the best producers in Poland, had to deal with a most ridiculous story, and this is the reason why the production did not come up to standard.

Another Polish picture, "The Strong Man" of Przymyslawski was not really bad. Grzegorz Chmara and Artur Socha gave a very good creation. The producer and operator tried hard to show some novelty, but they were handicapped. Like other producers, by too many obstacles.

The third picture, shown in Warsaw, was "Sinfonia," taken from the book of Struga's "Generation of Mark Swida." There is no doubt that the real hero was the operator Gniadkowski, who has shown some talent. Of course, producers are improving over here—but too slowly.

The fourth picture shown not long ago was rather good, but offered no opportunity to rave over it as an example of Polish art, although one of the papers predicts that this picture is going to be shown abroad.

"From Day to Day," from the story of Ferdinand Goetz, is altogether a better picture. Of course, from time to time, some of the Polish films are shown outside of Poland, but usually in Polish colonies, for instance, in U. S. A. It is true that one picture was shown in Berlin, and that was "The Police Master." In the cinema Marmor House. But the most ridiculous thing appeared in the press not long ago that "Before the Spring," the Polish film of Kieronski, is going to be shown in one of the best theatres in Rome, and that a special delegation went to Italy to ask Mussolini to witness the play, and that he even promised to do so. This appears an unreasonable thing to do, for the picture, although good, still is not quite first class.

"The Love's Banner" picture, under the Love's Banner, looks only "wishy-washy." Why the picture producers cannot find the right type for their work is a mystery.

And now about the pictures that are soon to be finished and produced: "Halka," from the story of the opera by Chopin, produced by Constanty Meglicki, "Mascotte," or Woman Who Has Stolen the Love, which is produced by Alexander, and "The Young Man Who Desires a Sin," soon will be finished. The producer is Mr. Bieganski. "Margalena," picture of Meglicki, and then "Track of Infamy."

"The Life of a Soldier" is going to be filmed again under the direction of J. Gardan and under the literary supervision of T. Konecny. It is intended to be "Big Game," of Mieczyslaw Wyzanski, and "The Body." It was announced that the next company, Polish-Austrian, is starting a sound film entitled "Merry-Go-Around." This picture is going to be filmed abroad.

Enthalim is going to start to work on "The Legend of the Tatras," of Kazimierz Przerwa-Tetmajer.

Musicians

There has been a joint conference of the government officials and the representatives of musical Federation. They were discussing what to do in the case of some orchestras losing their jobs on account of the talkers.

People were complaining in the press that the orchestras over here are not using any Polish music in accompanying the films.

Municipal Cinema Theatre is going to stay again in Teatr Boguslawski, though there was some idea of putting in a light comedy from Teatr Letni.

Because Poland is unknown abroad, and has some nice scenery in her old towns, lakes, mountains, etc., a few film companies have combined to do a large propaganda film. This picture is going to be shown here in Poland and loaned to some geographical societies here and abroad.

Hot Titles

Very often in the Polish press jokes at the expense of exhibitors, who bestow most exciting (Continued on page 58)

U Can't See Returns for Foreign Tongue Shorts

Universal, pioneer in attempting to solve the American dialog-abroad situation has given it up as a bad job.

From 40 to 50 dialects, plus the languages themselves, make the only plausible move and last stand one to eliminate dialog and feed the foreign wired b. o. s. straight picture fare with music accompaniment and noise a la non-syn.

Grosses from the Latin countries for U have hardly been enough to turn out good American shorts. If it were just one kind of lingo for a people it would be worth the effort. But U, experimenting in South America, has found that the Mexicans in Tia Juana have less use for Castilian fluency than bona fide Southerners have for the average Yankee drawl.

And let any native producer try to take advantage of America's dialog defeat in such countries. U-foreign experts believe that it would cost just as much to make a feature in said Latin country as it would in Hollywood. Furthermore, an all-Spanish cast with Spanish in the original recording would fare just as poorly outside Spain as American re-made recording so far has done.

Budapest

Budapest, Dec. 5.

Theatres here usually struggle along through the winter, either make good or give up by May. This year proved more disastrous than usual.

One producing company, Magyar Szinhaz, started afresh with a entirely new administration and artistic management, though with the old company of actors. Another, Evaristo, started afresh, allied to meet liabilities and was handed over to a new producer, Kabos, principal character actor of the former company, who now presents straight plays, instead of the former musicals.

All theatres are working at high pressure, getting out new plays as fast as they can and are fighting hard for success.

Kabos seems to have made a hit with his first play, a local tragic-comedy, "The Girl of the Year." This signifies the name of one of the districts of Budapest, like the Bronx. Kabos plays a small storekeeper, who is going to be the old generation of business men.

At the National, Zsigmond Moricz has really scored with the dramatization of a juvenile story, "Be Good Yet Unto Death." This is other tale of the '80's and a little boy of 14 whose idealism and good intentions are defied, first by the naughty girls, and later by the wickedness of the adults to whom he turns for consolation. The boy is superbly acted by Miss Vaszar.

Predator, scheduled cast excellent.

"Gyar" ("The Factory"), by Endre Farkas, was one of the greatest flops ever to happen on the Hungarian stage. A confused and senseless sequence of short scenes attempted to give a futuristic-modernist impression of life in the slums. Built around the passion of a little girl for her mother, it never had the ensuing disappointment. Reminiscences of "Street Scene" and "Pierispher" serve to bring out the play's failure. The scenes end at the Belvaros theatre, and finish.

"The First Mrs. Fraser," at the Szinhaz, although well cast, with Miss Vaszar in the lead, was considered by the press to be pleasant but unimportant.

"Melo," by Bernstein, at the same theatre, unanimously voted unpleasant and unsatisfactory.

"Bitter Sweet," at the Kiraly dress rehearsal this morning seems bound for success, chiefly owing to the excellent number in the cafe scene in the second act. Rest of the action seemed rather slow and the continental touch in music and sentimentality a trifle false. But the play indicates a long run.

"Piroska and the Wolves," another hopeless failure. An odd and flimsy war play by a young and talented author, Sandor Farsago, who promises much but has never yet made good. Piroska, another of the street women for whom the Hungarian stage has such a current preference, is ill treated by a man, and curses all males in consequence. It happens that the war breaks out, the author's foolish and slightly crazy, gets the notion that this is in consequence of her curse. She tries to redeem herself by making up personally to all the men at the front for all they have suffered. Censor put a stop to it, but not before the public, who failed to attend.

Revivals Click

Vienna, Dec. 14.

Revival of the Emmerich Kallmann opera season is going big here at the Johann Strauss theatre. "Bavardage," a special favorite with Annie Ahlers, young German songstress, particularly liked.

LONDON DISTRIB BODY DIVIDED BY WRANGLE

London, Dec. 24.

Following resignations from the Distributors' Society of British Gaumont and Ideal and W. & A. companies, owing to the objections of Charles Woolf to actions of Sir Gordon Craig, vice-president of the society, Sir Gordon now has resigned to save the situation.

Woolf protested that Craig was making public addresses in his capacity of vice-president of the society attacking the big circuits and boosting an exhibitor co-operative scheme in which Craig is interested, together with J. D. Williams.

Sequel is Sir Gordon's resignation which explains is to prevent the irreparable break of the big circuits from the society.

TRAVELOG FICTION TALKER

Paris, Dec. 24.

First travelog fiction talker, taking five months for production in the Orient, will be Henri Escourt's "Partir," with a story adapted from Roland Doregels's novel.

Jane Helbling, local fav, will be starred.

Egypt

By EDWARD ASSWAD

Cairo, Dec. 4.

Opening of the Alexandria Stadium by King Fuad I was quite an event. Stadium consists of nine buildings, with seating accommodations for 25,000. Most striking of the eight tribunes is the royal stand, almost a miniature palace in itself. There are tribunes for the first and second class on each side of the main entrance, seating 3,500. Third class tribune seats 4,000 and the fourth class 3,500. Athletes' stand, seating 1,500, is provided with dressing rooms, etc.

First performance by the Comedie Francaise was given at the Royal Opera House, Dec. 2. Play was "Primrose," by Robert De Fleers and C. A. de Cavallet. Not a vacant seat and the audience was the most enthusiastic Cairo has seen for a long time.

It is the first time in their history that the artistes of the Comedie Francaise have performed out of Europe. Principal parts were played by Mme. Marcelle Ramee, Emile Bernard, Desnoes and Mile. Emlenne Dux.

"Dall'ago al Millione" was performed by the Italian Opera Co. at the Kursaal. Among the cast were Mmes. Elodia Marasca, Minia Elise, Dorella, and Nino Eliler, Alfredo Orsini, Piero Zaccetti, Dino Lugara, and Mario Panchetti.

Due here shortly is the chorus of the "Red Cross," composed of 25 performers.

Moorish Hall, Shepherd's Hotel, has opened its dancing season. Music is provided by the new Lotus Band from Europe.

Management has secured Galeapo Giovannini, professional dance instructor.

Among those who appeared on the bill last night at the Casino de Paris (cabaret) were: Adda Rayan, Mile. Eldady, and the Sisters Raymonne.

Josy Palace (pictures) is scoring with "L'oy of Pavement (U.)," in sound. Has been held for a second week.

Metropole (pictures) has inaugurated its second season with "White Shadows" (M-3).

"Show Boat" (U) is the first sound film to be presented by the Empire Cinema here.

Triumphant picture theatre, has drawn large houses with "La Chanson de Paris" (Par), sound, featuring Maurice Chevalier.

Announced by C. A. Dalbagni, proprietor of the Kursaal theatre, that Dec. 13-17 the Spanish Dancers Esposito and his company will perform. Artists are Vicente Escudella, Lina Perez, Carmita Gracia and Almeria.

Mr. and Mrs. Martin Johnson were here a short while ago side route to taking some more animal pictures.

American Shows Due

Paris, Dec. 15.

Many American shows here of about-to-open.

"Good News" (Dufrenne-Varna) goes in at the Palace; "Shanghai Gesture," starring and produced by Jane Marnac (in association with her husband, Major Keith Trevor) will be at the Apollo; "New Moon" is due soon; and "Hallelujah," christened from "Hit the Jinx," closing Jan. 2, at the Moulin Rouge will be followed by either of "Rose-Marie" or "No, No, Nanette."

AUSTRALIA CUT IN ADMISSIONS OF 40% BAD BIZ

Sydney, Dec. 24.

Union Theatres Circuit has just announced a cut of 40% in admissions scales throughout its theatre holdings.

First to take the slash will be the Sydney houses, mostly playing talking pictures on a run.

Reduction is due to a depression in general business with consequent heavy unemployment throughout the country, particularly in the industrial cities.

U. S. DISTRICTS TIGHTEN INTERCHANGE RULINGS

Paris, Dec. 24.

American distributors operating in France are formulating a new standard uniform contract for talkers. J. Carlo Bavetta, Fox representative, handling the undertaking, with a committee appointed to report whether any of the independent sound systems is satisfactory outside of Western Electric and Photophone.

The new contract will rest on the question whether the system used is satisfactory to the film men as opposed to the exhibitors, and if it is not the contract will provide that any booking may be canceled, pending that the decision would rest with the American distributors.

The only independent which promises to prove up is that sponsored by Gaumont. Tests have demonstrated excellent reproduction in this machine. The Gaumont device is said to be a baby version of the Western Electric equipment and it sells at about a quarter of the W. E. cost. The price has cost W. E. many exhibitor contracts here already, the showmen hesitating between the 500,000 franc outlay for W. E., as against the 150,000 charged by Gaumont for his best outfit. Apparently Halk's Radio-Cinema means little or it has not been perfected, for Halk himself is installing the W. E. machine at his remodeled Olympia here, due for opening late in January.

Lauder's Talker

Hollywood, Dec. 24.

Harry Lauder is to make a picture here for Welch-Pearson of London. Agreement was reached with Lauder when here two weeks ago at the Philharmonic Auditorium.

George Pearson of the English company, here to supervise the making of "Journey's End" for Tiffany release, will remain in this country during the making of the Lauder talker. Lauder appeared several years ago in a silent "High-towers" made in England, but the picture didn't do so well over here.

London Film Holiday; Split Weeks Returning

London, Dec. 24.

Owing to Christmas falling in mid-week most of the distributors here are closing their offices from Tuesday until Dec. 30, the following Monday.

Only department functioning will be the film dispatch room which send out the prints for the Monday program change.

Practically all the houses outside the West End are now playing features no more than a week, and there are signs that they may shortly return to the split week booking idea that prevailed with silents before the advent of sound.

New plan will be on flat rental instead of percentage arrangement.

24-Hr. Goodwill Grind

Paris, Dec. 24.

Paramount theatre here is engaged in an experiment in propagating goodwill.

House will remain open 24 hours Christmas day and night. Every patron will receive a Christmas gift.

Current picture is "Able's Irish Rose."

Royal Fans

Madrid, Dec. 10.
Pictures are being screened at the Royal Palace almost nightly.
Either the royal family is among the greatest picture fans of the country, or there isn't anything else to do.

PAR. BACKING KANE ON FRANCO-SPANISH TALK

Paris, Dec. 24.

Robert Kane, brought over by one of the French producers to make native language pictures, now has Western Electric recording equipment en route from the States. He contemplates Spanish-French talking shorts, using the ERPI device and discarding the RCA Photophone equipment brought with him. Reason is his belief the majority of foreign houses have the ERPI wiring and also his conviction that Photophone's interchangeability is unsatisfactory.

Kane came to Paris on the same steamer ("Le de France") that carried Adolph Zukor last month, and Paramount's chief became interested in Kane's project to the extent of backing him in his experiments with foreign language dialog. Zukor's purpose is to test foreign market possibilities, first with a series of shorts and if they succeed, with feature length productions.

While Kane is thus engaged his brother-in-law, Sidney Kent, is on a vacation in Europe to last until Jan. 31. For the present Kent is going to the South of France, but will make a survey of foreign market possibilities. Relationship of Kent and Kane comes through the two having married sisters.

JOLSON'S BERLIN PAY TOPS CARUSO'S SALARY

Berlin, Dec. 24.

Al Jolson has been engaged for appearance at the Berlin Scala, key house of the proposed Jules Marx European circuit, which is to try a vaudeville revival. Jolson's salary reported at \$2,000 a night.

This is a record German figure for a vaudeville number. It tops the amount paid here to Caruso at the peak of his career.

What Marx offers Jolson is a fair index of the hold the talking picture already has upon the fan public. Jolson's pictures have been a tremendous draw throughout Germany and all Europe for that matter.

Only Figuring On 10% of Product for Foreign Field

Hollywood, Dec. 24.

Picture producers who looked upon the making of foreign versions as easy, involving only the translation of the dialog, have discovered that there's more to it than that. They see many complications ahead and have figured out that only about 10% of their product is available for the foreign field.

Paramount, one of the last of the major companies to make foreign talkers, admits that its 1930 program has very few pictures which can be easily transformed. The company is starting out with Spanish speakers and, for its product, is looking for Spanish stories and plays which may be made as written. For the most part, these stories will not be made in English. Same will be true of its major product for France and Germany.

Int'l Opens Alhambra

London, Dec. 24.

British International took possession of the Alhambra last night opening with its own talker, "Atlantic."

Business good and bookings heavy.

Pro-Patria's Losses

London, Dec. 24.

Pro-Patria, distributing subsidiary of British Instructional, is showing a balance sheet showing a loss of \$130,000 on first two years of operation.

Company was organized and promoted by Alfred Bundy.

3 TONGUES IN CZECH-SLOVAK 1ST TALKER

Prague, Dec. 24.

The first Czech-Slovakian talking picture to be produced is based on Tolstoy's "The Devil." It is recorded in Czech, German and Spanish languages.

Recording done on RCA Photophone. Producer is Bela Heller, local impresario.

In the cast are Werner Kraus, Magda Sona and Kocian, last named a noted Czech violinist.

INDIE WIRE FLOPS AID WESTERN FOREIGN SALE

Belgrade, Dec. 24.

First Western Electric equipment in Jugoslavia Jan. 15 at the Kolarac theatre here, attraction being "The Singing Fool."

In a race to be first in the field. Local Colosseum rushed equipment with the Gaumont system and started with "Lady of the Pavements." Experiment was disastrous. Reproduction was terrible and the audience booed the picture.

Now the house is wiring with the ERPI system (W. E.).

A similar condition is revealed in several southeast European centers.

Zagreb, Dec. 24.

Picture theatres here went into hot rivalry using the competing Biophone and Gaumont systems. Both blew up, and result is calls from each house for Western Electric (American) installations.

Sarajevo, Dec. 24.

Unsuccessful experiments with independent talking devices reported from Belgrade and other points, inspired management of the Olympia to reject other devices, and contract for the ERPI system.

Budapest's Hits and Flops; 'Singing Fool' Gets Record

Budapest, Dec. 5.

"Singing Fool" is still running strong here, and has broken the cinema record held by Ufa's "Hungarian Rhapsody."

First presented here on Klangfilm was "The Godless Girl," which failed to attract. This was followed at Ufa house by the first French sound film, "The Queen's Necklace," another failure. So was British International-Suddim's "Wer wird denn weinen," presented at Omnia, the fifth picture house to be wired in Budapest.

"Four Devils," "Manhattan Cocktail" and "The Sign" has had a fair amount of success in different quarters.

No. Africa Talker Debut

Paris, Dec. 24.

Sound films have just crashed north Africa for the first time, starting at the Rialto, Casablanca, Morocco and Royal, Tunis.

Houses are equipped with the Western Electric apparatus and had Fox "Movietone Follies" as the opening attraction. Both also have contracted for Movietone News for a year.

New in Argentina

Buenos Aires, Dec. 24.

Carl Sonin, Metro-Goldwyn-Mayer chief in South America, arrived here with Bernard Gottlieb, new manager for the Argentine territory.

This country is spreading on sound and is a promising field, but for the moment is under a handicap, owing to the failure of recent product with poorly made Spanish dialog.

MARSEILLES' WIRE

Paris, Dec. 24.

Palais de Cristal, music hall at Marseilles and closed since summer for wiring, opens late this month, rechristened the Pathe-Palace.

Equipment is RCA photophone, the first of some 40-odd photophone contracts by the Pathe-Natan houses.

Information Bureaus for Actors And Others in Europe or Over Here

It has been suggested to Variety by a foreign representative of a large American producer-distributor-chain company that this paper open its branch offices in Paris and London for the information of the actor and others of the picture industry in Europe and over here for such information as may be desired.

The representative, an American now in New York, states that in his travels over Europe, he is constantly importuned for information, mostly by native actors who want to know the ins and outs of the American picture producing business; their chances over here and what the procedure should be. There is unlimited talent, he states, in the inlands of almost any foreign European country, and mostly to be found in the permanent stock (legit) groups.

Another point made by the traveler from his observations is that the European nations must each and all go into native talker production. In due course when that occurs, if not already, the native producer will want if possible a countryman or woman now in the Hollywood colony. The distinction of having a native player billed as from Hollywood will be of much exploitation value, he says, in the home land, almost guaranteeing the native box office return for the talker. With the Hollywood trained player as a coach as well, there is more incentive to attempt to make the native picture for world wide distribution.

Variety as International Medium

While these are the basic angles, there are many others, the American states. He declared that his suggestion is made for Variety to open its offices for information, as he says, Variety is recognized abroad as an international show business medium and the only one; that it is read and re-read in foreign countries, frequently through translation, and such a service offered by this paper on the Continent would quickly spread throughout Europe.

Accordingly, Variety's Paris office, 15 Boulevard Italiens, and its London office, 8 St. Martin's Place, Trafalgar Square, will furnish at all times, without charge or fee of any character, such information as may be requested by the people of the international show business, including America, and can be furnished, either directly from either office or by cable or mail, according to the import of the information sought.

In charge of Variety's Paris office is Abel Green, from Variety's New York office. Joshua Lowe is in charge of Variety's London office, from New York, and on Variety for nearly 20 years, most of that time he has spent in the London office. On the London staff is Frank Tilley, considered by the Variety boys in New York as the best versed film trade newspaper man in Europe.

LONDON RAZZES SILENTS; ENJOYS DIALOG AUDIBLY

London, Dec. 24.

"Eye For Eye," French silent picture with Claudia Viotrix, was razed Sunday at the Regal.

It's the second silent picture to draw the raspberry salute in a West End house during December. London is going for talkers in a big way and adopting a definitely partisan view it never took toward silents.

English audiences enjoy talking back to the screen during dialog features.

Too Hot 'Way South

Buenos Aires, Dec. 24.

Philip Smith, who has been doing pioneer sales work in this territory for Western Electric, left for home last week; his business completed here.

Weather has turned hot and is unfavorable for the development of any new projects, amusements or otherwise. Situation will continue same way probably until March, when the tropical summer will be over.

Group of exhibitors gave Smith a banquet on his departure.

Lolita, Spanish Lead

Hollywood, Dec. 24.

Jose Bohr will make his first English speaking star picture for Sono-Art under the title of "Heart Strings." He will make a Spanish version of the same story simultaneously.

Lolita, a newly discovered Spanish actress, opposite in both. Lolita is a sister of Armda and will make her screen debut in this picture.

"Broadway" Run Ends

Buenos Aires, Dec. 24.

"Broadway" has been withdrawn from the Astral theatre here after an unfortunate start.

Picture was made with added dialog in Spanish and titles, but the natives objected to the Spanish accent and booed the picture. Venture was disastrous throughout.

"Parade" Big Repeat

Amsterdam, Dec. 24.

Tuschinski booked in "The Big Parade" at his big local house on a repeat, although the same picture had run a year here. Second showing was an enormous success. Same circuit tried "Show Boat" in the provinces and report it unsuccessful.

1ST UFA TALKER HIT IN BERLIN

Tobis-Klangfilm System— Dialog Only Weak

Berlin, Dec. 24.

"Melody of the Heart," Ufa's first talking picture, is scoring at the Ufa Palast.

Muscle and sound effects on Tobis-Klangfilm are perfect, but the dialog is occasionally weak in volume. Picture is regarded as a candidate for an American success, due to the fine Hungarian atmosphere and the splendid acting of Willi Frisch and Dita Parlo. Supervision of Erich Pommer gives the picture the mark of that film maker's usual class and finish.

Story is a simple one of a Hungarian soldier and a peasant girl who become sweethearts. They are separated and fate drives the girl into a life on the streets. Discovering her shame, the youth throws away his savings intended to provide them with a gala performance. They married and goes into business.

Girl buys a horse for him and commits suicide.

"Splinters," English War Film, Figured Cleanup

London, Dec. 24.

"Splinters," an English equivalent to Fox's "Cock-Eyed World," opened last night at the Capitol and is a cinch mop-up for over here where it is hoped to gross \$300,000.

Picture is probably unadapted to America as it's an all-male revue of war stuff, 1916 vintage.

Austria Quota-Minded

Vienna, Dec. 24.

A quota law on films impends in Austria. Idea is being promoted in the newspapers and by politicians on the argument that such a law would encourage native talking pictures.

It provides protection against the import of foreign tongue talkers generally, but is directed almost entirely against American product.

Tuschinski's New De Luxe

Rotterdam, Dec. 24.

The Colosseum, new de luxe picture theatre in the American style with capacity of 1,201, has just opened with a gala performance. Principal shareholder in the enterprise is Tuschinski, who operates the biggest circuit in Holland.

Speakers See and Hear Themselves On Screen at Dinner to W. R. Sheehan

"For years I have been suggesting to actors and actresses what to do and how to do it in pictures. Now here I am for the first time in a picture and I don't know what to do or say."

W. R. Sheehan speaking to himself at the banquet tendered Mr. Sheehan and around 80 guests by Commissioner of Public Works Joseph Johnson at the Hotel Ambassador, New York, Thursday evening.

It marked another epoch in the talker. All of the speakers were at the tables but spoke from the Movietone screen. Their speeches had been recorded in the silence of the Fox studios at 10th avenue and 56th street three or four days previous to the dinner.

Others who saw and heard themselves delivered from cars, besides the "guest" or "honorary" host, with Commissioner Johnson also doubling as general introducer, were Robert Adamson, Arthur Brisbane, John F. Curry, leader of Tammany Hall; former Governor Smith and Mayor Jimmy Walker, in that order, with Sheehan closing the talker performance with a bang.

Mr. Sheehan talked and had nothing further to do but to take a bond, a fuse blew out, and the picture abruptly shut off. Operator DeDon, in charge of the special projection, let it go at that. The projection was portable, a single wire being strung along the north wall from the booth rolled to the still room's entrance. The throw was across the prettily decorated squared table taking up the entire dining room, with a miniature obstacle golf course laid in its center.

Some snappy remarks were let loose by Messrs. Johnson, Adamson, Brisbane, Walker and Sheehan. Through the first exhibition of sound dinner speakers, the novelty prevailing throughout did not distract from the talkers' remarks. Several referred to the studio stunt, Mr. Brisbane and Mayor Walker in particular.

Exclusive

It struck the rather exclusive gathering as the possible pioneer of a revolution by after-dinner talks. Commissioner Johnson referred to that by stating the Movietone removed the ever-present "two hours of sweating until you are called upon." With the portable equipment making the Movietone address available anywhere, after-dinner national speakers may be billed for 50 or less dinners an evening. For Will Rogers and Capt. Irving O'Hay, each of whom charges for making fun when eating, they could cover the country in one night and lay off for the remainder of the year.

The dinner had more of a political tinge than of the show business. But few show people were present while nearly all of the leading Democratic political lights were in the seats. Of the 80 chairs, exclusive of the six or seven newspaper men, but three were vacant, each for cause.

Guests

Guests were: Joseph Johnson, Winfield Smith, John F. Curry, Alfred E. Smeeth, Arthur Brisbane, Robert Adamson, Grover A. Whelan, Gen. W. O. W. Col. Joe M. Hartfield, Julius (Continued on page 32)

Carbo in Comedy

Hollywood, Dec. 24.

M-G, reluctant at first to give a talker to Greta Garbo on account of her accent, is now gold on her work in "Anna Christie."

Studio is searching for a sophisticated society comedy as her next talker. It will be her first appearance in comedy.

Brook, Co-Starred

The first Paramount picture to give Olive Brook star credits and rating will be "Slightly Scarlet," in which he co-stars with Evelyn Brent.

With Par four years, Brook has always been featured.

Composer-Author

The first writer who will type out music along with the original story is Konrad Bercovici.

Universal has him under contract to have the double job underway by June. Production will be made by John Boles.

13,589 Stockholders

In a checkup made as of Dec. 6, Paramount stockholders stood at the record figure for all time of 13,589.

This compares with 9,976 stockholders for Sept. 6, 1929, and represents an increase of 36%.

AT&T WANTS NO PART OF SHOW BUSINESS?

Legally and for the sake of its record as a public utilities corporation before law makers in Washington and 48 states, American Telephone and Telegraph is considering, according to inside reports, the ending of its active participation and identification with the film industry. The first step in this direction, and one which is officially admitted would have come within the next five years, but is described as "becoming premature by unforeseen changes in filmdom, particularly their rapidity." Is the divorcement of its Western Electric talker subsidiary, Electrical Research Products.

Like it divorced its Graybar holdings, severing all official relationship except certain conditions in the handling of its products, Western Electric is now reported nearing the completion of plans whereby ERPI will be as free as Graybar and able to use its own discretion in further inroad into the picture business.

The divorcement of ERPI would in no way affect Western's talker contracts with producers and distributors. The subsidiary would still distribute and W. E. would still manufacture. That would be part of the sale. The only difference, as far as insiders can glean, is that A. T. & T. could then shake its skirts of any intention to control filmdom, which reports, it now refuses to deny or affirm.

Reports associating A. T. & T. with the industry, it is learned, have reflected among its executives and those of Western with decided distaste, especially since the silent ERPI head, J. E. Otterson, was precipitated into active film production and exhibition through his seat in the Fox trusteeship.

Breaking Away

With ERPI free, Western and A. T. & T. could continue to do the normal functioning of a great manufacturing, uninterested in anything except parts and parts, it is conceded. The patent jumble in sound is also seen as reflecting itself in a better contented ERPI with the A. T. & T. unweaving. For the first time since the get-togethers started over a year ago rear are seeping out from the Western-Warner star chamber proceeding. These are that a peace pact be reached with a huge combo of all obnoxious and proven rights.

Bi-gones with Patent, regardless of who is backing him, and an end of the squawking about high prices and delays, is pressed as the first step toward such a get-together.

The patent situation, incidentally, has become so complex that electric attorneys are serving in dual capacities, for plaintiff in one action and for defendant in another.

In the meantime ERPI, as a Western interest, is having plenty of its own troubles. The financial unit, which it established earlier in the year, is reported blocking ERPI's first gesture to be philanthropic in its attitude toward the remaining silent indies, by giving them talk without the 25% down payment which has been heretofore obligatory. Before it can go through with the only weekly-payment idea it must get rid of Exhibitors Reliance Corp. or else change the agreement, according to informants.

So far ERPI has been able to try out the \$99 a week substitute for the 25% downer in only a few spots, one of these in New England, Reliance, in which ERPI also holds a big interest, is reported to have consented to the tryout.



GINGER ROGERS

Miss Rogers is opening this week in "Top Speed." The Philadelphia "Ledger" said: "A special word must be said for the brilliant and vivacious young lady, Ginger Rogers, whose personality and talents are so striking that they set her far above the musical comedy average."

Direction

RALPH G. FARNAM

1560 Broadway

'PROTECTION' SYSTEMS IN PATHE FIRE INQUIRY

City departments and fire device company "protection" systems are, shaping up for major querying in the Pathe fire probe. "Off the record" charges and counters have been so numerous during the past week the technical homicide allegations against Flinn and Lally, as Pathe executives, have begun to pale over a month before their analysis by the court.

Joseph P. Kennedy is scheduled to return from the West Coast before the commencement of the prosecution's evidence Jan. 6. Then only the violation of the ordinance, in slightly over 200,000 feet of film, instead of the prescribed 5,000 feet alleged by the city to have been stored in the studio at the time of the fire, will be recorded. Only after their testimony will the city rest until Feb. 5, when Pathe will combine its defenses in the homicide hearing.

Pathe does not anticipate that either side will call Kennedy as he is not listed as an officer of the company. E. E. Derr, executive head, is not slated for return, being engaged in the company's production activities on the Coast.

Macon Slaps \$500 Tax On "Segregated" Films

Macon, Ga., Dec. 24.

As a protest against the show, "The Road to Ruin," showing at the Grand theatre here Thursday, Friday and Saturday of this week, the Macon city council, at the suggestion of Mayor G. Glenn Toole, sitting in executive session adopted a measure calling for a license of \$500 on "moving pictures or other entertainments for men or women only, or from which children are excluded."

Although the action was directed against the film now showing, the new levy does not go into effect until Jan. 1 and cannot stop the show. The license was placed at what the council believed would be a prohibitive figure in order to prevent further showings of this character in the city.

Hays' Coast Visit

Hollywood, Dec. 24.

Will Hays is due here Dec. 31 for his semi-annual look-around. If he has any definite matter to go into, Fred Beetsom's office has not tipped off.

Hays will be accompanied by Maurice McKenzie of the MPP&DA, who gets back to New York from a winter vacation in Florida just in time to make the jump to California.

Richman's 2d U. A.

Option on a second musical-talker starring Harry Richman, who has completed his first, "Puttin' on the Ritz," is being taken up by United Artists.

Mob Extra Casting for Talkers; Back to Old Foreign Tongue Days

Warners' Merry Xmas

In last week's envelope Warners included two weeks' extra pay for all executives and employees with the firm a year and over.

Those with six months on the record got a single extra week.

A.F.L. SEEKING TO LINE UP COAST WHITE COLLARS

Hollywood, Dec. 24.

American Federation of Labor is on the ground with organizers seeking to line up white collar employees of studios.

Studios have met the union propaganda by an appeal to their employees not to jam present harmonious relations, that their work is of a confidential character, that wages are paid them during illness, that vacations with pay are the custom, and that union conditions would limit advancement possibilities to the maximum wage scale.

So far organizers haven't done much.

Oakie Wants New Terms; Now 'Farmed' Out at \$300

Hollywood, Dec. 24.

Claiming that his contract with Wesley Ruggles is inequitable, Jack Oakie is asking for a new contract. Under his present agreement Oakie is farmed out by Ruggles to Paramount. Scale started at \$400 and goes to \$1,500 weekly at the end of the agreement's fifth year. Actor believes this should be abrogated with a new contract, calling for \$1,500 for the next year and graduating to \$3,000 at the finish.

Basis of Oakie's claim is that he has been farmed to one of the major independent studios, where he has been billed as a star with the firm willing to give him a term contract starting at \$2,500.

Oakie contends that he is now being featured in Paramount pictures at \$300 a week.

Subbing Minus Pay

Hollywood, Dec. 24.

Eddie Cline jumped in and directed the unfinished sequences of "Playing the Market" for Edward Small, following the sudden death of Ted Wilde, who was handling the picture.

Cline took no reimbursement for the work, as he wanted Mrs. Wilde to get the full amount.

Denny-Griffith Jam

Hollywood, Dec. 24.

Major differences between Reginald Denny, star, and E. J. Griffith, director, has resulted in the postponement of production on "Dark Chapter" by Sono-Act.

While the story, original by E. J. Roth, is being re-vamped to suit Denny, he will take a holiday on the Metro lot, appearing in a feature role in "Madame Satan," which C. B. DeMille will direct starting Jan. 27.

Griffith meanwhile may direct "Three a Day" for Columbia.

HELD FOR JEWELS

San Francisco, Dec. 24.

Valentine Whittington, picture actor from Los Angeles, was nabbed by police last week and held for questioning in connection with the disappearance of jewels valued at \$2,000 belonging to Mrs. Alice Zwilling, wife of a local automobile man.

Jewels, police say, were missed after Whittington had gone for an auto ride with Mrs. Zwilling and G. H. Howard, Los Angeles dentist.

Hollywood Dec. 24.

Talker requirements that extras speak the foreign language of the locale in which they appear has set the mob-casting back to the methods of 15 years ago.

Before the central casting bureau lists were built up extras were frequently recruited by classified ads setting the gathering place at some corner just out of the business section downtown. The assistant director would pick out his mob, load them in trucks and take them direct to the studio.

The current language requirements compel a representative of the casting bureau to go into one of the foreign colonies and with the help of one or two who speak the lingo line up the talker mob.

Dave Allen of the casting bureau figured that the first calls for foreign speaking mobs would be the hardest. Once lined up they could be called again whenever the same language was wanted.

In practice it looks as though the first thousand mobs will be the hardest. Allen learned about the situation from Russians. Three hundred Russ were recruited in East Los Angeles for one talker and the contacts were duly noted in casting bureau records.

Russians

A few weeks later another Russian set had to be peopled, but the available talent had seemingly dwindled down to 150. Allen asked, "How come?" and got this explanation: There were 300 Russ who had never been inside a studio. One hundred and fifty of them had their curiosity satisfied by the one experience and are not further interested.

A third call for Russians and the griet was terrible. "Hardly a one of the original bunch was available. Somebody had an explanation for this also. Most of the Russ work in small factories of various kinds. They get at best \$4 a day, and the idea of \$7.50 a day hit them strong the first couple of times."

Result was that the small factories closed for lack of workers on the first call and crippled by layoffs the second time. Factory bosses posted signs saying: "Anybody who takes work in the movies is fired."

The Russ weighed that occasional \$7.50 against that regular \$4.

NAMES OF B'WAY EXPANDING ART CINEMA

Art Cinema, Joseph M. Schenck's personal production unit, has greatly extended its burden as Schenck builds up around him practically a new organization composed largely of Broadway personalities.

George M. Cohan, Arthur Hammerstein, Al Jolson, Fannie Brice and William Anthony McGuire are the best known of the new United Artists names in the Schenck end, while Florenz Zeigfeld, Eddie Cantor, Louis Bromfield and Irving Berlin are also affiliated in their respective capacities.

Art Cinema in past seasons has had five or six productions. It will have 10 or 12 in the coming season. United Artists total correspondingly rises with number of pictures to reach closer to 30 than 20, the former yearly average.

4,139 Extras

Hollywood, Dec. 24.

Calls for mob acts picking up with 4,139 placements made last week by the Central Casting Bureau. Last few days saw the pick-up, with 887 extras working on Friday. No outstanding big sets.

Golfers in Comedy

Hollywood, Dec. 24.

Walter Hagen and Leo Diegel, pro golfers, have been engaged by Mack Sennett to be featured in a two reel comedy based on the funny side of golf.

Sennett will direct.

FOX AFFAIRS SETTling

Publix Sets 10c Dead-Head Tax In Try to Cut Down Giveaways

Culminating a three-month under-cover survey in an effort to curb the past privilege which had become unreasonably abusive, Publix, on Jan. 1, will inaugurate a new policy to stand off the seat franchisers by placing a 10-cent assessment on each pass. Only those excepted are the press and an approved list of Paramount and Public officials.

Slicing of the free lists in the chain's houses has been going on since the survey was undertaken. While the pass grabbers were matterfully reduced in numbers, there still remains an unsatisfactory condition.

Estimated passes issued before the ban were reported as high as 500,000 annually in the 1,200 Publix houses. It is the aim of the chain's chieftains to reduce this at least 40% with the cuts already made and the new pass tax.

COMMERCIAL TALKERS UNWANTED

With some big industrial organizations reported dissatisfied with results in proportion to costs on pictures made, the use of the talking medium for commercial advertising and exploitation purposes is not expected in the trade to approach any great magnitude.

Commercial product in dialog and sound is finding its place largely as a medium for inner-organization uses, where time may be saved and efficiency promoted, hospitals and medical organizations and schools finding the talking picture very valuable.

Studebaker sunk \$175,000 from reports into a six-reeler with the belief that this picture could be placed in various theatres throughout the country. International Harvester made another feature length talker. Both included long talks by executives in which the product was so plugged that flimflam claim they could never have been shown in theatres due to lack of disguised advertising.

These and other large companies were spending the money they did, according to inside reports, with the thought in mind of the advertising value that would accrue from use of the pictures in theatres, some having believed, it is said, that smaller houses just wiring up would be glad to take the pictures, if free. Another angle was that by virtue of the novelty of talkies a year or so ago, anyone would listen to most anything.

A few in the commercial field have been able to place some of their product in theatres but only because the advertising features were almost indiscernible in these pictures, most all of which have been one and two-reelers. One that got more booking, than others was a short on the New York Stock Exchange made by Viagraphic.

Lately, none of the commercially-produced pictures has found a way into theatres.

NILS ASTHER'S ACCENT BUMPING FILM CAREER

Hollywood, Dec. 24.

Because of Nils Asther's failure to smooth out the wrinkles in his English, it is possible Metro will not exercise its option next week.

Another factor that may weigh is the clause that would lift Asther's salary on renewal to \$2,000 weekly.

Swedish actor was off to a great start as a flapper's favorite until dialog arrived. It has blanketed his sleek career to date.

"Love Rouser"

A house press agent in the male west billed Paramount's "Half Way to Heaven" in this manner:

"See Buddy Rogers, the love rouser."

Apparently a new synonym for sheik.

LYNCHBURG BEATS OUT ROANOKE ON 1ST RUNS

Lynchburg, Va., Dec. 24.

People in Roanoke who used to titter at anything about Lynchburg, their acute rival, now come regularly to see their neighbor's first run films, theatre owners in Lynchburg declare.

Since Public took a hand in the way some of Lynchburg's leading theatres are run, the first runs have been stepping on each other's heels coming here. Pictures opening in New York have opened in Lynchburg on the same day for a week's run.

Glances at the amusements column of Roanoke's newspapers show that films that visited Lynchburg one to eight months ago are just playing Roanoke's two largest houses.

It is even said that theatre parties make a weekly visit from Roanoke to Lynchburg, this on the authority of a local theatre manager. Wherever the crowd's coming from, Lynchburg theatres are packing them in nightly.

TANK TOWN MUST HAVE FILM STORY OR ELSE

Edenton, N. C., Dec. 24.

Talker or no talker, it's gotta have a story.

"Hollywood Revue," booked in Taylor here for three days on a percentage basis, flopped terrifically and was taken off after two days. Second day's take was under \$50.

Checker sent here by M-G-M couldn't believe his eyes. Weather okay, no counter attraction and only explanation is that the natives wanted a plot of some kind.

"Fox Movietone Follies," with a story thread, had been a record-breaker.

Exhilarated glad Metro sent a checker. Says they'd have never believed it, otherwise.

Grandeur at Roxy

Almost certain that the first all-wide film feature will open cold at the Roxy late in February or early March.

Picture is Fox's "Happy Days," renamed from "New Orleans Frolic," and is on Grandeur (70mm) without color.

It will also be released in standard size (35mm).

U Selling Ft. Lee

Consolidated Lab is understood closing with Universal for the purchase of its Fort Lee property. Price is mentioned at around \$500,000.

A stipulation says Consolidated to handle major part of U's film developing.

Money's Enough

Los Angeles, Dec. 24.

Edwin LeMaire, San Francisco composer, is in Los Angeles, \$50,000 in his wallet and has an idea of producing an operetta with a political background.

He has approached DeWolf Hopper and George Fawcett to head cast.

FAVORABLE, BUT MAY TAKE TIME

**Permanent Financing Likely
Arranged for This Week
—No Organization Matters Set Meanwhile—General
Theatre Operator Not Named So Far**

MISLEADING REPORTS

Tuesday afternoon signs pointed toward a favorable adjustment of the seemingly much complicated Fox companies' affairs. This result may require time, but that it would be accomplished without legal entanglements and, according to expectations, was "Variety's" information.

Permanent financing may be arranged for before the week is over, it was stated. Other current matters of importance the Fox trustees have endeavored to settle and likely to be disposed of simultaneously.

Though not mentioned that any marked change had arisen in the actual condition of Fox, as within the week before Tuesday, the trend was toward a betterment internally in Fox under the trustees situation, lately erected.

It is understood there is no present intention or disposition by the Fox control to dispose of any of its holdings, the latter including its theatres wherever located and its Loew stock. No general theatre operator has been named for Fox theatre direction, nor has there been a plan of operation yet arrived at by the Fox business heads, Courtlandt Smith, Jimmy Grainger and Winnie Sheehan.

Unreasonable reports of almost every character concerning Fox have been waited about Broadway during the past 10 days. These rumors reached the Coast as quickly. From Friday onward the market quotations on Fox Films displayed much more confidence than the street rumors.

Franklin East?

A story with some basis seemed to be that Harold B. Franklin, the Fox Coast theatre director, would step into general charge of Fox theatres with headquarters in New York. No verification is at hand. It is not believed an agreement has been reached with Franklin for that post, although it is reliably stated there have been negotiations between the trustees, the business operators and Franklin regarding the position. Franklin, recently in New York, is expected to return about Jan. 10.

Fox, in Person

A story that William Fox, in person, has not altogether been in full accord with his associate trustees, H. L. Stuart and J. E. Otterson, appeared to find more credence among the insiders than any of the other rumors. This report, and the Fox Films stock's rapid decline in the middle of last week, brought along a receivership rumor. If the latter had been true, it would disappear with the clearance of the Fox trustees' affairs. Another strong rumor, stating that the Fox present director had offered the Loew stock holding and the West Coast theatres for sale, was started without fact. This report disappeared before the William Fox trusted his business.

None of the Fox heads was in a position to make any statement, "Variety" was told, since there had been no radical change in the situation up to Tuesday.

Finances

One unverified story is that Fox trustees have apparently abandoned their reported plan of issuing gold debenture bonds to a large amount, \$100,000,000 or more. Instead, the story is that financing has been proffered to the trustees, and this may play the big part in the anticipated adjustment. A report in New York and Los Angeles Monday was to the effect that all of the financing required in cash already had been arranged for. Meanwhile, with the

"Ace's" Ticker Tape Xmas Card

Kansas City, Dec. 24.

"Ace," dramatic editor of the Kansas City "Post-Journal," sent out Christmas cards in ticker tape style, saying:

WISHING YOU A MERRY CHRISTMAS AND...AUBURN CLOSED AT 178...A HAPPY NEW YEAR...HAD REALLY INTENDED BUYING A SWELL...CITIES SERVICE 27...GIFT BUT DUE TO CIRCUMSTANCES OVER WHICH I HAD NO CONTROL...GENERAL MOTORS 112...I CAN BUT WISH YOU THE BEST OF EVERYTHING AND YOU CAN TAKE STOCK IN THAT...ACE.

Detroit's Exclusive Small \$1 Top House in Particular Suburb

LILLIAN GISH MAY GET EUGENE O'NEIL SCRIPT

Lillian Gish goes to Europe in the spring to visit Eugene O'Neill in Paris. It is with a view to O'Neill making talking picture adaptations of one or more of his plays for Miss Gish to star in for United Artists.

O'Neill, indifferent to the silent screen, is known to regard the conversational cinema with interest. A special film version of "Strange Interlude" was well advanced at the time the plagiarism suit, against his work was filed. It automatically made its film production unfeasible until the litigation is cleared.

Miss Gish's "in" with O'Neill is credited to the influence of George Jean Nathan, who seconded O'Neill in the days before his prosperity.

Laemmle's 'Unscrambling' With Reported Deal Chilled

Simultaneous with the issuance of a statement crediting Carl Laemmle with predicting an "unscrambling of mergers" and less attention to stock tickers during 1930, Universal last week made an offer to the Schlesinger interests, according to executives in the latter corporation.

The Schlesinger spokesmen aver their company was interested only in controlling Universal and that if this were agreeable, Schlesinger would meet all of Universal's commitments and obligations.

The offer, Schlesingerites of authority claim, was rejected by U.

In his statement to be released tomorrow (Thursday) Mr. Laemmle is credited in part with saying:

"I believe the whole industry will advance all along the line. There will be no slipping back but unquestionably there will be some radical changes. I won't be surprised if there is considerable unscrambling of mergers. Entirely too much attention has been given to stock tickers and merger manipulation. Instead of the making of first class pictures and the proper conduct of picture business as picture business."

Laemmle also observes Universal as "the only independent" and that it expects to "remain independent." The wisdom of this policy, he often believes, was emphasized long ago.

"We enter 1930 in the best position in our history," the statement reads.

Class Grind—\$1.50 Top

New Plaza, New York, erected by Leo Brecher on the site of the old house of that name on 58th street, will open around Jan. 15 with a "class" grind policy at \$1 and \$1.50 scale.

Brecher is experimenting with the top prices, figuring the house, 600 seats, can get the play from the ultra and exclusive mob around Madison and Park avenues.

thousand or more rumors, Fox men said the morale of the organization was being undermined. Fox heads state there is no cause for alarm by any of the Fox staffs.

Mike Cavanaugh, manager of the Detroit, local United Artists, is resigning to become manager of the Punch and Judy, semi-private picture house in the fashionable Grosse Point Colony outside Detroit.

This theatre will have neither marquee, posters, lobby displays, electric signs or other theatrical accoutrements. Nor will it carry newspaper advertisements. Members of the high hat colony will be notified by cards mailed weekly of the attractions.

It was necessary to rescind a former town ordinance to build the theatre. Grosse Point is the creme de la creme of the Motor City, and very fussy about its neighbors, shutting the door in the face of the so-called "gasoline rich" and only permitting changes or innovations by vote of the community.

A shingle modestly appended to the front of the theatre building is the only outward identification that it is a theatre. All seats sell at \$1, and are over-stuffed divans with smoking privileges, at the two evening shows.

Being outside Detroit, house is eligible for first run at any time and is not primarily concerned with profit. If breaking even, satisfied.

There are 600 seats.

COURTROOM TO BE WIRED FOR PATENT CASE

The first wired courtroom will be in Wilmington, Del., in February when what is claimed by DeForest to be the first successful sound-on-film production will provide a judge with the initial experience of being a film fan on a judicial bench.

The picture, which the Schlesingers are reviving from the DeForest archives, was shown in the Rivoli, New York, in 1929.

The February suit is looked upon as the first definite clash in the long pending talker patent battle in America.

DeForest is not only armed with his film but has a couple of books filled with data on patents. The inventor's initial suit against Fox Case has been on the federal calendar, New York, for the past two years. For quick action and the establishment of a precedent, one way or the other, DeForest filed the suit in Delaware against Western via Stanley installation route.

PLAYERS BY PICTURES RATHER THAN BY YEAR

Hollywood, Dec. 24.

Warner Brothers has exercised its option on Lila Lee, Marion Nixon and Vivienne Segal. It calls for each to appear in a minimum of six pictures during 1930.

This studio, like many of the leading independent producers, is following the policy of engaging players for a stipulated number of pictures and not carrying them on a weekly salary throughout the year.

Warners Will Neither Merge Nor Build Extensively During New Year—And No Newsreel

That Warners have completed the bulk of their expansion and are determined neither to absorb nor merge with any competing company during 1930, is stated by an authority.

From now on it will be for the brothers but an extension of the various subsidiaries which they consider provide all of the necessary channels for a successful entity in the industry.

National theatre expansion will be watched with especial care. While the brothers last fall were planning to invest over \$25,000,000 in box offices, it is stated the actual budget just agreed upon does not exceed \$3,000,000. The latter figure is for eight houses.

So wary are the Warners determined to be in their moves that the brothers have postponed any further building until late next spring. This decision was reached only during the past few days, orders previously having gone through for the erection of theatres in Newark, Youngstown, Milwaukee and California. The only new theatre upon which construction will be finished in time for a March opening is the Hollywood in New York.

Spotlight Rumor. In the Consolidated deal to acquire Universal's Fort Lee laboratory property and that Consolidated, itself, is being gradually absorbed into the Warner equipment interests, called Continental, is authoritatively spiced. At the same time it is admitted that Selay, investment corporation in which Yates, president of Consolidated, is the head and Harry Warner is a director, holds a large block of the lab company's stock. Other than this relation, in which Warners point out, many of the other film companies hold interests in Selay, there is claimed nothing between the Warners, as a corporation, and Consolidated. In regard to Warners-First National, it is also pointed out that the printing job is done in the brothers' Brooklyn lab and that only the overflow is now handled by Consolidated.

Economic conditions in the industry are also held responsible for the Warners staying out of the newsreel field. Offers to get big pieces in three different reels at various times during the past few months have been rejected by the brothers, it is declared, because of their belief that the field is already over-newsreel.

Locations on Coast
Hollywood, Dec. 24.
Fourteen locations in which Warner Brothers are still build or buy theatres were spotted by Maurice A. Silver in his first week's activity as general manager of WB Pacific Coast theatres. Silver has established offices in the Warner building, Hollywood.

Max Shagrin, manager of the Los Angeles and Hollywood Warner houses, becomes district manager. Lew J. Halper, First National exec, is handling the real estate department of the expansion program.

WB PC theatres will be incorporated as a subsidiary of Warner Brothers Pictures.

WB PC takes over the Forum, Los Angeles, Jan. 26, and will close the house for renovation. The house will reopen with a first run pop policy, playing matinees and two evening shows.

Forum will be the fifth WB Coast theatre, others being the Warner Brothers Hollywood, the Warner Brothers Fresno, the Warner Brothers Downtown (Los Angeles), and the Warner Brothers Whittier (formerly McNeess).

Nancy Carroll's "Honey"
Having titled one of its recent releases "Sweetie," Paramount is changing "Come Out of the Kitchen," Nancy Carroll's next starring talker to "Honey."

Miss Carroll was the star, also, of "Sweetie."

June Clyde Opposite
Hollywood, Dec. 24.
June Clyde, now in New York on a vacation, has been selected by Radio to play the romantic femme lead in "Radio Revels," with Hugh Trevor opposite.

Paul Sloane will direct.

A Slump Reason

Oakland, Dec. 24.

One possible reason for the falling off in show trade here was revealed by a merchant chief, boasting of the manner in which he kept his crew at work.

"I called them together in October," he explained, "and said that the firm was good to them in the matter of vacations, holidays, and the like, and that in reciprocation we wanted them to keep on the job by preserving their health."

"They promised to stay away from crowds until after the holiday rush, cut down their theatre going from three to once a week and, if possible, to remain away altogether. Despite the illness going the rounds, we haven't had a single case. Everybody has been on the job every minute."

ARGUMENTS HEARD IN A. T. & T-STANLEY SUITS

Wilmington, Del., Dec. 24.

Arguments in the talker suit brought against Stanley Company by the Westinghouse Electric Company, Electrical Research Products Company and the American Telephone and Telegraph Company for violation of eight patent rights involving apparatus for recording sound and producing tone, were heard in federal court here.

Judge Hugh M. Morris, sitting, reserved decision after hearing plea of attorneys for the plaintiffs against Stanley on certain parts of the answer by the defendant to the original bill of complaint filed in May, this year.

In answer Stanley said it was unable to obtain promptly the necessary equipment that had been contracted for to be used in company's theatres and later, upon investigation, it had secured equipment from competing firms.

The Telephone and Telegraph Company holds it is owner of the patents involving the machinery used and the Electrical Research Company contends that it has the sole right to develop the equipment. A second argument heard was on another bill brought by the defendant to dismiss the bill of complaint. This bill was filed by the Vitaphone Corporation and Warner Brothers, as subsidiaries of Stanley.

MAE DOUBLES BID

And Then U Studio Cools Down Over "Diamond Lil"

Hollywood, Dec. 24.

Universal has offered Mae West \$75,000 for picture rights to "Diamond Lil," the price to include herself in the talker.

Miss West countered with a proposition to close the transaction, only moving her price up to \$150,000.

Studio not excited about the matter now.

"Vagabond's" Retakes

Hollywood, Dec. 24.

Ernst Lubitch is directing some additional scenes, mostly battle stuff, for "Vagabond King," made originally for Paramount by Ludwig Berger, who is now in Europe.

About 100 persons to play bits and small parts. A week's time is required for the retake.

GILBERT'S "FAREWELL"

Hollywood, Dec. 24.

John Gilbert will be starred by M-G-M in "A Farewell to Arms." Ernest Hemingway's novel is being adapted for the screen and dialogued by Laurence Stallings.

Fejos Must Rest

Hollywood, Dec. 24.

Dr. Paul Fejos, due to injuries in a fall at Universal a few months ago, must go away for an eight weeks' rest.

Universal has granted him leave.



RESTING

When the wintry blanket of snowy down and the mosslike quilt of summer cover the hillsides of Hot Springs, Virginia's most attractive resort, THE HOMESTEAD is the gathering place of notables from everywhere.

The daily concerts and dance music are played by a MEYER DAVIS ORCHESTRA—its third season.

Warners' Gift to Church

Warner Bros. has donated a complete silent equipment, including installation, to the Broadway Temple, the Methodist Church at 173d street and Broadway.

It nestles in the middle of a large apartment building and involves an investment of \$6,000,000.

Picture Club Election

Motion Picture Club, New York, Monday elected to the board of directors Al Lichtman, Harry Reichbach, Leo Cohn, Moe Mark, Arthur W. Kelly and Arthur Stebbins. All will serve for three years.

L. A. to N. Y.

Harry Richman.

John Bennett.

Thornton Freeland.

John W. Considine, Jr.

Mrs. J. C. Nugent

N. Y. to L. A.

Fanchon.

Howard E. Reinheimer.

DIRECTING OWN STORY

Hollywood, Dec. 24.

Paramount will make a talking version of "Dancing Mothers." This company made the silent version more than two years ago.

With Edmund Goulding, its author, on the lot, the studio has assigned him to the picture upon his return from Europe. He will first do Nancy Carroll's "The Devil's Sunday."

Goulding at Present

Hollywood, Dec. 24.

Edmund Goulding went back to the Pathe lot in Culver city for one day. He talked over the story and direction of "Queen Kelly" as an operetta.

The conference did not work out as Goulding expected. He is now at Paramount preparing an original story, "The Devil's Sunday," for Nancy Carroll, which he will also direct.

Paper Profits' Dispute

Hollywood, Dec. 24.

Tiffany is preparing to contest the right to use the title of "Paper Profits," which Paramount claims it has already purchased from Arthur Train.

Tiffany's claim to the title is based on the fact that A. P. Younger, author of the story, completed and registered it as a screen play six months ago.

"Radio Rambles" Title

Hollywood, Dec. 24.

Radio will change title of "Radio Revels" to "Radio Rambles." Elocution will be all star. Directed by Paul Sloane.

Goes into production Jan. 10.

Wyer Resumes Shorts

Hollywood, Dec. 24.

William Wyler, who has directed several features at Universal since graduation from two-reelers, has gone back to shorts.

Hollywood Chatter

F. N.'s Midget Troupe

Hollywood, Dec. 24.

Staff now shooting "Show Girl in Hollywood" for First National is considered the midget troupe of Hollywood because most of its principals do not measure more than five feet, three inches. Members under this measure are: Merwyn Le Roy, the director; Alice White, star; Sol Polito, cameraman; Earl Sitar, sound mixer; Robert Lord, producer, and Al Aborn, the assistant director. J. P. McEvoy, author of the story, is also about as broad as he is short and that's around the five foot three mark.

STOCK SELLING LICENSES GIVEN THEATRICAL LIST

Albany, N. Y., Dec. 24.

Sound and silent picture concerns, legit, drama companies, an opera corporation, and others of a theatrical nature are among those now offering stock to the public of New York, according to notices filed with the Secretary of State, under provisions of the General Business Law, designed to protect investors in the sale of securities. Included in the group licensed are:

American Sound Recording Corp., Delaware concern, offices at 342 W. 44th St., New York. To sell own common stock, no par value.

First Fiscal Corp., 555 5th Ave., to handle common stock of U. S. "Movie" Postage Service Corp., a Delaware concern with statutory offices at 1600 Delaware Ave., Wilmington, Del., and business offices at New York address of dealer.

Shipp-Lowande Amusement Enterprises Corp., New York. Headquarters at 7 W. 14th St., to float its own non-voting preferred stock, \$50 par value, 8 per cent. dividend, plus one-half amount of dividends to common stock.

Ramsey Wallace, 609 6th Ave., New York. To deal in common stock of Transit Amusement Co., Delaware company, headquartered at offices of dealer.

Interstate Management Securities Co., Inc., 165 Broadway, New York. To handle class A stock of Interstate Cine-Car Corp., Delaware corporation of 7 W. 10th St., Wilmington, Del.

Herbert J. Wile, 84 Clinton Ave., North Rochester, to deal in preferred and common stock of Photocolor Corp., Delaware company, with offices at 1650 Broadway, New York.

Edwin Earle Smith, 2826 Decatur Ave., New York. To sell no par value common of Famous Sound Studio Corp., Delaware company, with offices at same address as that of dealer.

Semler Securities Corp., 347 Madison Ave., New York. To handle preferred and common of Semler Cinema Service, Inc., a Delaware company, New York address of which is 1600 Broadway.

Frank F. Wilcke & Co., Inc., 122 Greenwich St., New York. To float common capital stock, no par value, of Phono-Kinema, Inc., Delaware corporation. New York offices at 729 7th Ave.

Intercontinent Grand Opera Corp., New Jersey concern, with quarters at 342 Madison Ave., New York. To handle its own 7 per cent. preferred \$100 par value stock, and its common stock, no par value.

Play of the Month Guild, Inc., a Delaware corporation with offices at 236 W. 44th St., New York. To float an issue of its own 6 per cent. cumulative participating preferred stock of the par value of \$20.

J. A. Durante & Co., Inc., Cedar St., New York. To deal in 100,000 shares of no par value common of Phono-Kinema Co.

W. J. Goldman & Co., Inc., 149 Broadway. To offer for public sale 25,000 shares of common stock of Exhibition Rent Co., Inc. concern. Is a New Jersey corporation with headquarters at Campwau, N. J.

W. Harrison Cole, 509 5th Ave. To act as dealer in sale of common stock of United States Photo Products Corp., Delaware company with offices at same address of dealer.

Fox Theatres Corp., 55th St. and 10th Ave. To sell its own class A common. Fox is a New York company.

Renee Adoree is looking over the entries in Mexico City.

Hugh Trevor is under the weather.

Herbert Brenon will do Europe after the holidays.

Cee Bee's schooner, "Seaward," is high and dry for overhauling.

Winona Love, singer and dancer, to Hawaii to see how they do it.

Al Ray, director, back from the east looking for a berth.

Hal Wallis rounds out his first year as production chief at F. N.

Bernice Claire is reminiscing in Oakland.

Oliver Borden in the hospital for a rest.

Fred Niblo is a connoisseur of etchings.

Marjorie Rambeau has a Honolulu lunch.

Vic McLaglen chesses between shows.

Homer Croy will winter here and write a new book.

Corinne Griffith bicycles from her dressing room to the stage.

Irving Berlin is back in his office on the UA lot.

Fuller Milleh, Jr., returns to New York to continue stage work.

William Slaton, BN associate producer, lost his tonsils at the Hollywood Hospital.

Conrad Nagel claims a record of 27 talkers in 21 months.

John Garlick's mother expected here from England for the holidays.

William Slaton, BN associate producer, lost his tonsils at the Hollywood Hospital.

Arnold Belgard is the only male script clerk now active in Hollywood.

William LeBaron decided to Christmas here instead of New York.

Bridge lightizers at the Hollywood A. C. must pivot at the end of each rubber.

Charles Bickford, back from a whaling trip, leaves to see Mexico by auto.

C. B. DeMille has sold 500 Christmas pheasants to the state of Georgia.

Gaston Glass fell over a cable, wrenched his knee and remained horizontal for a few days.

Francis X. Bushman's Great Dane has been chosen by James Cruze for his trade mark.

Edwin J. Mayer east for the opening of his play, "Children of Darkness."

Vic Shapiro attributes the present shortage of news to the constant changing of barbers in Hollywood.

Doug Fairbanks will plant another 95 acres of oranges. Makes 180 total.

Step bitch has been up so often for traffic violations that the court has opened a charge account for his convenience.

Boulevard hardware store offers a special Christmas box containing a nice, shiny hatchet. Just the thing.

Bob Murphy says that rag men are so plentiful out here he is writing special material for Jolson's trunk.

Elizabeth Ross missed a dress rehearsal for "Abraham Lincoln," due to a hospital opening. Oké now, but Jessie Arnold has the part.

Irene Harris, secretary to Paul Bern, M-G producer, leaves for a six-month's jaunt on the continent in March.

Universal figured the Carnegie Tech team needed a meal, so invited the mob to the studio. Spread for 100.

Pete Smith's new publicity office has a star's interviewing room and a mike from which players broadcast without leaving the studio.

Lee Phelps is staging a screen comeback. Has been engaged for a part in "Hollywood Revue of 1930" (M-G). Phelps' last appearance in films was the late Olive Thomas in 1918.

Francis Tappan and Russ Saunders, star end and back of S. S. C., are working on the Warner lot in the location department. Duffield, quarterback on the same team, is extraing in FN's "Bright Lights."

Archie Colby passed up a Broadway Christmas to respond to "Author" at Long Beach, Cal. His "Girl From Childs" is the new stock company's first at the Mission there Dec. 29.

M. B. Van Der Jagt, governor of the Dutch East Indies, told Hollywood that came to the shadow drama has been an institution in Java for centuries. Java's native moving pictures are shadows of marionettes cast on a white wall.

FILM STOCKS' BETTER TONE

65-70 or What?

Rivalry Means Delay, Losses

Wide film situation is quickly narrowing to the point where the producers must concur on standardization or else have the picture business into a costly tangle. Latest report is that Radio, which has been experimenting with the Spoor device, may ally with Paramount and Warner on the basis of the latter's 65 mm. film.

If this comes about, Fox, which recently announced that it was going ahead with its 70 mm. (Grandeur), may find itself alone on this width.

There is also a report that Paramount is set to go on the big film in several locations here and abroad. Tentatively selected territories for the installation of 65 mm. are New York, Chicago, San Francisco, London and Paris. Theatres have not been designated but, the plans, according to the story, call for installation by Feb. 12 in at least one theatre in each of these localities, with probable premiere use by March 1.

Paramount's objection to 70 mm. film is said to be that it is too wide to permit smooth projection and that greater width than theirs is unnecessary.

Meanwhile, the various activities of both Fox and Paramount in wide film are going ahead. Fox already has a print in New York. Fox's Grandeur is being handled by E. I. Sponable, while Dr. N. A. DeLaPorte is Paramount's chief of research on this subject.

F. N. on Warner Lot

Hollywood, Dec. 24. With the Warner studio slated to resume production around Jan. 15, plans have been changed to produce the biggest pictures of the First National-Warner program on the Warner lot instead of at First National.

Seven features are now preparing to start, including the first screen musical now being written by Oscar Hammerstein and Sigmund Romberg. Vivienne Segal and Alexander Gray will be transferred from First National for the leads in this picture.

Judgments

Lousam Productions, Inc.; L. Spevack; \$1,493.
Michael Mindlin and Rob Roy S. Converse; C. C. Jewett; \$7,893.
Walter Reade; Rudolph Wurlitzer Co.; \$5,200.
Bamboo Inn, Inc.; Claude Neon Lights; \$271.
Glynne Theatres, Inc.; Michael Glynne and George R. Roe; B. Turcarno; \$2,664.

Gaynor-Farrell's Next

Hollywood, Dec. 24. Next co-star picture for Janet Gaynor and Charles Farrell will be "High Society Blues."
David Butler is slated to direct from script by Howard J. Green. "Playmates" was scheduled but is being deferred.

COSTUME DEPT. ADDED

Hollywood, Dec. 24. Tec-Art studio is making its service to independent producers more complete by adding a costume department.
Costuming is included in the leasing arrangement for each picture.

4-Change Publick Week

Dover, N. H., Dec. 24. Operating shift of local Publick houses has Lyric playing one day a week, Saturdays only, and the Strand, on a four-change-day policy broken up as follows: Monday and Tuesday, Wednesday, Thursday and Friday, and Saturday.

1st Runs on Broadway

(Subject to Change)

Week Dec. 27
Capitol—"Dynamite" (M-G-M).
Colony—"Hell's Heroes" (U).
Globe—"Rio Rita" (Radio).
Paramount—"Glorifying American Girls" (Par.).
Roxby—"Hot for Paris" (Fox).
Strand—"Paris" (FN).

Week Jan. 3
Capitol—"Dynamite" (M-G-M).
Paramount—"7 Days' Leave" (Par.).
Roxby—"Sunny Side Up" (Fox).
Strand—"No, No, Nannette" (FN).
Feb. 9—"Vagabond King" (Criterion).

MORE MYSTERY

Par Calls in Cormack for It—Mendes on L. I.

Hollywood, Dec. 24. Lothar Mendes will not direct "Benson Murder Case" for Paramount. Studio has given script to Bartlett M. Cormack with a request for more mystery. Louis Gasnier will direct it when completed script is ready.

Meanwhile Mendes is on his way to New York to direct "Dangerous Nan McGrew" at Paramount's Long Island studio, replacing Alfred E. Green, who is ill following a serious operation.

Mendes returns Feb. 15 to direct Clara Bow in "The Humming Bird."

Marion Davies' 'Florodora'

Hollywood, Dec. 24. Marion Davies' next for M-G-M will carry the flavor of "Florodora," with a gay nightclub setting and a sextet featured as in the famous musical comedy.

The picture will go out under a different title, probably "The Florodora Girl."

Gene Markey and Paul Dickey are writing the newest version and Harry Beaumont is slated to direct it.

Miss Davies, now in New York, is expected back here New Year's.

Caddo's '30 Four

Hollywood, Dec. 24. Howard Hughes plans to make four pictures in 1930 for United Artists release. Hopes to have "Hell's Angels" finally off his hands by February and then will begin the production of "Front Page."

Year's plans also call for "Women to Blame," by Howard Trelaine, and "Titanic," a story by Wilson Mizner based on the famous sea disaster. Another story yet to be bought.

INSTALLATION SUIT

In a suit against Simotone and the combined Sound and Color Films, Inc., in New York, brought by Samuel Marcus and the Etchcraft Film Studios, Simotone consented to a judgment against it for \$2,100 in City Court. Case was discontinued as against Combined Sound and Color Films.

Plaintiff sued to recover an advance payment of \$2,000 for the installation of a sound recording and synchronizing unit at \$4,000. Installation was never made and the plaintiffs demanded their money back.

Federal Trade Change

Washington, Dec. 24. Martin A. Morrison, formerly of the Federal Trade Commission's staff of trial attorneys, has been appointed assistant chief counsel in charge of court work to succeed Adrian F. Busick, resigned.
Morrison handled the government's case in the Paramount proceedings before the commission. He will now handle the court side of it when the long delayed case involving block booking is finally heard.

DULL TRADING MARKS SESSION

Fox Stationary Around 23—No Sign of Covering Over Holiday—Loew and Paramount Act Best of Group

QUIET TO FEBRUARY?

One of the quietest sessions of weeks yesterday reflected the usual custom of the Street to make the day before Christmas a semi-holiday. Brokerage forces were more interested in distribution of bonuses than ticker prices. Customers' rooms downtown and around Times Square were deserted.

Session opened with a fairly impressive rally on small volume. During the day dealings dropped and until the last two hours the tape was standing still for long intervals. Total for the day was well under 3,000,000 shares.

Only activity was the covering of shorts in scattered sections of the list. The amusements showed a better tone, with distinct improvement in Loew, which got out of low ground around 49-41 for the past 10 days, ruling above 44 most of the afternoon. Paramount also took on a better outlook as the day wore on. Opened at 47, compared to Monday's low of 45½ and held near 48 in the late trading.

Yesterday's Prices

Leading Amusements

Stock	High	Low	Last	Net
4900 Con F.....	15 1/2	15	15	+
2940 Loew.....	44 1/2	44	44 1/2	+
6100 Loew.....	44 1/2	44	44 1/2	+
8900 Par.....	45 1/2	45	45 1/2	+
1200 Path.....	27 1/2	27	27 1/2	+
400 A.....	5 1/2	5	5 1/2	+
7200 B.....	35 1/2	35	35 1/2	+
6100 RECO.....	18 1/2	17 1/2	17 1/2	+
5100 Shub.....	11 1/2	11	11 1/2	+
12000 W. B.....	38 1/2	38	38 1/2	+
50 Univ F pfr.....	30 1/2	29 1/2	29 1/2	+
\$5000 Pathe 7.....	37 1/2	37	37 1/2	+
3000 Shub 7.....	45 1/2	45	45 1/2	+
1000 Fox 7.....	48 1/2	48	48 1/2	+
500 G. Equip.....	29 1/2	27 1/2	27 1/2	+

Fox continued without narrow range in the absence of anything more than news. Day's range was scarcely more than a point from 22½ to fractionally above 23. Trade reports reflecting the effort to reach a settlement of the complicated situation within the company found no taker movement to discount belief. It reports of an overcrowded short interest in the stock are to be believed, the complacency of the bears would be ominous at this time. But it is likely that in the precipitous drop of the stock shorts have covered at intervals, and the outstanding contracts may now be much less than generally believed.

Trading view for the near future has undergone modifications since the break of last week. Almost unanimous idea that the turn of the year would witness a renewal of liquidation and further recessions is giving way to the more optimistic expectation that from now to perhaps the end of February the market will go through a series of minor dips and bulges while the Street gets a better line on the probable course of general business as a result of the November crash. Events thereafter will shape themselves on the country's commercial status as revealed during January and February.

Fox Pauses at 22

After two weeks of sensational decline, during which it was a depressing influence over the whole market, Fox Monday halted in its reach for resistance point above 20 and there for the first time it moved out of the center of the amusement group picture.

By that time it had lost pretty much all its following of bargain seekers testing for a bottom and its narrow movements apparently represented only technical operations, such as covering movements of short lines put out higher up and

Making Brutal Shorts Worse

Among the shorts recently preceding "General Crack" at Warners, New York, was one which stood out. Not because there was anything special about it, other than it was in color, held some movement and about a 50-foot comedy interlude. But it pointed out how the average short is making it a set-up for the sound cartoon. As regards this particular house, the site which publicly inaugurated sound, the booking of the one and two-reelers has been and remains atrocious. So bad as to chase the early comers to the lounge for a smoke. Degree of boredom to which those who stick are subjected can be gleaned from the uncomplimentary remarks floating all over the auditorium.

House management, with very little trouble, could spot it by standing in the back and listening, or taking a peek into that lounge while the shorts are on. Those smokers tell a silent tale.

Three successive slinging shorts on the bill caught. First a sister team, plenty bad, then the colored reel followed by an opera name in one of his less interesting efforts. Song barrage had the audience nuts and is simply making it that much tougher for the feature to get over. That goes for \$2 or 60c.

It's obvious there has been no attempt to install a change of pace in the classification of the lineup. Starved for comedy, there were but a few laugh feet for the house to pounce upon. And pounce they did. It didn't last. Houses using shorts are flirting with trouble when they don't give them the opportunity by screening something on the bill which, at least, is supposed to be funny.

If this Warner theatre can't find enough comedy in the product being turned out, it's logical to dig back into the files. And if there's any reason for reviving the John Charles Thomas-Vivienne Segal "Maytime" short on a \$2 program (moved down to the Central with "Diasel") it's certainly opportune to again unwind Vitaphone No. 2664-66, probably the best dramatic short that's been made.

As being turned out and generally booked, shorts have turned into the handicap the all-sound policy house must overcome, and are the instigator of a returning demand for vaudeville of which the vaude boys are trying to take advantage.

That shorts, as a whole, are brutal is no secret in the trade. Warners, New York, seems to have a mania for emphasizing the point.

now taking profits. Even covering failed to move it far up, probably counter-balanced by tax sales and new bearish maneuvers.

In its amazing descent from a November high of 74, and higher previously, to last week's low of 19½ Fox had drawn the other amusement spot into a whirlpool of market calamity, just at a time when the general trading situation of itself was plenty of weight for even the strongest issues on the Board to carry.

Successive bear attacks in the nature of testing thrusts found a valuable spot in Pathe and successful hammering at that point extended to all the others. By degrees Paramount was hammered down from better than 50 to Monday's bottom of 45½ since Dec. 13. Loew came in for fearful attention, likewise breaking sharply to 40 last week, and ruling not much higher through Monday, but moving up yesterday.

Warner Bros. stood off assaults until mid-week, but Thursday gave way sharply from above 40 to 37½ under a skillfully managed bear advance. Warner, that was, Fox was forced down through its old bottom of 34, during a day of bad news from half a dozen directions.

Bear ammunition came from the receivership for Sonora Products, distantly related to the amusement group, and the appointment of a receiver for Internal Combustion, an old Durant pet, these two coming on the heels of a similar receivership for American Plano. Three crashes in the list in one day was too much and everything slumped.

Warner Cracks

For a moment the bear crowd abandoned Fox and around 2 o'clock concentrated on Warner to get it swiftly carried it from 41 to 37½ in 20 minutes. Stock snapped back in 10 minutes, but the thrust had carried through and left its impression. Thereafter on any general decline the same maneuver was repeated and the appointment of a receiver for Internal Combustion, an old Durant pet, these two coming on the heels of a similar receivership for American Plano. Three crashes in the list in one day was too much and everything slumped.

Paramount's retreat seems to be a horse of another color. Story is that one old pool member walked out on his clique and liquidated as an individual, while a new pool came into being and took his offerings on a scale down. Whether the story is true or not, behavior of the stock seemed to lend color to some such situation. New pool is reported in the same gossip with being ready to give plenty of support at 45. Low on the movement Monday was 45½, from which there was a late recovery to 48.

Radio-Keith gave a good account of itself, all things considered. There are all kinds of stories about what (Continued on page 12)

SONORA GOT NO CHANCE BEFORE RECEIVERSHIP

Sonora's negotiation for the Duograph, home talker which it demonstrated in New York, has been held up as the result of three creditors, all supply companies, throwing the phonograph-radio interests into a receivership for bills aggregating an approximate \$10,000.

Creditors met with the firm's executive, Tuesday (24), but the meeting next week when the Irving National Bank, as the receiver, will preside, will probably settle Sonora's future policy.

Sonora executives are bitter at the sudden call, the treasurer, William Barin, stating the company was given no opportunity for an adjustment prior to the receivership.

Sonora Phonograph Company is the parent of a small radio unit and its other subsidiary, Sonora Products Corporation. Latter sub became known to the film industry as American Products through negotiations failing to materialize, but extended over a year to take over the now practically defunct Bristolphone indie talker system.

Company officials are not interested in giving details or figures as to the company's assets. They pass this up with: "It is incorporated for \$1,500,000 shares."
The creditors asserting themselves are Arrow, Hart, Hegeman; Gavin Mfg. Co.; Harvey Hubbel. Respectively, they claim debts approximately \$3,900, \$4,000, \$2,500.

Poverty Row Passes

Hollywood, Dec. 24. Moving Jan. 3 of James Cruze from the Chadwick studios to Educational marks the passing of Poverty Row. With this move there will be no production in the studios along Sunset Boulevard and Beethoven, which housed hundreds of small independents in the past.

Migration began with the advent of sound. Chadwick studio will be left vacant, owners waiting for a rise in real estate value.

"Other Men's Wives" in Film

Hollywood, Dec. 24. "Other Men's Wives," stage play, bought by J. L. Warner on its opening night in New York, will be Billie Dove's next for First National.
Forest Halsey was put on the adaptation as soon as Warner arrived here, and Clarence Badger assigned to direct.

Xmas or Stores' Ballyhooing Failed to Hurt L. A., Downtown; Par, \$35,000—State, \$27,500—Big

Los Angeles, Dec. 24.
(Draw. Pop., 1,500,000)
Weather—Good

Show business' standing argument that the week before Christmas is just something to be endured was met locally by a strong rebuttal, when "Sweetie" got \$35,000 at the Paramount, and "This Thing Called Love" titled \$27,500 at Loew's State.

These houses are to Los Angeles what the Paramount and Capitol are to New York. They may be regarded as barometers of this town's film spending. Local merchants gave the theatres aggressive Christmas competition employing circus methods of ballyhooing, street parades, illuminated Christmas trees outdoors, trucks with bands circulating through streets, choral singing and other attention-commanding stunts to drum up trade. Whether the department store sales were improved by the exploitation would perhaps make an interesting story. No particular damage was done to the picture parlors.

Estimates for Last Week

Boulevard—(Fox) "Christina" (2,164; 25-50). Around \$7,000 (50-50).

Carthay Circle—(Fox) "Rio Rita" (Radio) (1,500; 50-150) (5th week). For longevity; \$11,600 good.

Chinese—(Fox) "Condemned" (UA) (2,028; 50-150) (3rd week). Christmas Day advance sale heavy and saved this one from taking slap. No sensation at \$12,500. House waiting for signal to announce "Rogue's Song."

Criterion—(Fox) "Hallelujah" (M-G) (1,600; 25-75) (2nd, final week). Stayed 12 days in all; final nine days figured to \$12,500, okay after previous \$1.50 engagement.

Egyptian—(L.A. Fox) "Seven Years" (Fox) (1,800; 25-75). At \$8,200, shade under normal.

Fox Palace—(Fox) "Sunny Side Up" (Fox) (1,150; 50-165) (1st week). No better downtown than in Hollywood; only \$6,500, snail's pace. Not understandable here; picture reported big gross getter all over country.

Loew's State—(Loew-Fox) "This Thing Called Love" (Pathe) (2,024; 25-41). First time Pathe has gotten booking in this town for seven weeks and total, \$27,500 very good for pre-Christmas week. Meglin Kiddies show responsible for strong mats.

Paramount—(Publix) "Sweetie" (Fox) (3,595; 25-75). House ran trailer on this one for seven weeks prior to arrival; at this house \$35,000 tremendous, more so at this period.

RKO—(Broadway Scandals) (Col.) (2,950; 30-65). Exceptionally strong vaude and fair independent feature; \$18,500; not bad but lots of area for improvement.

United Artists—(Pub-UA) "Live Ghosts" (UA) (2,100; 28-41) (2nd, final week). Advance sale heavy and yanked short of two weeks; final gross around \$10,000. That translates as floppo. "Taming of Shrew" opens Christmas Day.

Warners Hollywood—"General Crack" (WB) (2,756; 25-75) (1st week). "General" at gallop, \$26,000; expected to hold that pace on 2nd week.

'Delightful Rogue' Tops Denver's Bad Wk., \$9,000

Denver, Dec. 24.
(Drawing Population, 400,000)
Weather: Snow

Too close to Christmas and the weather are two reasons the grosses are down. Denham reported the poorest week of the season.

Estimates for Last Week
Denham (Indie stock) (1,800; 25-50-75-11)—"The Night Duel" "Way down" \$3,200.

Denver (Publix) (2,300; 25-40-65)—"The Kiss" (M-G). Turned in poor week, \$8,500.

Aladdin (Indie) (1,500; 35-50-75)—"Married in Hollywood" (Fox). Lowest in month; \$5,000.

America (Indie) (1,500; 20-35-50)—"Girl from Havana" (Fox). Over \$1,000 below normal; \$3,500.

Rialto (Publix) (1,040; 25-40-50)—"Marianne" (M-G). Not so good either; \$3,400.

Tabor (Indie) (2,200; 25-40-60-75)—"Delightful Rogue" (Radio). "Best in town; \$9,000.

'DARKENED ROOMS' DIES IN K. C., \$2,400—OUT

Kansas City, Dec. 24.

"Twas the week before Christmas and the first real cold wave of the season. New pictures with names and plenty of stage entertainment but the grosses remained low.

Mainstreet and Midland splurged with revues and girls and legs and m. c.'s in addition to the screen features; both fairly rewarded at the box office.

Newman had "Half Way to Heaven." This home town, Buddy Rogers, had rather cool reviews which did not help the grosses.

Royal started the week with "Darkened Rooms," but pulled it after five days and set in "Hearts in Exile" for nine days unless another change is made.

Estimates for Last Week
Mainstreet—(Fox) (3,200; 25-35-50-60). Couple of weeks ago Irene Bordoni at the Shubert in this same play at \$3 top and a short cast. Picture with over 500 in some of the scenes shows the transformation the screen can do. Stage show, \$16,500.

Loew's Midland—"Locked Door" (UA) (4,000; 25-35-50-60). Only weather and Christmas prevented picture from being among the best money getters of the year. Stage show, \$15,000.

Royal—"Half Way to Heaven" (Par) (1,890; 25-35-50-60). Publicity for Buddy Rogers but in spite of local angle, critics were not overly kind. \$12,000.

Pantages—"Why Leave Home?" (2,200; 25-35-50). Vaude, \$8,700.

Royal—"Darkened Rooms" (Par) (1,800; 25-35-50). David Newell, another local actor, had a cast and drew part of advance publicity. Critics kind but public laid off and the picture pulled after five days. "Hearts in Exile" substituted, \$2,400; five days.

LOUISVILLE DEPRESSED

"Virgilian" and "4 Devils" Hold Up, \$9,500 and \$5,000—State \$14,000

(Drawing Population, 500,000)
Weather: Rain and Cold

Rotten weather plus the pre-holiday period kept grosses below normal last week except for the picture, which bettered average with "The Virgilian."

Report that the Brown, stock and legit, would play talkers two months and then go RKO vaude is wet. Next attraction there a road show, "Connecticut Yankee." Brown has never played sound, and Manager Martin says that vaudeville is not contemplated.

Estimates for Last Week
State (Loew) (3,400; 35-50-60)—"Locked Door." Some disappointment when William Boyd, formerly legit, didn't prove to be the blond film boy; off \$3,500 to \$14,000; poor.

Rialto (RKO) (2,940; 30-50)—"The Virgilian" (Par). Better than usual; possibly \$9,500.

Strand (Fourth Ave.)—"Hearts in Exile" (WB). Vaude, \$5,000. Next attraction there a road show, "Connecticut Yankee." Brown has never played sound, and Manager Martin says that vaudeville is not contemplated.

Alamo (Fourth Ave.) (900; 40)—"Four Devils" (Fox). Field up largely because of popularity here of Janet Gaynor; good at \$5,000.

Anderson (RKO) (1,387; 30-50)—"Darkened Rooms." Quiet at \$3,250.

"Now," News, Weekly

Los Angeles, Dec. 24.
"Now," twice-a-month house organ of Fox West Coast Theatres, goes weekly with the issue of Jan. 6.

It also goes news, causing the discontinuance of letters and bulletins previously issued by various departments.

Chas. Wynard, 82, in Need
Charles Wynard, 82, veteran cameraman who started 30 years ago with the old Pathoscope company, is ill and without funds in Bellevue Hospital, New York.

A son, Edward Wynard, now dead, was also a pioneer cameraman well known in his day.

Femme Lead Change

Hollywood, Dec. 24.
Margaret Churchill, scheduled for the femme lead in "Temple Tower," Fox, replaced by Marceline Day. Fox studio says Miss Churchill may appear in "Common Clay."



JOE BROWNING

Presenting

"A Timely Sermon"

Assisted by Joe Browning, Jr. This week, Dec. 20, Indiana Theatre, Indianapolis, in Charles Nigge-Meyer's "Marathon Frolics."

Direction Abo Lastfogel, Harry Lenetska, William Morris Agency. R.-K.-O. direction, Morris & Feil.

2D WK. FILM, \$12,900, LED SEATTLE LAST WK.

Seattle, Dec. 23.

(Draw pop., 525,000)

Weather: Rainy

Week before Christmas tells its usual story. "Sunny Side Up" went for good second week. Not a usual draw at Seattle with "Half Way to Heaven." Orpheum vaude again; bill well balanced.

Estimates for Last Week
Seattle (Pub) (3,106; 25-80). "Half Way to Heaven" (Par). Pre-Christmas; \$10,500.

5th Ave. (Fox) (2,500; 25-60). "South Sea Rose" (Fox). Stage unit, \$10,800.

Fox (2,500; 25-60). "Sunny Side Up" (Fox). 2d week and good, all considered; \$12,900.

Blue Mouse (Hamrick) (900; 25-50). "Mississippi Gambler" (U); \$4,750.

Music Box (Hamrick) (1,000; 25-50). "Mr. Antonio" (TS). Leo Carillo here as guest star with Duffy Players who has personal local following. Fair; \$7,000.

Coliseum (Fox) (1,800; 25-50). "Romance Rio Grande" (Fox). Hot release and liked; \$3,000.

Orpheum (RKO) (2,700; 25-60). "Jazz Heaven" (RKO). Vaude, \$11,000.

Metropolitan (Pub) (1,200; 25-60). "Three Live Ghosts" (UA). Warehouse back as manager, \$6,200; good.

President (Duffy) (1,800; 25-125). "Wooden Kimono" (stock). Duffy Players with Leona Powers again leading lady. Howard Miller leading man. Good at \$3,200.

Color "Viennese Nights"
One of the first Warner Brothers features which will go into production when the coast studio is reopened Jan. 15 will be "Viennese Nights," the title of the original Sigmund Romberg and Oscar Hammerstein, 2d, have written. There Harvey is completing the adaptation.

Alan Crosland will direct. Vivienne Segal and Alexander Grey have the featured roles.

Both Romberg and Hammerstein will be on the lot throughout the production as supervisors. The film operetta will be made entirely in Technicolor.

Col's 3 New Year's

Hollywood, Dec. 24.
Columbia plans to start the new year with an unprecedented burst of studio activity by placing the pictures into production at one time.

It has 15 to make to complete its 29-30 program of 26 features.

New Leading Woman

Hollywood, Dec. 24.
Selection of Buster Collier, Jr., for male lead in Tiffany's "Resurrection" eliminates Marion Schilling as the femme lead.

Ann Harding may replace her.

Berlin's First

Hollywood, Dec. 24.
Irving Berlin will start production on "Upstairs and Down" around Feb. 15 for United Artists.

This will be his first picture as a film producer.

'Heaven,' Frisco, \$14,000; 'Paris' O. K. at \$16,600

San Francisco, Dec. 24.

Nearness to the Christmas holidays and a week of steady rain didn't spell prosperity for the picture the last week. Nothing better than average, and a few below.

Fox, with "The 13th Chair," kept out of the red and that's all. Warfield and "Hollywood Revue" did better, than expected considering feature was here but few months ago as a road show.

Granada, with "Half Way to Heaven," was way off. California and "Paris" got a break, and the St. Francis with "Love Parade," 3d week, showed a nice profit.

Estimates for Last Week
Fox (Fox) (5,000; 50-75-11)—"13th Chair" (M-G). Drew well from opening and kept steady pace; \$35,000.

Warfield (Fox) (2,672; 50-65-90)—"Hollywood Revue" (M-G). Here few months ago as road show; held up satisfactorily; \$20,000.

Granada (Publix) (2,698; 35-50-65-11)—"Paris" (Fox) (5,000; 50-75-11)—"13th Chair" (M-G). Didn't catch picture; opened light and never really started. Finished poorly; \$14,000.

California (Publix) (2,200; 35-50-65-90)—"Love Parade" (Par). Eddison's name means something here; nice start and built; \$16,600.

St. Francis (Publix) (1,375; 35-50-65-90)—"Love Parade" (Par). 2d week; \$14,000.

Orpheum (RKO) (2,270; 35-50-65-90). "Flight" (Col) (2d week). Satisfactory; but slumped from opening; \$14,000.

Embassy (Wagon) (1,365; 50-65-90)—"Hearts in Exile" (WB). No particular pull; just average stride; \$8,500.

Davis (Wagon) (1,150; 35-50-65-90)—"Painted Faces" (Tif). Too similar in story to many others recently on Market street; light at \$7,000.

Casino (A. & H.) (2,400; 40-60)—"Acquitted" (Col). Not up to usual intake, but profitable; \$9,000.

**Pure Spanish Demanded;
No Mixture of Accents**

Hollywood, Dec. 24.
Correct Spanish without the many accents and in particular the Castilian must be used in all Spanish versions of talking pictures if the producers want to meet the approval of more than 80 per cent. of the Latin American film audiences.

This was the general opinion of more than 40 Spanish and Latin American experts who gathered at a meeting called by the Spanish Latin-American Film Bureau to determine and adopt a universal mode of Spanish expression for talkers.

It was pointed out that over 80% of the people in the Latin Americas resent the use of Castilian and many other accents in their screen entertainment, the same as the Americans would resent the general use of Oxford English on the American screen.

The reason for many failures in past Spanish talkers is attributed to the many Spanish actors now in Hollywood who can speak nothing but the Castilian accent and insist that this is the proper expression.

Wasps Elect

Hollywood, Dec. 24.
The Wasps, sister organization to the Wampas, elected the following officers for the year: Eleanor Packard, president; Virginia Kellogg, v.-p., and Grace Adair, sec.

The organization has been in operation less than three years. It has a surplus of \$800 in the treasury. Does not select baby stars.

F N'S ALL-MALE CAST

Hollywood, Dec. 24.
Cycle for pictures without love interest (womenless casts) is gaining momentum. First National is the latest to undertake such a film. "The Flight Commander" (Barthelmess) is so tabbed.

Jeanette Loff's U Contract

Hollywood, Dec. 24.
Jeanette Loff, borrowed by Universal from Pathé for "The King of Jazz," and dropped by Pathe in its recent shake-up, has been given a term contract by U.

Studio ultimately plans to star her.

E. T. Lowe Out

Hollywood, Dec. 24.
Edward T. Lowe, who has been writing exclusively for Paul Fejos productions, is off the Universal payroll.

Minn's New Lows; 20 Below 'n' Snow In Pre-Xmas Wk

Minneapolis, Dec. 24.

Combination of the week before Christmas, 20 below zero, near blizzards, and generally adverse business conditions spilt the box office beans. Grosses dwindled to next to nothing and new lows were established.

Even such attractions as "Taming of the Shrew" and "Hollywood Revue" died in their second and final weeks. Trade collapse capped the climax of a succession of sickly grosses throughout the loop.

Although "They Had to See Paris" at the Orpheum, and "Glorifying the American Girl" at the Minnesota, had the first-run film field almost to themselves, because of holdover pictures, only the Rogers film drew anything.

Tuesday night, when a blizzard raged and it was below aggregate crowds at all loop houses would not have filled the Minnesota. Saturday the Seventh Street reopened with vaudeville. "Romance of the Rio Grande" (Fox) is the initial screen offering.

Estimates for Last Week
Minnesota (Publix) (4,300; 75)—"Glorifying the American Girl" (Par). All around pleasing show, but \$4,000 new low and a terrible second and final week.

Century (Publix) (1,500; 75)—"Hollywood Revue" (M-G). After a big first week brooded like every thing else; dropped below average, second and final week.

State (Publix) (2,200; 60)—"Taming of Shrew" (UA). After a good first week followed the proverbial but couldn't hold up in face of adverse conditions; around \$8,000, and bowed out Friday.

Orpheum (RKO) (2,890; 50)—"They Had to See Paris" (Fox). Praised and did exceptionally well in view of conditions; \$10,000, at that, minus less than would have gotten normally.

Lyrio (Publix) (1,300; 40)—"Isle of Lost Ships" (FN). Good enough picture, but no exception to last week's rule.

Pantages (Pantages) (1,500; 25-50)—"Light Fingers" (Col) and vaude. Satisfactory entertainment, but shipless.

Aster (Publix) (900; 35)—"The River" (Fox). Good film for house, but what was the use? about \$800.

Granada (Publix) (1,300; 35)—"The Virginian" (Par). Second loop round and nearly \$2,000 fine, an exception.

Shubert (Bainbridge dramatic stock) (1,400; 35-41). Proved highly popular, but business "way off; around \$3,500.

**PROVIDENCE GOOD;
'LOCKED DOOR' \$19,600**

Providence, Dec. 24.
(Drawing Population, 315,000)
Weather: Rain and Cold

Some nice grosses in town despite pre-Christmas trading and bad weather. "Locked Door" at Loew's State brought in neat gross of \$19,600, while double featured bill at Strand and Majestic gave houses brisk week.

"Rio Rita" in its sixth and final week went into a skid.

Estimates for Last Week
Loew's State (3,500; 15-50)—"Locked Door" (UA) and "Chase Brisk week. Feature, \$19,600, good.

Strand (Ind) (2,200; 15-50)—"Private Affair" (Pathe) and "Half Way to Heaven" (Par). Double feature, bills always good bait in this burg. Well over average biz; \$12,000.

Majestic (Fay) (2,200; 15-50)—"Go Long Letty" (WB), "Sacred Fiance" (WB). Bill got potter; \$12,500. Over average.

Victory (R-K-O) (1,600; 15-50)—"Rio Rita" (Radio), 6th, final week. Here longest and most popular picture; \$7,000; below average.

Fay's (Fay) (1,600; 15-50)—"Nix on Dames" (Fox), vaude. Quiet at \$9,000.

Albee (R-K-O) (2,500; 15-50)—"Oh Yeah" (Radio). Vaude. Not bad at \$11,500.

Miss Patterson's 4

Elizabeth Patterson, "reported" from the Coast as not having worked in a picture during her "months" contract with Fox, really appeared in four.

Miss Patterson is currently in "The Big Party," although her contract expired Dec. 16.

Novarro's "Singer"

Hollywood, Dec. 24.
Ramon Novarro's next for M-G goes into reproduction Jan. 2 under title of "Singer of Seville."

Charles Brabin is to direct.

Film Stocks Steadier

(Continued from page 9)

is going on behind the scenes here, but the situation is not clear, except that strong support always appears to be at hand at 16 1/2, the bottom touched since the October smash to 12. One view is that the big corporation or banking capital behind RKO also now is in command of Fox and there are large possibilities in that situation favoring the RKO future, but in what way is still vague. Reported also big buying orders are in around 15.

Last ten days have brought developments that played entirely in the bear's hands. First the recovery from the Nov. 13 bottom had gone too far and too fast and created a technical market situation made to order for a reaction. All it needed was a bold bear attack and prices melted. Then tax selling came in on recessions. On top of that the series of reversals shook buyers' nerves again. By then whatever bullish sentiment there had been for the pre-holiday days was thoroughly dissipated with the result that what had looked like bargains at the top of the recovery began to be examined anew through dark glasses.

Money Tightens

Monday a new influence bore down on the market. The money market tightened with the call rate moving up to 5 1/2% in the last hour just in time to nip a late rally. Stiffening of money at this time is quite normal, due to seasonal shifting of funds to the interior and away from the alms for the holidays, but this year there is also the export of gold to foreign capitals, amounting in three weeks' past to \$90,000,000, and of course making a shrinkage in available credit of about 10 times that amount. Corporation withdrawals for year-end payments should restrict credit further.

These developments would probably mean nothing in themselves to a market bolstered by confidence, but the ticker following is full of nerves and there is a suspicion that the big banks are determined to block any public participation in a boom market for a long time and divert capital to the bond list, the plan being to pave the way for heavy foreign financing here. There's no sense in inspiring a bull market in the case with which the public being in. It was the huge public following that made possible the new financing of corporations in the last four years that reached staggering proportions.

Prepare New Leaders

The disheartening thing about the market is the ease with which the bears can hammer down such leading stocks as Consolidated Gas, American Can and the old leader, Steel. One ingenious explanation is

that the next recovery is now in the making, although it may not manifest itself until along in February. Meantime the cliques are leaving alone the old leaders and accumulating lines of lesser stocks which they hope to build into new leaders later on.

Aspect of the list suggests that a good many stocks are being made to look sick for purposes of accumulation. There is no logic, for instance, in a strong company like Loew's selling to a basis of nearly 10% return. Merits of Loew have been pointed out by financial writers many times during the recent slump, but the stock attracts no following. What amounts to assurance that Paramount will go on a 4 1/2 basis in the spring has had no result except to accelerate the decline. Both stocks at current levels look like real bargains for the long pull, regardless of manipulation in the near future.

Pathe Bonds

There are several other strange looking details in the picture. Pathe bonds in relatively heavy trading last week broke to 29 1/2 at which price the 4 1/2 rate represents nearly 25% yield. Pathe bonds probably would be worth more than that in liquidation. Monday there was a feeble recovery to around 33 at the close.

Universal's 8% preferred is another stock that has reached remarkable figures, appearing as low as 28 recently. Universal has some financing to do around the first of the year when more than \$2,000,000 of funded debt is due, but even that scarcely justifies such prices.

Kelth-Orpheum preferred has not appeared on the tape in days, being last quoted around 78. Senior issue convertible for 1 into R-K-O common, and the improved future for the common probably is reflected here in determined longs. Bid and asked Monday were 73 1/2 bid, 78 asked. Stock really represents a long term privilege on the common and meanwhile is paying 7% year. Orpheum preferred paying 8 1/2 is another apparently held down for shakeout purposes and selling Monday at 69. It is convertible two for one for R-K-O common.

Statistical survey for last week shows 23 stocks and bonds on big market and cut off an aggregate of 75 points, and only one issue up. Universal preferred, which gained 3 1/2 from its low. Radio Corp. led in sales of 1,133,000 shares, with Fox second with turnover of 328,000. There were no new highs, but seven new lows for 1929 or longer, including Fox A at 19 1/2; American Seating at 19 1/2; Pathe common at 2 1/2; Pathe A at 4 1/2; Shubert common at 9 1/2; Pathe bonds at 29 1/2 and Shubert bonds at 48.

STOCK EXCHANGE

High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Change.
41 1/2	40 1/2	1,400	American Sec. (2)	21 1/2	19 1/2	19 1/2	-1 1/2
10	9 1/2	1,000	Consol. Film (2)	17 1/2	14 1/2	14 1/2	-3 1/2
30 1/2	29 1/2	4,000	Consol. Film ptd. (2)	20 1/2	19 1/2	19 1/2	-1 1/2
109	107 1/2	41,000	Kelth-Orpheum (8)	19 1/2	17 1/2	17 1/2	-2 1/2
105 1/2	104 1/2	358,000	Fox Class A (4)	19 1/2	17 1/2	17 1/2	-2 1/2
12 1/2	12	100	Kelth pf. (7)	78	76	76	-2
8 1/2	8	8,000	Loew pf. (8)	85	85	85	0
11 1/2	11	500	Loew pf. (7)	86	85	85	-1
27	26 1/2	900	Met.-G.-M. pref. (1 1/2)	128	128	128	0
95 1/2	95	900	Met.-G.-M. pref. (1 1/2)	64	64	64	0
95 1/2	95	47,000	Orph. pref. (8)	69	68	68	-1
7 1/2	7 1/2	18,000	Pathe Exchange	31 1/2	29 1/2	29 1/2	-2 1/2
14 1/2	14	1,000	Pathe Class A	4 1/2	4 1/2	4 1/2	0
11 1/2	11 1/2	1,183,800	Radio Corp.	48 1/2	48 1/2	48 1/2	0
46 1/2	46 1/2	80,200	Radio-K-O	20 1/2	19 1/2	19 1/2	-1 1/2
10 1/2	10 1/2	2,500	Shubert	9 1/2	9 1/2	9 1/2	0
32	32	80	Universal pref. (6)	37 1/2	37 1/2	37 1/2	0
64 1/2	64 1/2	181,400	Warner Bros. (4)	43 1/2	43 1/2	43 1/2	0
62 1/2	62 1/2	2,000	Warner Bros. pref. (2 3/4)	93	93	93	0

CURB

High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Change.
36	35 1/2	89,600	Columbia Pict.	9 1/2	9 1/2	9 1/2	0
87 1/2	87 1/2	18,400	Gen. The. Eq. V. T. C.	82 1/2	82 1/2	82 1/2	0
24	24	102,600	Sonora Prod.	2 1/2	2 1/2	2 1/2	0
19 1/2	19 1/2	800	Univ. Pict.	10 1/2	10 1/2	10 1/2	0

*Ex dividend.

BONDS

High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Change.
97	97	87,000	Kelth 6's '41	102 1/2	102 1/2	102 1/2	0
124	124	22,000	Loew 6's '41	102 1/2	102 1/2	102 1/2	0
100 1/2	100 1/2	6,000	De ex war	93 1/2	93 1/2	93 1/2	0
24 1/2	24 1/2	21,000	Pathe 7's '37	48 1/2	48 1/2	48 1/2	0
100 1/2	100 1/2	92,000	Par-Fam-Lasky 6's '47	90	90	90	0
101 1/2	101 1/2	5,000	Shubert 6's '39	52	52	52	0
101 1/2	101 1/2	5,000	Warner Bros. 6's '39	93	93	93	0

ISSUES IN OTHER MARKETS

High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Change.
18	18	17	Roxo, Class A (3.50)	17	17	17	0
19 1/2	19 1/2	17 1/2	Unit 80	17 1/2	17 1/2	17 1/2	0
24	24	21 1/2	Unit 80	17 1/2	17 1/2	17 1/2	0
1	1	3	De Forest Photo.	1	1	1	0
41 1/2	41 1/2	42	Technicolor	42	42	42	0

Quoted in bid and asked. Prev.

Quoted in bid and asked. Prev.

Quoted in bid and asked. Prev.

Quoted in bid and asked. Prev.

Quoted in bid and asked. Prev.

Quoted in bid and asked. Prev.

Quoted in bid and asked. Prev.



Season's Greetings
MAURICE BARON
Staff Composer, RKO, New York
Beginning Dec. 29 two weeks)
his original score in the operetta,
"Babes in the Woods." Acclaimed
by the press of New York.

PUBLIX WILL BRING IN DIST. MGRS. BY GROUPS

Publix district managers are to be provided with special opportunities for first-hand knowledge of how the home office functions. Plan calls for special congresses of the district captains in New York.

Approximately 50 district managers are affected, only those district heads whose territories are in such shape that business will permit them the trip and stay being considered. It is likely that each congress will not include more than eight or 10 district managers at any period.

These periods are to extend about four or five weeks for each group. During this time visiting district chiefs will be privileged to ransack the home departments for all information that may come to mind. Idea, according to report, is to lay the foundation of an instruction school for district managers. Publix already has a student manager school and a managerial instruction unit.

The district managers will be tipped off by Dave Chatkin, managing director of Publix Theatres, and Jack Barry, director of personnel.

W. E.'S FIREPROOF SHEET

Western Electric announces it has perfected a fireproof sheet which will be included in the regular sound equipment purchased in the future.

It is reported that for some time underwriters have been endeavoring to persuade the electricians to make the move.

Wired houses will be taxed from \$75 up for the new product, it is learned.

Leo Morrison East

Leo Morrison is in New York for about 10 days looking over his local office in charge of Maxwell Arnow. The agent has been in Hollywood for about a year. He has built up a placement business there of some moment on the coast.

Metro's Sequel

Hollywood, Dec. 24.
M-G will make a talker sequel of "Dancing Daughters" and "Modern Maidens." Both silent, starring Joan Crawford.

Studio has picked "Our Blushing Brides" as a title for the third in the series. Yarn will be manufactured on the lot.

Space Givers Tabbed

Taking the trouble to check up on the amount of publicity crashed thus far this year in two trade papers printing more than a copy of any others, "Motion Picture News" and "Exhibitors' Herald," Metro lays claim to having copped more inches than any other producer-distributor.

Metro's checkup shows that it crashed 2,003 inches, about 40 pages, in the "Herald" from Jan. 1 to Dec. 1, and 1,294 inches, about 26 pages, in the "News" in this period. Par in both cases, according to the figures, ranked second, landing 1,420 inches in the "Herald" and 1,090 in the "News."

Wild Animals in Africa Curious, Not Dangerous, Say Film People

Star in a Spot

It's an ill wind that doesn't blow a couple of Hollywood berets around. The recent stock market slap is said to have made at least one film company breathe easier in regard to a male star.

Actor had a terrific contract but when the tide started to go out he found himself riding the first pootoon. Needing cash, and quick, the star is reported to have SOS'd his firm which, knowing when a spot's a spot, made acquiescing a pleasure on condition that certain contract clauses be rewritten to make the whole resemble a normal piece of paper.

It being no time to quibble, the dynamite has been extracted.

BRILL REMAINING INDIE?

Fox Deal Off But Sale To WB Still Possible

Fox deal to acquire the Sol Brill chain of 11 houses on Staten Island and in New Jersey, ready to be closed when the Fox company was placed into trusteeship, has been dropped. Brill, providing negotiations are not reopened with Warners, at one time interested, will continue as an independent.

This chain, the A. H. Schwartz circuit of 28 houses in Brooklyn and Long Island are the only indie outfits of importance in the east to remain strictly independent.

Schwartz string has been looked over by both Fox and Warners, with neither buying due to the reported high price asked by Schwartz for an outright sale, including many valuable real estate properties. All proposals to lease the Schwartz houses were turned down by the owner.

Calliope's Noise in Front Of Theatre Starts Plenty

Mt. Clemens, Mich., Dec. 24.
For defending his father's right to station an advertising calliope in front of a theatre in Utica, near here, Max Krim, 20, son of Leon Krim, lessee of the Bijou and Maxcomb theatres in this city, faces an assault, and battery charge before Justice William Swan Christmas eve.

V. Barron Edward, 18, part owner of the theatre in Utica, had enlisted the aid of other youths in forcing the Krim calliope away from his theatre. It is charged young Krim later broke into Edward's home and knocked him cold.

Sol Krim, another son of the theatre lessee, faces charge of resisting an officer who attempted to keep him and the calliope out of the business district after the city commission had declared it a nuisance.

Girls Now Talking

Hollywood, Dec. 24.
M-G will remake "Sally, Irene and Mary," formerly made silently with Joan Crawford, Constance Bennett and Sally O'Neill.

Josephine Lovett is arranging the script to fit the talkers which will be heavy of music. None of the original three will be in the talker.

Closed B. O. at 8:30 P. M.

Chicago, Dec. 24.
Blizzard's opening force was so violent that trade at the Sheridan (Fox), Irving and Sheridan road, dropped to a dribble and the box office was closed at 8:30.

Wind-swept boulevard kept the neighborhood patrons in their apartments.

"Signal Tower" With Talk

Hollywood, Dec. 24.
Universal will talkerize "The Signal Tower," with which Clarence Brown won his spurs as a silent four years ago.

Paul Gangelin, Pathe writer, has been engaged to dialog it.

William Holden in "Framed" (Radio).
Monte Katterjohn doing script for "Song of the Island" (Tif).

Metro's company, just returned from working on "Trader Horn," in Africa, feels that they have been to hades and back.

Once Africa is reached the locale is not waiting. Eight thousand miles of Africa had to be covered to reach the foliage, animals and different natives needed in the picture. With 92 tons of equipment every step was a struggle. Sickness and every imaginable insect pest had to be guarded against. Aside from discomforts the dangers of wild Africa are a myth, they say. Animals are more curious than ferocious, and will always leave humans alone if they are not disturbed. The casualties occurring amongst white hunters are usually owing to carelessness upon the hunters' part, it is claimed.

The buffalo is the keenest and most dangerous. When cameramen a herd of buffalo the party got into a tight enough place to have one of its camera men exclaim, "Say, does any one what a camera chesep?"

"Fresh" Animals

W. S. Van Dyke, the director of the Metro company, says that they broke every precedent in Africa, including orders not to touch alcoholic beverages, and yet the entire party of 35 whites and 128 blacks came out alive. Animals, he also says, are nice to work with. They all look alike and so you can't start with one and finish up with another. Only four lions, two rhinos and two buffaloes that tried to get fresh were shot. Any number could have been slaughtered without a trouble.

One of the main difficulties of Africa is that a name and supposed place may be on the map, but that doesn't mean anybody lives there or has ever been there. If it had not been for a number of Ford trucks the company would probably never have gotten any place.

After seven months of African jungle, Hollywood looks like a pretty good place to take pictures in, says Van Dyke.

W. E. and Trade Papers

Western Electric is handing out the startling information that during 1929 it took more paid space in the trade papers than any of the other manufacturers of talker equipment.

According to its line-up, and W. E., some time ago announced that its trade paper budget was \$20,000. RCA Photophone is next, with Patent third and De Forest last.

The other companies W. E. doesn't figure.

Neilan-Stromberg Fuss

Hollywood, Dec. 24.
Marshal Neilan, directing "The Song Writer," and Hunt Stromberg, producer for M-G-M, quarreled over making of picture.

Harry Beaumont will finish the picture instead of Neilan.

Tiffany's 26 Shorts

Hollywood, Dec. 24.
Tiffany will produce 26 "Voice of Hollywood" single reel subjects, instead of 13.

These are being made at the Tec-Art studios.

RENEE ADORÉE FREELANCING

Hollywood, Dec. 24.
After seven years M-G-M's Renee Adoree leaves that company Feb. 1.

Miss Adoree played in "Redemption" (dialog), not yet released, but since that time has been farmed out to other producers. She will freelance.

Chevalier On Coast

Hollywood, Dec. 24.
Following "Strictly Dishonorable," to be made in the east by Paramount, Maurice Chevalier will be brought here to do a picture with Ludwig Berger directing.

Studio is now looking for a suitable yarn.

Starring Cooper

Hollywood, Dec. 14.
Paramount will star Gary Cooper in "Civilian Clothes," play by Luther Thompson. Edward Thompson will direct it. Lew Lipton will adapt it.

Cut Out All Season Passes, Says Chain Theatre Man; Courtesy Grossly Abused

One of the theatre chains, checking up on the pass situation, is requiring its managers to submit complete lists of season pass holders with reasons for the inclusion of each. City officials, policemen and firemen outnumber newspaper men on many of the lists.

One theatre in a middle western town gives a season pass to the proprietor of a cigar stand in return for the use of his phone in notifying changes. In another theatre, an electrician sees all the pictures in return for free tinkering when the lights go blotto. The only house in a town of 4,000 pop issues a season pass to Mr. So-and-so "and family of four" because he is the retired manager of the theatre. In a number of instances former owners of the theatres have seemingly exacted a season pass in the transfer.

The manager of a theatre in a city of over 100,000 population has been issuing 27 season passes, spread among ten different theatres and two newspapers. Apparently none of the 17 newspaper passes go to dramatic departments. The annual Oakleys go to the general manager, the circulation manager, the classified advertising manager, the local advertising manager, the advertising manager, the city editor, the assistant city editor, an editorial writer and four made out to "representatives of the Daily Blah-blah."

Eleven passes issued to paper No. 1 in another midwest metropolis include one for each of the three owners and one for the foreman of the composing room. Paper No. 2 gets 11, one for the publisher and another credited to "son of the publisher." Paper No. 3 is satisfied with three annuals, to the publisher, the city editor, and the film critic. In one town of 4,000 the theatre manager provides no season passes for any of the news boys, but issues a total of 20 for city officials, starting with the mayor and including all eight councilmen.

In a town of 10,000 the press is likewise of no importance in the amusement scheme. But the chief, the assistant chief and eight firemen get their year-long ducats. So does the chief of police, the assistant chief of police, the desk sergeants and two cops. So does the sheriff and the sheriff's wife.

Mrs. and Party
A manager sent to a southern metropolis to take charge of one of the largest houses in town found that his best lodge was permanently reserved for a "Mrs. Card and party." A few questions among his personnel brought out that Mrs. Card was a terribly important individual who edited a magazine and apparently controlled the clubwoman vote and sentiment. Also that the pass issued to "Mrs. Card and party" was never presented, but that members of "party" were dribbling in all week and escorted to her lodge.

The manager kept a check for a week to see how large Mrs. Card's party was. That week totaled 68. Despite predictions of dire consequences if he interfered with the lady's privileges, the manager opened the lodge to cash customers and issued orders that the Card pass be honored only when presented personally by Mrs. Card.

After the first turndowns under the new rule the news spread swiftly in the circle of Mrs. Card's friends and no more attempted to crash. Nor did Mrs. Card ever complain over her abridged privileges.

Cut Out Season Passes
"If I had the say I would cut out season passes altogether," said an official of one theatre circuit. "If the mayor, the chief of police, the president of the women's club, the publisher of a newspaper, or any others are entitled to the courtesy of a house for any reason, the manager can use his judgment on issuing individual passes."

"The cashiers would be furnished a list of accredited newspaper reviewers and authorized to pass them in on opening days."

"The season pass is abused in so many cases that it should be eliminated entirely."

Free Week-Ends

New management of a hotel at Palm Springs, Cal., desert resort, is asking every studio to send its celebs for week ends free of charge.

Players are going for the gas in a big way.

N. W. Express Cos. Even Up For Delivering by Truck

Chicago, Dec. 24. With film exchange trucks unable to distribute pictures in local territory as a result of last week's blizzard, express companies retaliated for the recent loss of film business by refusing to rush film deliveries.

Result was that hundreds of exhibitors in Wisconsin, Michigan and Illinois, accustomed to semi-weekly or more changes, had no pictures. In many instances they were forced to close houses for one and two days.

Excuse given by the express companies was that due to Christmas traffic they could not guarantee speed or 24-hour delivery.

PUBLIX BUYS 100%

Pays \$1,600,000 for Leech interest in Miami Houses

Miami, Dec. 24. All of the Leech interest in the locally operated Publix houses has been purchased by I-Publix. It gives the chain 100%.

Publix is said to have paid \$1,600,000 for it.

The deal sews up for Miami for Paramount, other than Universal's houses.

Sale of National Circuit, Chi, Somewhat Intricate

Chicago, Dec. 24. According to James Coston, the sales manager in the National Playhouses to the Bird Amusement Corp. of Milwaukee will make no immediate change since the houses will continue in the hands of the receivers and operated by the Coston Booking circuit.

Bondholders will bring foreclosure proceedings against the properties within two months, and at that time the equity-holder will be privileged to buy in the bonds or let the properties be foreclosed.

In case of foreclosure, the Bird company assumes operating charge for 15 months, since under the Illinois statute the transfer of property following a foreclosure does not take place for 15 months following the date of the sale; so that all assets and profits in that period will accrue to the Bird company.

"Capt. Blood," Special

Hollywood, Dec. 24. "Capt. Blood" Rafael Sabatini's story made by Vitaphone a silent and acquired by Warner Brothers in the Vitaphone purchase, will be remade as a special for 1930. Studio will make the sea yarn all Technicolor.

Waldemar Young, just finishing at Paramount, has been engaged to adapt the script to the talkers.

"Rogue's Song" at Astor

"The Rogue's Song," first M-G-M all-color production, is tentatively slated to follow "Devil May Care" into the Astor, New York. It was scheduled to succeed "Hollywood Revue" at this \$2 house, but was held to allow the Ramon Novarro talker its showing.

Second "Dr. Fu"

Hollywood, Dec. 24. Paramount will make "Return of Dr. Fu Manchu" second in a series by Sax Rohmer. Roland Lee, who directed the initial Manchu, will also make this one.

Thriller is now in the hands of Lloyd Corrigan for adaptation.



EDDIE WHITE

Says Merry Christmas Master of Ceremonies at Earle Theatre, Philadelphia Fifteenth week and still going strong. "Many thanks to Wm. Goldman and Harry Shaw for all they have done for me."

EDDIE.

PUBLIX SPLIT WEEKS SOUTH

Dallas, Dec. 24.

Publix has laid out a split week policy for its combination houses here and in San Antonio. It will go into effect during February from the present account. At the same time Publix in Houston will go all sound, leaving but the two combination towns for its week's doubling of film features and stage shows in this section.

With the split, one half of the week will be devoted to the Publix stage unit and pictures, and on other half will be grind pictures only. The stage shows alternate between the two cities, then proceed to New Orleans for a full week.

The policy calls for twice the number of feature films as formerly since there must be a feature on each split in each of the two towns. Principal opposition locally and in San Antonio is the Interstate, playing Fox features and R-K-O booked vaude.

Salt Lake City, Dec. 24. Report here is that Publix is about to change playing policy here and in Omaha, for its picture and presentation theatres.

The stage show-feature will split between the two, giving each a half week of the stage show, with all pictures the other half.

Texas Bars Films on Bus

Dallas, Tex., Dec. 24.

Films must not be transported in Texas by motor bus, according to a ruling passed by the railroad commission Thursday.

Order came following investigation of a bus fire near San Antonio some time ago. Claimed the fire, which killed three persons, was caused by exploding films.

Local exchanges have been using busses extensively for sending films to west Texas and the Rio Grande valley.

Ohio Again Kicks Out F N's "Wedding Rings"

Toledo, Dec. 24. Ohio censors again threw out First National's "Wedding Rings" after giving the Pantheon permission to show it four days without a picture.

The picture must be remade if shown in Ohio.

Theatre got word just two hours before scheduled opening.

"Royal Box's" Hideaway

Warner's German talker "The Royal Box" featuring Moissi, opened at top prices Tuesday at the sure seater 5th Avenue Playhouse. It is the premiere in this country. Talker was made in Warner's Brooklyn, N. Y., studios.

Having completed "The Case of Sergeant Grisha" for Radio, Herbert Brenon arrived in New York Monday.

No Smoking

Rigid enforcement of the "no smoking" rules in motion picture studios and office and laboratory buildings where film is handled, with all warnings out, is demanded by the New York Fire Department in an order just issued.

Where people caught smoking in these buildings were formerly given a first warning, now anyone caught with a lit cig, cigar or pipe will be handed a "ticket" to appear in court.

U'S NEWSREEL NOW IN 3,217 THEATRES

Universal's newsreel is booked into 3,217 theatres, reported to be only 183 less than those which the company realized in its Hearst International hook-up a year ago. Of the figure 40% is represented as being in wired houses which use U's "talking reporter" disc service.

The Laemmle organization says it is gradually working into the big chains, its reel getting projections in some of the Fox and Publix out of town grinds.

"BLAZE O' GLORY"—COHAN

"Hell's Angels" due in Spring—Hughes After "Sons o' Guns"

Sono-Art's "Blaze o' Glory" with Eddie Dowling, comes into the \$2 Cohan, New York, Monday (Dec. 30). "Hunting Tigers" will close after two and a half weeks.

Howard Hughes, Caddo's head, has issued instructions not to sublease the house after March 1. Expectation is that "Hell's Angels" will be ready to make its long delayed debut at that time.

Hughes is reported nibbling for the securance of the picture rights to "Sons o' Guns," current Broadway musical.

Union Operators at Same Topeka Scale as Paid

Topeka, Dec. 24.

Effective yesterday (23), all local theatres again operated by union men. Contract was signed by Topeka stage hands, operators and musicians with Fox West Coast.

This ends a walkout which started on Labor Day 1929, when the National Theatres Co. since selling to Fox, declared open shop.

Under new contract, top scale for both men is \$55, same as was paid non-union men. Only two stage hands will be employed, and no musicians.

Fox will have closed three local theatres by the end of the year. Orpheum and Cozy have already gone dark. Latter was a steady loser. Novelty re-opened with talkers.

Can't Cast

Hollywood, Dec. 24.

Unable to get the proper cast at this time for "Murder on the Second Floor" production has been moved ahead on the First National program to next summer.

Sidney Blackmer, slated for the male lead will appear in "Other Men's Wives" at the same studio.

ORIENTAL'S DRIVE

Chicago, Dec. 24.

Publix-B. & C. this week start an intensive campaign to bring the Oriental back into stride. House has been in a bad slump for two months.

Theatre will get the pick of pictures, plus special stage shows and orchestral features. Bill Pine, formerly in charge of publicity for both the Oriental and McVicker's, will now concentrate on the former site.

Fire at New Brighton

New Brighton, Pa., Dec. 24.

Damage estimated at \$35,000 was caused to the Empire, New Brighton, by an early morning fire. Flames destroyed the rear part of the theatre, including the screen, talker equipment and a new organ, among other equipment.

Firemen confined the blaze to the rear. Auditorium damaged only by water.

The theatre is owned by Charles McDanel; leased by Mary Scaffell and C. I. Lewin.

JUDGE THACHER CONFERS ON BEHAVIOR

Meet Hays' and Dept. Justice Counsel—Described as "Smiling"

Following a four-hour conference Monday afternoon with government and Hays' attorneys, Federal Justice Thacher, shortly returned from abroad, indicated that he will complete his outline for the film industry's behavior during 1930, shortly after New Year's.

Judge Thacher is described as "smiling" at a lot of the suggestions and conditions turned in by Gabe Hays, representing Hays, and John Lord O'Brien with Stanley Thompson appearing for the Department of Justice.

While it was understood that the different written versions of the Union League Club conferences would be presented to Judge Thacher, denial was made at the Hays office Tuesday that such had been the case.

There was no clash among counsel in the judge's private chambers, it was averred, but the producer angle of the get-together is that while the government didn't seem to know exactly what it wanted, Judge Thacher clearly indicated he had what will be incorporated in the decrees already in mind.

Hays men are confident arbitration, called off, awaiting the decision, will be continued in January in the same old way, with the possible exclusion of a few minor details.

ORGAN JUDGMENT

Wurlitzer Co. Has One Against House at Kingston, N. Y.

A judgment for \$5,200 has been filed in the Supreme Court against Walter Reade by the Rudolph Wurlitzer Co. for a balance due on a \$13,750 organ purchased by the Broadway theatre, at Kingston, N. Y.

The suit was brought against Reade because he bought out the interest of Harry Lazarus in the Kingston Theatre Corp. for \$125,000 in September last and agreed to take over all of its obligations.

Report Publix-Shenandoah Purchase at \$2,000,000

Lynchburg, Va., Dec. 24.

Entire holdings of the Shenandoah Valley Theatre Corp., subsidiary of Universal, have been sold to Paramount-Publix for a reputed \$2,000,000. Nine houses are involved, located as follows: Two in Winchester, two in Harrisonburg, two in Staunton, two in Lexington and one in Clifton Forge. All are wired. Same company owns three in Danville but, it is understood, these are not affected.

Deal is the second to be carried out by Paramount since it came into Virginia three months ago. The other transaction was at Lynchburg, where the company bought four theatres outright and the site for a fifth.

Report is that Isaac Weinberg, who founded the Shenandoah chain and was its president and general manager, will remain as general manager.

Fox Cutting Off Players

Hollywood, Dec. 24.

Fox's list of contract players is now in the process of pruning. It will eliminate Dorothy Burgess and Paul Page when their options come up for renewal at the end of this month.

Others are to follow with expiration of contracts next Spring.

Chaney's Silent

Hollywood, Dec. 24.

Lon Chaney next for M-G will be "Sergeant Bull" adapted from the novel "Brother Officers." It is an English romantic war story and will be produced as a silent.

WARNER BROS. *Ring*

MONTE BLUE *and*
in

Tiger

WARNER BROS.
BEACON

MONTE BLUE *and* LUPE VELEZ
in 'TIGER ROSE'

THE SONG HIT
OF HITS

"THE DAY
YOU FALL
IN LOVE"

Sung by
LUPE VELEZ

Published by
M. WITMARK & SONS

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in the New Year with

LUPE VELEZ



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BEACON THEATRE
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WILLARD MACK'S famous stage play.

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HARVEY THEW and GORDON RIGBY

With a distinguished cast including
**H. B. WARNER
GRANT WITHERS • GASTON GLASS
RIN TIN TIN • TULLY MARSHALL**

Directed by
GEORGE FITZMAURICE



Inside Stuff—Pictures

Radio Pictures is so sold on Richard Dix in his first talker for the company, "Seven Keys to Baldpate," which opens today (Wednesday) at the Earl Carroll for a \$2 run, that it blasts forth in its house organ, "Radio Titan," the following:

"Paramount gave him nothing that compares with 'Seven Keys to Baldpate'."

Studio hanger-on set out to make a film on the angle of a couple of autograph hounds reaching the Coast and meeting all the stars. Set his camera up at recent premieres and stole material, but ran out of cash before the picture was finished.

Raffled off his watch, selling tickets at several studios, and raised enough to finish the picture. Now figuring how to purloin sound.

A number of alleged Hollywood picture trade papers are doing everything within their power to catch secret pre-views in out of town places, despite requests of the producers to lay off until the picture is in some final state of completion for a printed criticism. Latest gag adopted is that of appointing relatives or friends living in out of town places to catch the film and write the review.

Glendon Allvine, Fox publicity head in New York, re-printed an article from Arts and Decorations and a syndicated boiler plate about his futuristic home in Long Beach, the first building completely done in the cock-eyed motif, and is broadcasting the propaganda as his Christmas greetings.

From the Coast Frank Whitbeck, Fox Theatres' chief publicist, also tells the world about his home, one of those places where the car is parked at the foot of a peak and visitors crawl up a ladder to the bungalow. Not futuristic up there, but dizzy.

The old racket of promising girls a picture career met its Waterloo when Ruth Mack stalled her car on the way to work and a passing motorist stopped to give her aid. After fixing the trouble, he started by saying she was the ideal type for pictures and he could fix it so she could meet the right director who would give her a chance. Miss Mack let him rave, then politely told her "discoveries" that she happened to be the assistant casting director at the First National studios.

Stage writer was under contract at a Hollywood studio for 30 weeks, at \$2,000 a week, during which time he and the studio couldn't get together on a story. He returned to New York and the Hollywood execs posted the \$60,000 as dead loss. He was back less than two weeks when the home office gave him another contract for the same period and price and he is now back on the same lot, where the execs figure him the most expensive luxury to date.

As a gesture of appreciation for the hospitality extended the company while on location nearby, Inspiration will give Tampa, Florida, the movie premiere on "Hell Harbor." Picture will play the Tampa, Publix house, late in January. Tickets are now being sold for the opening performance specially scaled at \$2.50 and a big social event for the town. Company spent 10 weeks in the Tampa district receiving many favors from the Chamber of Commerce and citizenry.

The Association of M. P. Producers, assignee, has applied for a patent on an optical device to adjust or correct the amount of distortion in the screened image caused by angle of projection. The device was developed by G. F. Rackett, director of the association's technical bureau. He says it can be adjusted to compensate for silder distortion apparent to spectators at extreme angles from the screen, as well as to the elongation resulting from the elevation of the projection machine.

Ed Porter, formerly of Paramount and inventor of various mechanical contrivances for studio use, has a pocket-sized 16 mm. camera which will retail at \$10. A company to exploit the invention is being organized. Unusual feature of the camera is a spring that winds and re-winds. Cartridge of 100 feet will fit and a "fool proof" feature is that amateurs will be spared the necessity of threading the film.

Although Dolores Del Rio officially is the star of "The Bad One," her first talker, and Edmund Lowe is featured, the latter will enjoy the same billing as Miss Del Rio. This is Miss Del Rio's idea and has been given the consent of U. A. it is understood. Although stars seldom elevate via billing any featured members of the cast, Miss Del Rio is said to have felt in this case that Lowe deserved as much as that.

A small independent film studio operated on 57th street, Manhattan, by Lawrence Swenson, former RCA engineer, was closed by the Fire Department for violations of fire code about a month before the Pathe fire, a check of independent New York studios reveals.

Studio was in existence but a brief period. It was situated in a former apartment building.

A male player who went to Beverly Hills a year ago and passed around the info that he would like to have the boys and girls drop in for tennis, swimming or what have you Sundays, reckoned up his entertainment bills and found that his Sunday hosting cost him \$1,500 a month. He is now living in an apartment.

Courtland Smith, in charge of Fox-Movietone News, is quoted as having said at a newsreel meeting, that the Embassy is not restricted to Fox-Movietone and Hearst-Metrotone clips. "We will book Paramount and Pathe, if good," he is reported having stated. Nothing from either of these newsreels has yet crashed the Embassy.

Al Barlow, accessory man who six months ago was bemoaning a let-out from a First National post he had held the 10 years previous now exclaims: "I wished they had let me go five years before. They did me a good turn by getting me out of a rut. I've doubled my salary since."

Bankers and electricians don't take long to break filmfod's traditions. One of the latter crashed this week when Fox employees got their New York checks drawn on the First National bank.

Corn Exchange has been handling the envelope dough as long as oldest employees can remember.

Independent producer on the Coast claims he's dropped \$20,000 in six months on paper promises from state rights exchanges in the east and middle west. Says they do nothing with his pictures but spoil the territory. From now on he roadshows.

One of the largest settings ever constructed for talking musical is being erected at the M-G-M studios. It will be used for the allegorical sequence representing the march of time in Hollywood Revue of 1930.

A chorus of 500 dancers and 1,500 singers will be used.

More than 34 different dance ensembles are now in preparation at the M-G-M studios. Eighteen of these will be used in the "Hollywood Revue," three for "The Songwriter and ten for "Good News." More than 400 chorus girls will be used with Sammy Lee directing.

A major studio was receiving about 30 talker tests from N. Y. per day. Studio executive appointed 10 directors and writers to look at tests and report to him. After the second day the writers and directors got tired of listening to tests. One got an idea. He went to the cast-

Pacent's 60%

Although Little is heard about the Pacent cheaper talker, other than the litigation gesture Western Electric, has made for its removal from certain Stanley houses, Louis G., himself, is all het up about foreign conquests.

In such Latin towns as Spezia, Bologna and Livorno, of the Pittaluga chain, Pacent claims the Pacent is by-word with distinguished foreign sound patrons.

Pacent bets that Pacent exceeds its competitors by 60% in Argentine popularity. No figures are released for the linotype.

SAX'S MARGIN

(Continued from page 2)

ational royalty to the American author. In Sax's case it's Eugene O'Neill (of his repertory of plays) who is a member of the French society.

New American Troupe

With "The Barker" current, the third in the series of six plays originally scheduled, McKay Morris leaves this troupe. He has only a four weeks' contract and so returns to America, planning to come back in the spring to make his home here.

There is a possibility of Morris heading another local group of American Players, similar to the English Players who clicked so well in "Journey's End." For this purpose Al Woods and Major Keith Trevor (Jane Marnac's husband) may become associated with Morris. Latter, meanwhile, has been doubling in assisting Miss Marnac in the staging of "Shanghai Gesture," Morris having been a member of the original company of that play for Woods in America.

Several differences have cropped up between Sax and Morris. Latter was said to have aired that he was doing all the hiring and firing of the Paris-American Players. It is known that Sax had to call a meeting of the group and assert himself to which Morris publicly accorded. Morris was billed with some importance as being in Paris "by arrangement with Stuart Walker," whereas it developed he had no contract with Walker. There was also some talk of Morris bringing over a clique of Walkers for the company, which report Sax quashed.

And Larry Fletcher, a Theatre Guild, with the closing of "Karl and Anna," has come over as has Ruth Connolly. Latter is a new addition to do the Claudette Colbert part in "The Barker." Rose Burck, regular femme lead, is off for two weeks.

Fox Buy in Wyo.

Los Angeles, Dec. 24.

Fox coast deal for the Strand at Rawlins, Wyo., has been closed. House is now under Northern Rocky division, with J. E. Bangs, former owner, managing.

ing office and got the names of New York actors signed. The following day the company met the list of tests to be screened and when they found a name that had been signed, put O. K. on the test. If the player had not been signed, N. G. went on the test.

With Paramount that "son of a—" is not only in type in the trailers but is dialogued in the company's talker version of the Wister story. To fill out the sentence some of the Par experts suggests: "Son of a Kibitzer."

Inside reports are that money is not as plentiful for theatre expansion as formerly. This may have been temporarily influenced by the Fox matter.

Picture celebs are being canvassed to write an endorsement and get a year's supply of coffee. Chase and Sanborn Co. is making the offer, preparatory to an extensive campaign.

Ads will also include stage and literary celebs.

Budget system for production schedules at one of the major Coast studios is forcing a number of associate producers and directors to resort to various methods to eliminate charges.

One director on this lot believes the more writers on a story, the better. He goes from writer to writer, when they're not actively engaged, to get their idea of the script without having it charged to his picture.

In the days of the silent picture the Hays organization attempted to invoke the silent system for punishment for moral infractions, the latter including undesirable publicity. Mostly the silent system operated against those known to have done wrong by some one in a wrong way and which did not reach the tabloids.

The silent system silently estranged people from the big film producers obliging them to go with the Poverty Row independents of Hollywood. This sooner or later eased them out, into legit, stock or vaude. While effective enough in that way Hays' silent system did not act as a deterrent to actors as such. Hays never told the real reason. General Hays could not be persuaded the best punishment and warning

(Continued on page 49)

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

Lord and Lady Falkland sued by the May Fair hotel for party bill, 230 invited, 468 went. Gate crashers blamed.

Sunny Jarman engaged to Lieut. Francis Francis of the Guards. Francis resigned from the regiment and resaped columns.

Justice Eve reckons soup's noisier than a jazz band, according to court reports.

Jury men are going to sleep these days.

Community singing still rage.

Best people wearing spats at weddings.

John Galsworthy is baking "The Road."

Audrey Thomas, dancer, is engaged to George Thomas, one of the up-and-ups.

Suburbans are forming societies for the protection of long hair for the dames.

Saps are running around Piccadilly in football shorts.

Sir Alfred Butt has signed Edgar Wallace to write the next for Drury Lane. Just a pre-breakfast canter.

Musical folk are raising squawks about the musical copyright act.

Strong cast for "The Last Enemy," Tom Walls' production, due at the Fortune, is Athene Seyler, Nicholas Egan, Marjorie Mars, Frank Lawton, O. B. Clarence, Carl Harbord and Laurence Olivier. Frank Harbord wrote.

Constance Collier and complete English cast leave for the States Jan. 4 to tour "The Matrilarch." New York date in February. Frank Vernon producing.

Leslie Henson and Firth Shepherd presenting "A Warm Corner," farce, at the Princess Dec. 24. Henson producing. W. H. Berry, Connie Ediss and Heather Thatcher billed. Arthur Wimperis and Lauri Wylie authored.

NEW YORK

Commercial artists announced plans to form a national union along the lines of Equity. Edward Adams, representing an organization of commercial artists established in Chicago, is one of the leaders.

Gordon Godowsky, son of the pianist-composer, and Yvonne Godowsky, showgirl, have separated. Father hadn't given any blessing or neat egg, but young Godowsky said it was just a case of incompatibility. Marriage in 1928.

Asked in St. Louis why he had never broadcast, Fritz Kreisler, fiddler, said transmission is sometimes "horrible and unfair."

Adolph Zukor last week accepted chairmanship of the motion picture division in the Christmas seal drive of the New York Tuberculosis and Health Ass'n.

As a bright press gag, Horace Liveright, the publisher with theatrical associations, staged an intelligence contest between six chorines and six college girls. Show

contingent was defeated, showing a tendency for wisecrack answers.

Col. Robert J. Haire, 82, criminal lawyer who was disbarred in 1918 and later confined in the Manhattan State Hospital for Insane, was released on statement that he could support himself by writing a biography of Al Capone and the James James gang. He defended the boys in court almost 50 years ago.

Baroness Theresa Von Rottens, koller former big club dancer, was arrested on charge of breaking parole from Bedford Reformatory. She was arrested, three years ago for vagrancy. Her husband, whom she married after a separation of \$12,000 monthly alimony and \$75,000 counsel fees, says he won't help her.

Ruth Putnam Mason Wolfe, writer and intermittent producer, was granted a divorce in Bridgeport from Edwin R. Wolfe, New York stockbroker and a divorcee. Mrs. Wolfe lives in Norway.

Hazel Forbes, showgirl who hits print regularly, secured an interlocking society of the Chamber of Commerce estimates pictures increase foreign trade at the rate of \$1 a foot, says introduction of talkers has left export of film in a doubtful state and therefore has hurt the general foreign market. Motion pictures have always been considered the most effective means of advertising American products abroad.

Review published by Dominick & Dominick, mentioning the Chamber of Commerce estimates pictures increase foreign trade at the rate of \$1 a foot, says introduction of talkers has left export of film in a doubtful state and therefore has hurt the general foreign market. Motion pictures have always been considered the most effective means of advertising American products abroad.

Miriam Crosby, actress, is in Reno seeking a divorce from Roland Tevlin on charge of non-support. Her suit was turned down by courts in France and Mexico. She married Tevlin in New York while under study to Marilyn Miller in "Sunny."

Larry Fay, Broadwayite, reported engaged to Evelyn Crowell of "Sketch Book." As you like it.

Lon Murray, associate director of the RKO and Mayan theatres in Los Angeles, has sent out a signed statement announcing he has started divorce proceedings against Evelyn Hannon, chorus girl, in New York, on charge of desertion and mental cruelty.

Claiming her nose was ruined in an operation by Dr. Robert Griffith, plastic surgeon, Dorothy Higgins, show girl, started suit against him for \$5,000.

Arriving in New York from the coast, Harry Richmond told reporters he'll marry Clara Bow in March. Also denied the engagement started as a publicity gag.

Joan Lowell, author-actress, reported okay again with her hubby, Thomas Buchanan.

Estate of Mrs. "Babe" Ruth, burned to death in a mysterious house fire last January, was found to total only \$4,000 in cash, plus a few pieces of jewelry. Mrs. Ruth was the former Laura Hodgson, actress. Estate was inherited by her adopted daughter, actress.

LOS ANGELES

Helen Boyer, N. Y. dancer, accused of obtaining \$800 from Athlete Estrella, butler for John Barrymore, by posing as the mother of his non-existent baby, pleaded guilty to three counts of petty theft in Municipal Court. She was granted permission to file application for probation.

R. E. Wharff, agent with the Kuryha Kelly agency, narrowly escaped death when his auto got out of control and plunged off the Roosevelt coast highway two miles north of Topanga Canyon. Car caught fire and was later submerged by the incoming tide. Wharff suffered but cuts and bruises.

Suit of Attorney G. R. Lessing against Dolores Del Rio for \$31,000, alleged due him for legal services, postponed until January 15.

Petitions to have contracts of 12 minor screen players certified have been filed in Superior Court by M-G-M. State bar requires court approval of any contract with a minor. Contracts brought are those of Evelyn Steglitz, Ruth Jennings,

(Continued on page 23)

\$15

\$15

\$15

2 Years for \$15

VARIETY

ON SUBSCRIPTION

Anyone in the U. S. A., present subscriber or not, may subscribe for "Variety" for two consecutive years for \$15.

Present subscription price is \$10 per year.

In this special two-year \$15 subscription opportunity the weekly cost of "Variety" is reduced to under 15 cents per week. On the newsstand "Variety" sells weekly at 25c, or \$26 in two years.

"Variety" for 2 Years for \$15

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A suggestion by announcement before Christmas of a holiday gift of "Variety" for two years at \$15, to friend or relative, met with such an instantaneous response it has been decided to continue the offer.

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"VARIETY" BY SUBSCRIPTION WILL REACH YOU FIRST

On the Pacific Coast, principally in Los Angeles and San Francisco, the mail arrival time being late Saturday or Sunday, the special newsstand delivery "Variety" makes in both cities on Saturday afternoon gives the newsstand purchaser the paper first, as the P. O. can not deliver until Monday morning in those cities.

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GET READY FOR THE GRAND PARADE TO THE BOX OFFICE . . .



The GRAND PARADE

with
HELEN TWELVETREES & FRED SCOTT

Written and produced by
EDMUND GOULDING
Directed by
FRED NEUMEYER

ALL THE
GLAMOR,
ROMANCE,
DRAMA
MELODY AND
GLORIOUS
PAGEANTRY OF
THE OLD TIME
BLACK FACE
MINSTREL SHOW
BROUGHT
TO THE AUDIBLE
SCREEN IN A
GORGEOUS
SPECTACLE

GENTLEMEN BE SEATED!
and listen to this song of praise

HERE'S one that will storm your box office with a grand parade of genuine amusement fans who have been watching and waiting for just such a gorgeous screen presentation of the good old-time minstrel show that thrilled them on the stage—and will give them a new and greater thrill when they see and hear this stunning epic of minstrelsy.

EXHIBITORS DAILY REVIEW

"The Grand Parade in this case is going to be a parade of customers to the box offices for this picture is a natural, made-to-order hit."

MOVING PICTURE REVIEW

"Outstanding and marvelous picture in every degree. Fred Scott's singing and sincere performance is one of the seasonal triumphs. Helen Twelvetrees compares equally with Lillian Gish in an emotional performance."

HOLLYWOOD FILMOGRAPH

"This one will stand the acid test with any of 'em. Two new stars will loom on the horizon when this picture finally reaches the screen in Fred Scott and Helen Twelvetrees. Mr. Scott as a singing idol and Miss Twelvetrees as an emotional actress of the first waters."



PATHE



ALL MUSIC

ALL SOUND

ALL DIALOGUE

Westerns Scheduled by Nearly All Producers for New Programs

Indications are strong at the present time that the '30-'31 programs of most all of the producers, if not every one, will include Westerns, whether as straight programs or as musicals with atmosphere that has come to be tagged in the trade as "Western."

Paramount has purchased for Gary Cooper "The Texan" as a companion picture to "The Virginian," as well as another Zane Grey story, "The Border Legion," written years ago and made at one time by Fox as a silent.

First story bought by Fox following decision to do Westerns was "The Fighting Caravan," which was to be done this winter but now is postponed to the spring.

Fox has "Lone Star Ranger" as its next Western, with "Old Arizona" and "Romance of Rio Grande" ahead of it. With plans indefinite for next season but likely to include several Westerns or outdoor pictures, Fox will be represented among producers bringing back the much-maligned "horse opera." The first Northern picture, to be placed in production soon by Fox, is "The Girl Who Wasn't Wanted" and is based on a lumber camp story.

Radio, holding conference on next season's product, is tentatively figured on two or three outdoor talkers with Western atmosphere, but whether they will be musicals or not remains to be decided.

Waiting

Metro is committed to the making of Westerns in dialog, but before making plans any more certain than now the company wants to see how "Montana," first Western it will make, pans out.

Warner Bros. and F. N. will depend on how "Under a Texas Moon" and "Song of the West" go over. Both are musicals in Western atmosphere and color.

Universal, making eight Ken Maynard and eight Hoot Gibbons in dialog, has added as a special "Three Bad Men" to the current program, and with its "horse opera" product selling satisfactory, still others may be done. It is reported more than likely that the number of Westerns from U during the '30-'31 season will be nearly double the 17 already on this year's schedule.

Pathe Suspending Silent Newsreel—Sound Only

Pathe will discontinue its silent newsreel service after Jan. 1 and use sound with all future news stuff.

In going all-sound Pathe joins Movietone and Metro in the top news flight, with two complete releases weekly. Largest consumers of Pathe News will be the RKO vaude (Keith's) and picture theatres.

Bad Chicago Fire

Chicago, Dec. 24. Garden, Public-Grand States house in Harvey, Chi suburb, was destroyed by fire yesterday.

Loss estimated at \$125,000. Nine workmen, one of whom was killed in the fire, were in the theatre at the time.

Fire started by boiler exploding.

CLOSED TWO DAYS

Chicago, Dec. 24. With Clement McMahon, owner, ill in a hospital, affairs of the Palace, Cicero, were jammed and house was closed for two days when the utility service was cut off over a bill squabble.

Power was restored when it was shown McMahon, who signs the checks, was unable to notify employees.

Minn.'s F. B. T. Still Meeting

Minneapolis, Dec. 24. Although arbitration has been suspended, managers of film-distributing branches here have decided to continue the Minneapolis Film Board of Trade to meet weekly and discuss problems and matters affecting business.

At the annual election last week T. A. Burke, U. A. manager, was chosen president, succeeding M. A. Levy, of Fox. W. H. Workman, M-G, was elected vice-president, replacing J. H. MacIntyre, Fox.

Courtesy, Service!

Los Angeles, Dec. 24. Paramount and United Artists' theatres here offered a brand new inducement to pre-Christmas patronage.

Houses offered to wrap all Xmas packages while the patrons watched the show, and deliver them all ready for mailing on the way out.

R-K-O "GOOD TIMES" FOR ALL OF JANUARY

Celebrating its first birthday Jan. 1, Radio-Keith-Orpheum is planning a "January Good Times Jubilee" for the month, with a special campaign tying up the organization on the passing of its first milestone in show business.

In connection with the campaign R-K-O theatres everywhere are committed to a policy of helpfulness and local co-operation with city officials, merchants, financial institutions and civic organizations.

Special trailers are being prepared and other arrangements are going ahead for use during January in connection with the first anniversary of the organization and its campaign.

Loew theatres are conducting a January exploitation month, under the name of "January Festival."

U AND PATHE SWITCHES

Chicago, Dec. 24. Several changes in personnel have taken place in the picture exchanges throughout the middle west.

Charles Lester, formerly branch manager for U at Atlanta, now heads the Kansas City exchange. Leo Abrams moves to New York to assume an executive position with that company's home office. Ralph Williams, formerly southern district manager for Universal, succeeds Lester at Atlanta. Fred Strief, formerly manager of U's Indianapolis office, is now head of the St. Louis exchange, succeeding Harry Hines, who becomes city salesman.

Ben Eisenberg, formerly short subject salesman at the local office, becomes city salesman, succeeding Lipton Astrachan, who leaves soon for Tokyo and Shanghai to assume charge of the offices there. Bill Baker moves up as short subject salesman.

In the Pathe offices here, Harry Leach switches from branch manager to western division manager and is succeeded by John Clark, formerly branch manager in Milwaukee. Tom Greenwood, city salesman, becomes head of the Milwaukee office.

Par's 4th Western

Hollywood, Dec. 24. Fourth Western scheduled by Paramount since Jan. 1, reports on "The Virginian" is a remake of Zane Grey's "Border Legion."

Percy Heath is putting it into shape.

Branton in N. E.

Ralph Branton has been appointed New England division manager for Publix, under J. J. Fitzgibbons.

Branton will make his headquarters in the chain's Scollay Square, Boston.

\$2 "Vagabond King" Feb. 11.

"The Vagabond King," reported most costly Paramount production to date, starring Dennis King, with Jeanette MacDonald opposite, is scheduled for a special run at Criterion, Broadway, opening Feb. 11.

Robert Montgomery, under contract to M-G-M, is not the Robert Montgomery, picture player, who was arrested in an alleged stabbing affair and gave his place of employment as M-G.

Names of the Grand-Riviera and Grand Riviera Annex, Detroit, changed by Publix-E. & K. new owners, the Riviera and Annex, respectively.

T. O. O. C. Leaders Want to Horn In On Easy Dough

Abram Myers' dictum to Hays for \$100,000 a year to run a national organization in which the producers would have no vote, has given a lot of indie bodies easy money ideas. One of the brains in the Theatre Owners' Chamber of Commerce is trying to get that outfit to throw overboard its old constitution, barling affiliated say-soes, and let Plunkett, Roxy and some others give their advice. At the same time work the producers into that pitch of enthusiasm where the dues would yearly aggregate \$75,000.

The idea of swinging to Hays with compromises which Allied Association disdained at the Union League pow-wow is reported being presented to the TOCC at a time when Charlie O'Reilly, heavyweight contender, is not particularly amicable toward Al Stiefes of the Myers constituency. The story is that Al during the conferences wanted Charlie to drop out of things, but that O'Reilly remain steadfast to the TOCC claim of independence. It's been during the last few days that Charlie has been giving reorganization suggestions the utmost consideration.

O'Reilly men point out that it would be most opportune for the TOCC to stage a coup by listening and agreeing with Hays. They point out that Hays must have an exhibitor body and that the Times Sq. crowd would be in that much dough and back to their older and more luxurious accommodations if they are the first to let drop the flag.

While the TOCC is recalled as a grand organization a decade ago, the wise instigators dwell on too much reminiscing and too little action to date. They also point to the shuffling offices, all cut except O'Reilly's which still has sufficient latitude to house the leather furniture.

The de luxe houses, they figure, can pay all the way from \$2,500 to \$5,000 a year in dues while the little lad—a buck a week will then be enough, and not that it pinches him.

How will they reciprocate for all this?

First of all cut the talk down to one big meeting a year by supplanting the present talking squads with one wholesome board of governors. Then, build up 11 committees to take care of the payees all the way from opening employment agencies to renewing yearly theatre leases.

With such an organization changes in contract and arbitration would not be so costly at present. They could be taken care of as they developed. That in itself, it is declared, would be one of the surest ways in which to keep the Dept. of Justice nose out of the industry during 1930.

No F N's in New Beacon

Warners new Beacon theatre, at Broadway and 74th, New York, which opened Xmas eve, will have to struggle along without First National pictures, according to info emanating from F. N. headquarters.

F. N. product is tied up for the metropolitan section by R-K-O for the next five years, with that circuit getting first releases on every F. N. film after it plays the Strand, New York. This will leave the Beacon with either a third run choice on F. N., or strictly Warner pictures, and a seasonal booking of outside films perhaps.

R-K-O's Hunt Film

R-K-O has purchased an African hunt film, untitled as yet, from Melvin Hirsch, indie distributor, for the Cameo, New York. It will open there in January, as RKO expects to follow this picture up after "Hunting Tigers in India," current animal film at the Gotham.

The R-K-O picture was shot last year in the Canadian Rockies and in Africa by cameramen led by Capt. Jack Robinson, who was killed during the adventures.

Fred Strief succeeds Harry Hynes as manager of Universal's St. Louis exchange. Hynes goes back to regular sales post. Strief is moving over from Cincinnati.

Eastern Picture Production Still Relying on Shorts for Continuance

An argument can be started quite easily within the ranks of filmland as to the desirability of concentrating volume of picture production in the east. But, despite the irrefutable and beautifully reasoned points brought out and forwarded by the eastern advocates the bulk of production stubbornly adheres to Hollywood.

Paramount has kept pretty busy at its Astoria, Long Island, studio since launching eastern dialog production with "The Letter" in October 1928; Warners' Flatbush outpost is characterized by a buzz of activity which translates itself into talking shorts, or, as they prefer to call them, Vitaphone Varieties.

But where else is there any really impressive and reasonably continuous eastern production activity? Run the thumb down the list:

Pathe—Made a couple of features and quite a few two-reel comedies. But lots of time elapsed as a rule between one and the next before studio burned down.

RCA Phonophone—This temple of mysterious engineers identified with announcements of many features and a flood of shorts. Apparently one feature made by an independent producer, is the sole full-length accomplishment and two multitudes of digits about counts the shorts. Latest advices indicate a dropping of all activity by RCA with the Gramercy (NYC) studio available for rental.

Weiss Artelans—State right producers from coast, took over DeForest studio in midyear. Intermittently active turning out two features and half a dozen or more shorts.

Metropolitan—Fort Lee studio

fairly active on rental to independents. Chesterfield, Rayart and Em-pire have produced features and shorts here.

M-G-M—Costly fiasco representing a fortune in equipment and found too expensive in operation at Cosmopolitan, uptown New York. Now closed. Nothing ever came of pending plans for Fox to move in. Nickie Grinde made about 40 talking shorts, while studio was open.

Powers Cinephone—Just what plan in mind when building this place on Long Island not clear. Idle since completion.

American—Old Tilford studio on 44th street near 9th avenue, characterized by many announcements but very little production. R. J. Walsh, building contractor, heads the company.

Others

Besides the above there are sound studios dotting the topography of Manhattan, Queens, Bronx and Jersey, the names of which would mean a thing to anyone, in all, close to 20 studios, listing all that so classify themselves, are in Greater New York.

Sound came as a boon to the racket boys who plotted their nickle and dime coups and then found the names of which would mean a thing to anyone, in all, close to 20 studios, listing all that so classify themselves, are in Greater New York.

None of the propositions in which the legit producers were reported about to take over the eastern film industry, came to anything. And the Shuberts were having too much trouble on the road from the Theatre Guild.

Presentations West to East

No other branch or form of entertainment in the variety show business has achieved and done as much for its progress and expansions as Presentations.

The style of picture house stage shows known by that name has gradually grown like an octopus, reaching a tremendously important niche in the theatre world of today. Nothing has affected theatredom at large as much as presentations.

Behind the comparatively obscure beginning of the first assembled, and probably crudely fashioned presentation idea the preface of a new epic in show business was written. The far reaching scope it has achieved and important part it has played in the success of the deluxe picture house is beyond estimate. What it will do in the future is speculative. Many theories have been advanced as to its revolutionary and radical change in the next few years.

Such men as A. J. Balaban, head of the big Public production department, Sid Grauman on the coast and several others have from time to time experimented with ideas, injecting new life, breath and form into presentations.

3 Styles

There are three different styles of presentations under standard classification: revue, sight and musical. Out of these departments come the prog style, the straight specialty variety in front of a band and the "trick" presentation, such as "jazz vs. opera," "circus," "carnival," etc. The original presentation in its more or less perfected form comprised the specialties and stage band policy, with as many as four, five and six acts, and sometimes more, used in vaude manner. Later came ensemble embellishments with large corps of line girls, ballets and specialty dancers.

About the same time the new stage diversification was beginning to form around Chicago, another and separate adjunct that later became a stolid brace to the complete presentation idea was being created by H. Leopold Spitalny in Cleveland picture houses. Spitalny evolved and perfected the orchestral production with its symphonic overture around Chicago. This organization spread all over deluxe picture houses in the country,

eventually coming into some of the smaller houses as well.

In point of importance Los Angeles and surrounding California stands second to Chicago in taking up the presentation as a major stage feature. What Sid Grauman started with his lavish spectacle at the Million Dollar and Egyptian theatres was soon picked up and elaborated upon by Fanchon and Marco, whose ideas are now playing from one end of the coast to the other and in the east. Fanchon and Marco constructed their ideas on an economical plan and budget system, finding they were able to turn out shows for as low as \$1,500 and making them look twice the value. The film industry nearby entered as an important factor to Fanchon and Marco's success. Actors streaming in from the east for a gamble with pictures would find jobs in the vaude and bankroll F. & M. would engage them at its own price. It became an alternative for a lot of acts on the coast.

The coast company has done plenty for the promotion of the presentation idea. Chicago, A. J. Balaban and B. & K. are equally important among the pioneers.

Milwaukee is another important stopping points along the presentation route. In the Wisconsin center Eddie Weisfeldt, former production head of the Wisconsin theatre, was possibly the strongest influence in advocating the presentation policy around that district. His ideas and showmanship did much to exploit stage shows in Wisconsin and neighboring states. Weisfeldt was among the first known to establish the local produced presentation, individually put on and changed each week. He was also prominent in filling many a date for acts around Chicago at times when they needed the work most.

Skouras Bros. of St. Louis, representing a strong link in picture house operation, are others who go down on record as progressive purveyors of presentations. Vision and energy, displayed by the Skouras in that direction, was responsible for many competitive clashes around St. Louis for a long time.

Coming to New York where everything is a gas and nobody gets excited, New York is probably the biggest camp city in the world. Presentations are already well grown and blooming when New

(Continued on page 46)

DEVIL MAY CARE

John Miljan and Clifford Bruce take the roles without exertion and if William Humphrey isn't the Napoleon, others have been his. Napoleon is just as good.

Comedy is had through situations and dialog, mostly the latter and Novarro's light comedy style in talk and action. One of the best scenes and with a laugh brought about by dialog is Novarro again at the bedroom door, but this time the girl won't let him in. He kissed her that afternoon when they were out walking. She thought his kiss was a butler. Miss Joan got the best of him. Miss Constance got the best of him.

Year after year producers have been telling you that their pictures were knockouts, wows, hits etc. *Promises, promises, nothing but promises--*

NOW!

UNIVERSAL, smashing all precedent, establishes a new selling season because it has the PICTURES to overcome the dirth of good pictures elsewhere on the market! Universal alone re-arranges its schedule to feed the PICTURE-HUNGRY EXHIBITORS of the nation! UNIVERSAL alone is able to give you PICTURES—not promises. Pictures like—

Presented by
CARL LAEMMLE

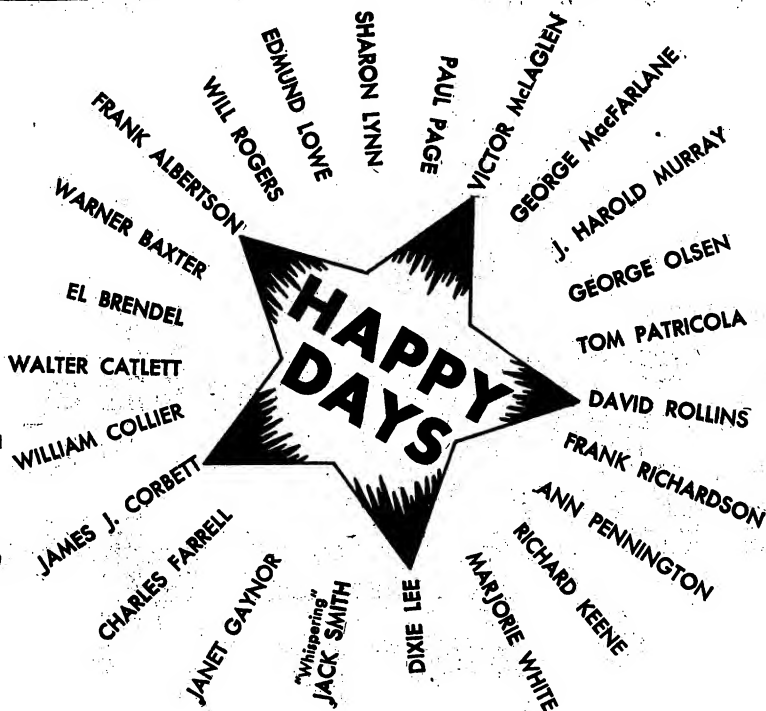
LAURA LA PLANTE and JOHN BOLES in "LA MARSEILLAISE".... JOHN BOLES in "MOONLIGHT MADNESS" and "THE SONG OF PASSION".... MARY NOLAN in "SHANGHAI LADY," "UNDERTOW," "BARBARY COAST".... PETER B. KYNE'S "HELL'S HEROES".... JOSEPH SCHILDKRAUT in "NIGHT RIDE".... "THE SHANNONS OF BROADWAY," starring JAMES AND LUCILE GLEASON.... "THE COHENS AND KELLYS IN SCOTLAND," starring GEORGE SIDNEY and CHARLIE MURRAY.... "WHAT MEN WANT".... The ONE and ONLY "BROADWAY".... "SHOW BOAT".... GRAHAM McNAMEE as the TALKING REPORTER in UNIVERSAL'S TALKING NEWSREEL.... And the two Big Ones.... "ALL QUIET ON THE WESTERN FRONT".... PAUL WHITEMAN'S "KING OF JAZZ".... PICTURES—NOT PROMISES!



PICTURES
— NOT
PROMISES

GREATER UNIVERSAL'S NEW SELLING SEASON STARTS **NOW!**

Three wise exhibitors looking for a Christmas present



Booked this glittering, brilliant, scintillating star of musical extravaganzas. And what a gift! 100 stage and screen luminaries blend their talents in this outstanding box office attraction of the New Year. George Olsen and his music is heard throughout the production. Costumes and stage settings more lavish than anything you have ever seen. And a supporting cast that proves there is a Santa Claus.

Story and dialog by Sidney Lanfield and Edwin Burke

Staged by Walter Catlett

Dances staged by Earl Lindsay

Directed by BENJAMIN STOLOFF

Presented by WILLIAM FOX

**HAPPY DAYS!
HAPPY CHRISTMAS!
HAPPY NEW YEAR!**

from



News of the Dailies

(Continued from page 16)

Marion Barrer, Jane Dunlap, Eva Hoffman, Margaret Jones, Pat Lee, Gwendolyn Witter, Elizabeth Turner, Billie Reynolds, Connie Sweet and Anna Lehr. All dancers.

Superior Court Judge Craig granted a temporary injunction against the disposition of an apartment house owned by Lois Weber, scenarist. Miss Weber claims that when she brought the property its supposed value was \$550,000. She later discovered that it was worth \$300,000.

Vernon Eddy filed a \$31,000 damage suit in Superior Court against Mildred Mernie, pictures. Eddy alleges he received seven broken ribs when hit by an auto driven by Miss Mernie.

Davey Lee can continue playing vaude for the next four months by virtue of a Superior Court ruling. Original contract had been set to end Jan. 1. New contract concludes in April.

Superior Court Judge Gould granted Iva Parkes, known on the stage as Iva Kuhn, a divorce from George Parkes, actor, after she testified that he refused to support her.

Thelma McDonough told Superior Court Judge Schaefer that all she wanted was a divorce from Joseph McDonough, director, in spite of the fact that he earns \$1,000 weekly. "Five minutes of married life with him was enough," she stated, at a hearing preliminary to a divorce trial to be held later.

Helen Lee Werthing, former show girl, walked out, turned around and walked right back into the domicile of her colored husband, Dr. Eugene C. Nelson. The couple were married about three years ago. Reconciliation followed.

Burr McIntosh, stage and screen, is in the Glendale Sanitarium suffering from arthritis.

Superior Court Judge Hanby postponed until Jan. 2 the suit for separate maintenance brought by Mrs. Olive Farnum against William Farnum, stage and screen, so that Mrs. Isabella Major, the "other woman" in the case, could get here to defend herself. Mrs. Major is now in New York.

Edward A. Kavanaugh and his wife, Mary, were found guilty of theft in connection with the robbery of the United Artists theatre safe last August, when \$12,000 was taken. They will be sentenced Dec. 30.

Superior Court Judge Mahon refused to grant Mrs. Hazel Foster a divorce from Louis Foster, director. Mrs. Foster asked for the divorce because her husband cursed her after she had "straightened up" his desk.

Following a statement made in San Francisco by former Governor Friend W. Richardson that Asa Keyes, former District Attorney

here, now in jail, had evidence but blocked prosecution of the murder of William Desmond Taylor, picture director, killed in 1922, the District Attorney, Burton Fitts, stated that such evidence is now in his hands and that with the forging of one more link to the chain he will reopen the case and ask for an indictment.

Sounds locally like governorship propaganda for Fitts. Richardson claimed that he had positive evidence while he was governor of the murder of the director and that he obtained it from a prisoner in Folsom, who was an eyewitness to the crime. He went to Los Angeles with my information and presented it to the Grand Jury," he said, "but I was told that it was useless as Keyes would not prosecute."

According to the former governor he had the informer paroled from prison because he feared that those behind the slaying of Taylor would have the informer prisoner killed. The last he heard, he stated, was that the former prisoner was in Vera Cruz, Mexico.

CHICAGO

Brunswick recording company has acquired the rights of the Vitaphone Company, holding patents covering the recording of sound on film and its reproduction from film. Deal involves small amount and the patents appear to have possibilities.

Charged with receiving stolen goods, Michael A. Corsi, former manager of the Club Lido here, was held last week under \$5,000 bond.

This city caught in a blizzard, with 33 hours of continuous snowfall, resulting in 14 inches of snow, trying to run the city and close schools. On the 19th it marked the 11th sunless day for the city, a record.

Sam Margot, said to be the largest dope peddler in the midwest, was sentenced to 2½ years in the federal prison last week.

Tyrone Powers left the Fritz Leiber Shakespearean company after five weeks. Powers stated he left because of lack of opportunity to play leading roles.

Jose Iturbi, Spanish pianist, got hi-hat and refused to co-appear with Clarie Dux, soprano, Dec. 26, at Elks lodge. The senior insisted that he could not endure "the conflict of another personality on the same program." The senior did the same thing at Washington to appear with Mme. Maria Olszewska at the Mayflower hotel.

COAST NOTES

Virginia Bruce and Lloyd Whitlock to "Young Eagles" (Par). Cecil Cunningham, British mimic, to "Old Timers' Revue" (M-G).

Sam Raphaelson here under contract to write and direct for Radio. H. B. Warner, Judith Vosselli and Crauford Kent in "The Agony Column" (WB) with Roy Del Ruth directing.

Knut Erickson with Harry Langdon in "Mrs. Dugan's Boarding House" (Roach short).

Michael Vavitch added "King of Jazz" (U).

Emily Fitzroy added to John McCormack picture, Fox.

Hamilton McFadden to direct "The Mad Singer," Fox.

Owen Davis Sr. now engaged in writing book for the new "Fox Follies of 1930."

Johnny Walker, Paul Hurst and George Cooper to "Cyclone Hickey," Tiffany.

Wallace Berry to "On the Set," M-G.

Sylvia Thalberg and Frank Butler teamed to write originals for M-G.

Frederic March to "Women Love Brutes," Par.

Betty Compson, "His Woman," FN.

Alice Weaver to "On the Set," M-G.

Carol Tevis and Mary Carlisle to "Songwriter," M-G.

Option on Nina May's contract exercised by M-G.

Richard Carle with Buster Keaton "On the Set," M-G.

Conrad Seidemann and William Bechtel in German version of "Sun Kissed" (M-G) for parts played in the American version by Richard Carle and Lloyd Ingraham.

Gus Edwards and Howard Johnson writing "Candy Land," short toffee shop revue, for M-G.

Lucien Littlefield goes to Fox after engagement with Col. Howard Eastbrook to write originals at Fox.

A. E. Thomas added M-G scene to department.

Kenneth Thompson to "The Songwriter" (M-G).

Winifred Dunn to Tiffany to adapt original, tentatively "Off Shore," by A. P. Younger.

Z. A. Epstein has been appointed manager of the Strand, New York, to succeed Forrest H. Macomber. Herbert Copelan succeeds Epstein as manager of the Strand, Brooklyn.

Town of 598 Wired

Minneapolis, Dec. 24. Western Electric claims to have wired the smallest house in the smallest town. Town is Moha, N.D., with a population of but 598. Theatre is the Grand, seating 250. W. E. has also wired two theatres in Fairmont, Minn., a settlement of less than 1,500. In all the company states it has recently made more than 40 installations in towns of 5,000 and under in the northwest.

STANDARD FILM MAGNIFIED ON WIDE SCREEN

Chicago, Dec. 24.

The opening on Xmas Day of the new Essaness northside house, the Pantheon, will bring to Chi its first wide film spot. House projector does not use the wide negative, but enlarges from the regulation 36mm. film through the use of a special magnifying lens.

Essaness intends to show all its pictures on the wide screen, and will open with "Broadway" (U).

Pathe After Studio; Temporarily Downtown

Pathe is reported negotiating for lease of the old Edison-Biograph studio on 180th street, Bronx. Studio is in possession of an independent group. It is not in use at present and not equipped for sound.

Eastern short subject production staff of Pathe, inactive since the fire, resumes Dec. 30 at RCA's Gramercy Studio, downtown New York, with Walter Brooks' musical two-reeler, "The Beauty Spot," starting off. George LeMaire follows Jan. 2 with "How's the Bride" a third.

Nothing further is set, although Harry Delmar's "Miniature Revue," in production when the fire broke out, may be completed at Gramercy.

John Reinhard is manager of new Public Community theatre, Miami, to open Christmas Day.

Always Enough Sure-Seat Backers To Replace Disillusioned Chumps

Always some folks with a little dough outside the show world, anxious to get in in a high brow way.

They will figure the arty theatre the easiest initiation and the surest way to fatten the bank roll, along with entertaining the American intellectual.

When they shall have learned the lesson, as many of them have, there will be just as many more, to fill the gap.

That's one of the reasons why the sure-seater, hybrid of regular and non-theatrical policies, will always be on the fringe of legit business. Nearer during the past year than any other has it threatened to lap over. Some of the poorer indie exhibs, made desperate through high cost of sound, have given the arty angle consideration. A lot of this is liable to materialize during 1930 if many of the boys are able to hold out.

Up in Westchester right now several of the regulars are thinking of turning theatre queer. There are hundreds of theatres throughout the country, especially in the better suburbia, which have the necessary physique and only need the dressing in foreign silent pictures to make the change 100% and the free coffee, cigs and sexy ushers. They must be added to the overhead.

Keeping check of arty statistics is like an amateur trying to follow the big board. They pop up and go out like matches in some instances, while in others they just take one belt on the b.o. after the other but hang on, seemingly for nothing more than the kick they get out of watching the few hand-fuls of customers daily. Also, keeping up that atmosphere.

No Guarantee

Last January it looked as though the arties were getting down to business. Ufa announced plans for a system of 60, nationally. But the schedule never went through. It fell through when the Wall Street crowd interested demanded Ufa be responsible for the dividends. Then the Berlin office kicked the traces.

The past year also witnessed the passing of the Grand Old Man of Arties, at least in the big way he was maintaining for a time and threatening to expand. Mike Mindlin took it one-two-three on the Carnegie, fifth, two in Brooklyn and a couple elsewhere until he is back at scratch with the Fifth Avenue. Mike'll probably re-blossom. The

Newark proposition is tied up with his name and 'tis said there are other angels who are winging around.

All is not cake and coffee on the film rental side of the arty. The Carnegie, for instance, recently paid \$700 for Universal's "Last Command." And that swell sure-seater, formerly the Kahn place for dancing, has an overhead about as high as they come. Incidentally, John Brown has the Carnegie, which was formerly one of Mindlin's bits of art work. Brown used to be associated with young Otto and one of the first things he did was to get rid of Mike. Since then he's had a gross of managing directors.

Out of Red

55th Street was in the red for 25 grand in '28, but will show a net of \$5,000 for '29. That house has got one of the best arty minds at the helm, Joe Fleisler. Recently, 'tis reported, he expended 90 bucks renting different shorts on animal and insect battles and clustered them together for a feature that brought \$500 above the b. o. needs for a week.

Top rental paid by 55th with its 250 seats was an alleged \$1,284.35 for the Metro Importation, "Spies"; that for just a week. It is further maintained, however, that the house not only went clear on it but also was able to salt away three centuries.

It is estimated by arty experts that the feature rental averages around \$300 for the house of as many seats.

Advertising for the locals has proven a big commodity. Little Carnegie, especially, has taken advantage of this, taking as much as \$400 worth of space in the dailies in a week but in return getting its stuff reviewed in the same columns with the big Broadway product.

Sound hasn't hurt arty biz any, it's been bad anyway, most of them concede. Day or night usually reveals considerable prairie.

The darkest of sure-seat ventures was tried in Harlem and is reported to have come to a sorry passing. The natives refused to go for an intellectual screen diet. Foreign-made that came nearest hitting in the singing academy region were tried and everything, but the Americans testified by their numbers that the 100% American film menu is what they want. When it comes to the pictures, folks near the river demand pitchers what am.

The STANDARD BY WHICH ALL STAGE ENTERTAINMENT IS JUDGED.

PANTHON OF MARCO IDEAS

A FOX WESTCOAST THEATRE

Season's Greetings

GARY COOPER

THE DRAMA OF RADIO

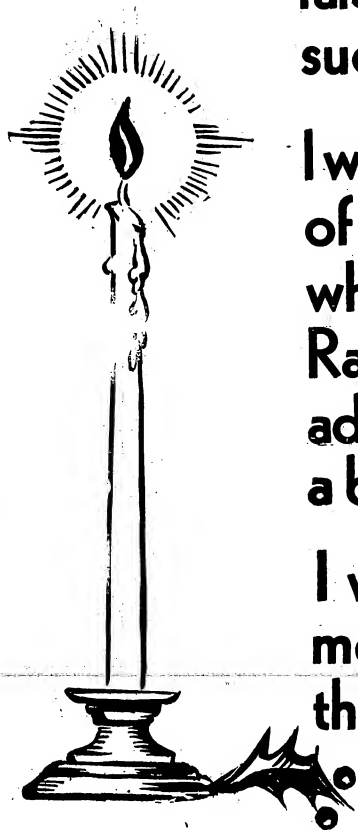
.... and a Xmas Mess

TO all of us at Xmas comes the message of cheer and courage and good will toward all men.

Radio Pictures welcomes the festive season with hearts full of gratitude for those whose generous support and unflagging faith in our organization made possible the success which has crowned our efforts.

I want particularly to thank the thousands of exhibitors in this country and abroad who rallied so gallantly to the banner of Radio Pictures...who joined in our great adventure when it was little more than a brave idea kindled in the minds of men.

I want to thank our production department headed by Mr. William Le Baron, the stars, directors, authors and the army



TIC VICTORY PICTURES

age from J. I. Schnitzer

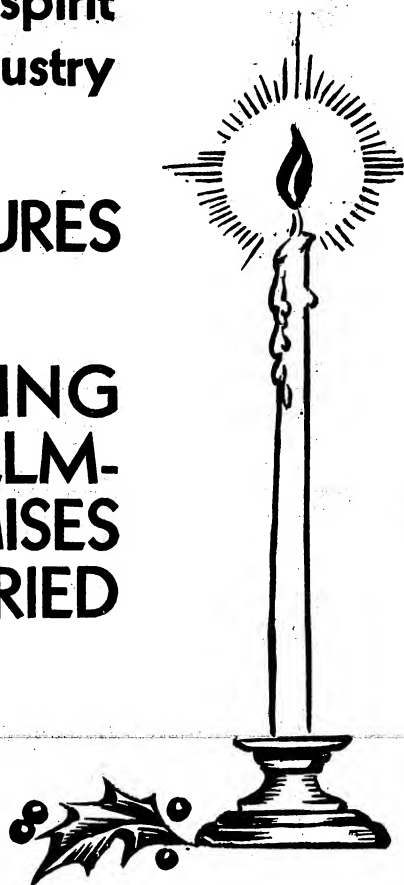
of technicians who have given their genius and energy so unstintingly to the cause.

And the same deep gratitude I wish to express to the men of our field force and our Home Office organization whose vital showmanship and boundless spirit have won the admiration of the industry at large.

A YEAR AGO RADIO PICTURES WAS A DARING IDEA . . .

TODAY IT IS A STUNNING REALITY . . . AN OVERWHELMING FULFILLMENT OF PROMISES KEPT AND PLEDGES CARRIED OUT . . .

MERRY XMAS!



DEVIL MAY CARE

(Continued from page 20)
this scene. It was a tough one for any girl to juggle.

In story Novarro is a Napoleon follower, condemned to martial death by King Louis for conspiracy against the throne. Escaping when before the firing squad by a ruse, Novarro accidentally runs into Miss Jordan's bedroom, is given up by her to the soldiers because he's for Napoleon, and the devil may care lad becomes the butler or first asst. but in the home of a Countess friend, to which same home the same girl later goes as a guest.

Some nice photography and some better bits here and there without any novelty. Novarro picture all of the way, for a front rank juvenile and actor, whose singing voice is not unlike Maurice Chevalier's. Perhaps it's the accent.

Sime.

THE VIRGINIAN

(ALL DIALOG)

Paramount production and release. Directed by Victor Fleming. From the story by Owen Wister and Kirk La Shelle, adapted by Howard Estabrook. At the Rialto beginning Dec. 20, on grid run. Running time, 82 minutes.

The Virginian..... Gary Cooper
Trampas..... Walter Huston
Steve..... Richard Arlen
Molly Wood..... Mary Brian
Uncle Hughey..... Chester Conklin
Honey Wiggin..... Eugene Pallette
Judge Henry..... E. H. Caltver
"Ma" Taylor..... Helen Ware
Nebraska..... Victor Patek
Shotty..... Tex Young
Pedro..... Charles Stevens

"The Virginian" proves that with the right material properly handled sound turns the knell for westerns into one of animation. This Par-

amount production takes the old play dirt of ancient plains pictures, shuffles it around a bit, and, with makes of the Wister and La Shelle story 92 minutes of projection, superbly combining drama and comedy. It will be an outstanding money maker during 1930. This goes for any theatre that shows it, because "The Virginian" is truly a nugget of rare entertainment.

Victor Fleming has done a great directorial job, preserved in the cutting room. Although there are laughs throughout unanimous in their spontaneity, the audience is never permitted to forget that it is things dramatic which are underlying. The laughs are simply necessary comedy relief from situations so tense that the audience cannot resist that feeling of vigidity.

An ante-climax toward the middle, one of the most harrowing and vivid sequences ever before the lens. It is when the silent and lanky Virginian is forced to give the signal which sends his pal, Steve, along with three other cattle rustlers, galloping to their death in nooses. Close-ups of the adjusting of the ropes are followed by the sudden swishing of tails before the rear hoofs plunge forward. Trampas, the menace, and proven as such during the first 10 minutes when he is restrained by the Virginian from assaulting the barmaid, is saved from the hanging to bait along the story for the vengeance climax at the picture's close.

That's the theme idea, one that has been used hundreds of times by indies in the silent days for grind consumption.

But the indies slap-banged away while Paramount, as "The Virginian" substantiates, regarded the theme in a serious and thoughtful

manner. No all-shooting with some patched-in comedy and the organization didn't pad nothing into less. The school man, played by the pretty Mary Brian, didn't fly at the neck of the tall backwoodsman. She teased him, letting him use the old gag of rescuing her from a frightened cow and then promptly bawling him out. This provided Gary Cooper; in a style that is one of the reasons why the entire production is that way, with a change for a bit of play and wise-cracking with Richard Arlen as a sincere but out-for-easy-dough Steve.

And the village folk gathered to fete the new teacher, just as in hundreds of this western's predecessors. But here it is also a christening and the boys had to change the babies so that the Virginian could walk the tutor home.

Even the cowboy bathing gag, as old as Hollywood, got a maximum of laughs; not just the gag itself but the manner in which it was wedged in.

Returning to the old barroom after the Virginian has been shot in the back hunting for Trampas, is recovered, and the gun oiled once more. Then the menace appears and orders the hero out of town by sunset.

It's all that way. The same old story stuff, but made brand new by Paramount. All the fans know what is going to happen and yet they don't. This goes even when the Virginian, stalking the town for Trampas, is shot at, returns three shots for a perfect target and takes his little teacher farther west.

Waly.

Marceline Day in "Temple Towers" (Fox).
Sue Carol in "The Golden Cal" (Fox).

THE KIBITZ

(ALL DIALOG)

Paramount production and release. Featuring Harry Green. From the stage play of the same name by Joe Swerling and Harry Green, adapted by Sam Mintz and Viola Brothers Shore. Directed by Ed. Sedgwick. At the Rialto beginning Dec. 20, on grid run. Running time, 70 minutes.

Ike Lazarus (the kibitzer)..... Harry Green
Joie Lazine..... Mary Brian
Dinner..... Ed. Sedgwick
Bert..... Du-Mil Newell
Tankel..... Leo Kohnman
Suzanne..... Helen Flynne
Meyer..... Tenna Holte
James Livingston..... Albert Galt
Phillips..... Eddie Kane

Should kibitz through the first runs to moderate grosses, on strength of its timely stock market theme, well travelled, and accompanying laughs. Stage angle may mean something, but having done fairly well in New York, Chicago and the Coast.

While the screen treatment of the stage script may have been expected, the picture, however, from the original, it doesn't happen to be the case here, though considerable liberties were taken in elaborating and drawing out the primary stage action. All of which combines to provide a good many extraneous and ambiguous shots, hardly necessary to the plot, as the scenario sticks pretty close to the original. The picture, however, fire action around one character: the kibitzer. Holding on to that was okay, as it probably couldn't have been done otherwise, without the stage action. All of which, injecting a lot of atmospheric sequences that have no bearing actually did squelch the picture a good deal. The picture, however, it runs is too long, with several dull and draggy moments that might have been eliminated by judicious cutting. No fault of the director, who evidently took pains not to deviate too much from the original script, and yet had screen proportions of the story in mind. In silent version this may have proved acceptable. All of which dialog holds together everything.

For Harry Green, former vaude comic, and who since has contributed some excellent bits and roles on the Paramount lot, this picture will doubtless mean something. Besides projecting him in his first featured work it serves to accentuate not so much what he does with the least, but what he could do in specially prepared roles along Yiddish lines in the future.

With "The Kibitzer" fitting right into his knapsack, Green walks away with all that way. Story is of the proverbial annoyances who dishes out advice to others while never participating in anything himself. Through coincidences of mistaken identity in a young man who is after his daughter, Lazarus, the kibitzer, falls heir to a block of stock with free rein to dispose of it at his judgment.

A sudden upheaval in the poor storekeeper's life naturally follows. Installing a ticker in his store he lets business go hang and can think of nothing but anticipated profits.

Daughter is in love with a good but poor boy who loses his life's savings on a tip by Lazarus. But the old man alibis himself by saying the boy shouldn't have heeded him. The way he evidently does the losing nag should be a howl. Every horse, says Lazarus, must win at least one race in his career. This one hasn't come in yet in 58 starts, but is being retired after this particular race, so by the old man's consensus he can't miss. That the nag does, and by a mile, is another story.

Climax is when Lazarus's stock goes into action and from a rise of nine points suddenly drops and wipes everything out. Surrounded by seajoining friends and other kibitzers, Lazarus is suddenly confronted with the millionaire who gave him the stock, who congratulates him on selling to a \$39,000 profit before it was too late. Lazarus discovers that Lazarus's half brother did it by answering a phone call from the broker with "Yes, sure, certainly," the only English he knew.

Rest of the cast is substantial enough with little to do. Mary Brian, whom Paramount has been giving a big play of late, is demure and charming as the daughter. Nell Hamilton also acceptable as her lover.

Eddie Kane (Kane and Herman) has just a whiff of a bit in this, but good. Kane and Henry Fink, both vaudevillians, handle dialog in true fashion and photograph well.

Supporting Dorothy Mackall in "Bright Light" (R. N. are Frank Fey, Frank McHugh, Neal Berry, Inez Courtney, Eddie Nugent, Daphne Pollard.

Cast of "His Woman" for F. N. includes Monty Bill, Lia Lee, William Boyd, Betty Compson, Gino Corrado, William Janney.

Maurice Black for "Framed," Radio.
Charlotte Melviam to "Dumbbells in Ermine," W. B. Jack Adolph directing.

Girl From Woolworth's

(ALL DIALOG, With Songs)

First National production and release. Alice White featured in screen credit, but the picture is an advertising vehicle for Woolworth's. Directed by Charles Delaney. From Adele Comandanti's story, "The Girl From Woolworth's," by Adele Comandanti, Charles Delaney and lyrics by Al Bryan and George Meyer. Cameraman, Jackson Rose. Screenplay by Adele Comandanti. Running time, 66 minutes.

Pat King..... Alice White
Bill Harrigan..... Charles Delaney
Lawrence Mayfield..... Wheeler Oakman
Gillie Hart..... Rita Flynn

Nice program picture with the title and the Alice White name composing the draw. Inside the dialog, Charles Delaney, Rita Flynn, and a melody which sounds as if it had a chance will be found all important.

This picture may turn out to be a good girl's delight, that going for the boys, too. Reason is that the dialog is strictly according to the film's title. Couched in tenebrous, the flaps and jellies can't mutt, and as for Miss White and Delaney it's not only naive, but at times plenty funny. And this Flynn girl: okey on a whole with a grainy sense of delivery for a droll comedy. Pretty future: Helen Broderick. May close to being her picture, as Delaney is the only rival in this respect.

Miss White can't take bows on this one. Warbles a couple of songs fairly, but if she's going to continue to lead dance numbers something ought to be done about it. Noting the picture, the White is restricted to this type of story, and if that's the case a stitch in time would be constant vocal and terperchore coaching, mostly the latter in the way of the White has found out they can do with a microphone.

To have had less well-fitting dialog to the picture, the picture might easily have become one of those things. An example of taking an ordinary story and building it into something via writers and cast. Not an expensive picture, the picture end being a cabaret set and the usual numbers. Mention of the cabaret added to the film's title tells the whole scenario, even onto the picture as the writer as the one make menace.

Feature is constantly on the move, a feather for Beaudine, while the crossfire between Miss Flynn, Delaney and Miss White holds laughs. Opens, with Miss White turning on the ohill for Delaney at a flat party while her sidekick, Miss Flynn, is ready to give the picture a flash in the sag. The picture must fall for the Harlem Carmen isn't always going to be the way audiences would probably like it. Miss Flynn's sympathetic assignment and the manner in which she plays it. But that takes the edge off Miss White more than the picture. By the time the picture gets through trying to impress the other half of the love interest with her importance, and he, in turn, has dutifully registered his indifference, they're both well on their way to a license. Girl's acceptance of the cabaret job brings about the threatened spill-up.

Dirty which sounds as if it may mean something is "What I Know About Love," sent in by Miss White and not badly, although further tutoring in putting over these pops will be better. When Oakman comes excellently by the heavy, but the dialog writers can be designated the outstanding factor; also Beaudine, who probably has a hand in somewhere. Release Ray Rockett's supervising swan song to F.N.

It's trashy and snappy, a combination which doesn't often miss for business, no matter how the intellectuals shudder. And keep an eye out that Flynn person. Sld.

Nosferatu the Vampire

(GERMAN MADE)

Paramount production. Film Al Guld release. Directed by F. W. Murnau. Titles by Benjamin De Cassa. Cast: Max Schreck, Alexander Granach, Gustav Gadenheim, Greta Schroder, Karl Heine and Ruth Landauer. At the Rialto beginning Dec. 20, on grid run. Running time, 70 minutes.

Skilfully mounted and directed, this symbolical legendary cinema story pictures a persecuted ghost in a period set about a century or so ago when vampirism was pretty well entrenched in the world's beliefs. Is a depressive piece of art made even more incompatible for bourgeois theatre fare because of misspelled and poor titling. Latter lends the film more than one confusing moment and therefore it is a risky exhibit for the sure seaters too—although the artistic quality of settings and direction command consideration, this and Murnau's work, the question of the question whether this film was made long ago, or lately.

Story is claimed to have been inspired by "Dracula." Whether the play or the book, not told. Bram Stokes authored the novel more than 20 years ago and the play which was based on it, written by Hamilton Deane and John B. Johnston, produced on Broadway by (Continued on page 30)

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It's first class general entertainment, this "Devil May Care," which had its premiere showing last night at the Astor. M-G-M has constructed a colorful romance of the Napoleonic era along operetta lines. Although the story is mostly told in a light and comedy vein, there are some mighty stirring and dramatic moments in this talker, which has been lavishly made and equipped with excellent tunes and a competent cast. Personable Ramon Novarro dashes and sings his way through it in big-time style. "Devil May Care" is a real box-office Christmas gift from M-G-M to exhibitors.

EDDY

A MOUTHFUL!

In Paris You Learn—

By Abel Green

Paris, Dec. 24.

That the public, particularly the Anglo-American tourists, are expected to pay for everything, from service to tipping the orchestra. In a nite club, on exit, the maestro, usually the fiddler, will barrage you with a flock of "bon soirs" (good-nights) and if you want to feel comfortable when you come back, you'd better stake him 100 francs. It doesn't matter if you haven't danced or even, as happened, if you staked him at the table when he planted himself in front of your party to render a chorus of something-or-other some stooge in the party might have fancied at the moment.

In Paris you quickly learn, also, that every theatre, no matter its size, has a bar within, as part of the management's racket, with intermissions sufficiently long to permit a "consummation," a liquor, coffee or what-not. Of course, nobody ever gets drunk between acts.

That even Americans, surfeited by the limitless supply of Volsteadian-prohibited beverages, soon find themselves drinking much below their illegal consumption at home.

That working yourself up into a frenzy over the world's worst—and no arguments about that even from the most rabidly enthusiastic Parisian—phone system does your blood pressure no good and consider yourself lucky to get three phone calls through on any morning. You can put in a call, hop a cab to the other end and beat your call there. Even with some of the worst traffic jams around the Place de l'Opera, the Boulevard des Italiens and the Madeleine, that puts Times Square or 5th avenue and 42d street to shame.

Scotch Idea

That Paris drinking water is as good as New York's but that a 20-year-old myth, fostered by the government, makes the filtered water racket a great proposition for Evian, Vittel and Perrier. Perrier is in demand here by the British-American whiskey-soda hounds. The racket is that the bottled waters which sell at three to six francs

(12c to 24c) for what they give you by the gallon for nothing anywhere else, is a state-controlled proposition and a great source of revenue to the government. Ask the waiter for "du l'eau naturel" (plain sink water) and you're spotted for a Scotchman.

Many restaurant rackets which quickly bring up your check to prices in excess of the Astor or Ritz for even the most ordinary places. Such as the bread-and-butter charge with butter very high. With oysters, basically high at 60c a portion and the ketchup. Every condiment, including mustard, "sauces" (Lee and Perrins, actually English), is put on the check. But the greatest racket is the three to six-franc "couvert" per person. The theory is to keep out the undesirable and that the 12c to 24c extra on the check discourages the riff-raff. As if the surcharges for the bread-and-butter and the basic menu scale does not!

That you must tip at least a franc per person for every person in your party when seated by the usher. Let a party of four sit down and slip her only three francs and she'll demand the extra franc or else—And make believe they don't raise a row about it! Even worse, if occupying a box for four. The management, the usher will tell you, sold her the box concession for four francs per box. She needs excess for profit for taking you to your location.

That this tipping evil is strictly the fault of the managements, catering or amusement, because they pay the slaves nothing.

The French Alibi

That the friendly restaurant manager or entrepreneur, if cold-bloodedly asked by a Variety mugg as to the psychology or reason for this, when the world-over it seems to be the feeling that gratuities should be commensurate with the patron's appreciation of the service will tell you: "We have been in the war, monsieur, not you. We have suffered, not you (meaning

America). We are a poor nation; you are rich. You can afford to come to us; we not to you. Therefore when you are in France you must pay."

With this brazen reasoning anything and everything goes for Sweeney. No code of modesty, honor or retirement; they ask for a stake and if you don't tip enough they'll tell it to you without subtlety.

And also in Paris you learn that 17% is surcharged on to your hotel bill, ostensibly for service and certain state and municipal taxes, but try and get things done if you don't take care of (1), your maid; (2), valet; (3), room service, this despite supplementary charges; (4), elevator operators; (5), several chausseuses (doormen, or taxi-starters), and so on down the line.

Gyping Dives

That it is indiscreet to speak English too much for the sake of your check, even in the lowliest dives in the DeLappe sector (so-called Apache district) who, even under native guidance, know the tricks of adding in a few numbers if they spot you for a tourist. That the native psychology reacts favorably to a few opening sallies in the native lingo, commanding more attention and less gyp, as is the case the world over. A yokel on Broadway, even speaking English, might find himself taken worse than an American in Paris, but on the whole, if you can't parlez-vous a certain brand of sophisticated restaurant French, it's gonna cost.

That Paris is perhaps at its commercialized peak right now; that there is nothing exceptionally native to appeal to the tourist; that DeLappe street may intrigue one with its rows upon rows of "maisons for the most discreet social relationships" (as they frankly advertise in "La Vie Parisienne" and other publications) with the buxom madames frankly standing in front of their respective doorways and badgering a garbled English to the passers-by as part of a ballyhoo now that the tourist season is at an ebb; that the tough-looking young people dancing around on a tax-grind of 25 centimes (one penny) for a dance that doesn't last 50 seconds (by the watch) are about as tough as a Times Square office boy if not as well dressed,

although picturesquely tough enough looking in their blazing scarves and accentuated angular caps; that dancing with their hats on is just another manifestation of the mild exhibitionism which they seem to relish; that the gals are the mid-nettes or shop girls working for all of 800 francs (\$32) a month in the department stores and swanky Rue de la Paix, Rue Royale, Rue Castiglione and Champs-Elysees modiste establishments; that aside from their side line, they are as harmless as the average frail.

Tough on Darnes
That Paris has some 300,000 licensed ladies of the evening who must stay within their own territories or precincts under penalty of official molestation, but that competition from the unofficial dames, running the gamut from the terrifically underpaid shopgirls to the more sveite play-girls who haunt the bars of the fashionable hotels and grillrooms, makes it a tough racket for all concerned.

That you can reasonably accuse any unescorted woman on the street and not be out of order better than 60% of the time; that this condition makes Paris somewhat of a problem to the lonely American femme shopper; that you can click 10-out-of-10 if you sit down at any table in a bar-room occupied by a lonely gal, although there's no telling how many unpaid checks you'll find she's been holding out, with the single visible decoy on the table being no criterion. (These gals are inveterate "consummation" consumers, and since each drink carries with it a slip, or tab, that's the means of totaling the score.)

That the swankiest hotels and restaurants encourage this, for the sake of the gross. That the larger the place, meaning the more pretentious and expensive the establishment, the more does this thing thrive, because the roominess permits leisurely lounging whereas in the cozy, more intimate rooms the bums are aired quickly.

Lonely Nights

That like Hollywood and Beverly Hills, if you haven't your circle of friends, you can be very lonely—unless you're an inveterate chaser—through finding the evenings so empty, especially until midnight when the night owls may get a break in the Montmartre. That the

American in Paris finds but a handful of picture houses where English sub-titles interest him in the flickers; that the Paramount and Metro's Madeline Clinia have the ace of feringis, usually not changing bills more than three or four times a year; that the Paramount jams 'em in five shows daily plus a midnight regularly; that the revue houses like the Casino de Paris and Folies Bergere are quickly gotten out of the way and there's nothing more to interest the average non-French speaking American; that the native dramatic hits cannot attract or interest for linguistic reasons; that the nite life is stereotyped, colorless, drab and even less interesting than the average Broadway type of tourist-cabaret shows in New York; likewise so as pretentious; that having made the rounds once you've seen everything...that anything guaranteeing a laugh regularly after dark would be the grandest, sweetest, quickest clean-up proposition in Paris.

Restrictions

That you can't dismiss an employee for incompetency without penalty of two weeks' salary as compensation by law; that a workmen's arbitration society expedites any such tiffs and the employer is never right; that if you give the necessary two to four weeks' notice (depending on whether you pay off your help fortnightly or by the month) you must permit the about-to-be-dismissed employee two hours off daily to seek other employment or arrange interviews; that this is a Government measure against unemployment; that a similar measure to protect old employees from losing their positions accounts for many apparently inactive people being kept on the staffs of firms because it's cheaper than to let them go owing to a ruling calling for three week' salary per year to old age employees.

That most business is transacted in the morning between nine until noon; that the hours' luncheon usually means three, taking in from 12-3; that that practically kills the rest of the day as they return for an hour or so only to keep cocktail dates and then dinner; that Paris is the greatest still city in the world; that it requires twice as much work to accomplish half as much as in New York.

CHARLES WITHERS

Wishes to thank Pathe and other picture firms for kind offers, but at present playing

"PUBLIX CIRCUIT"

PARAMOUNT, NEW YORK (Week Dec. 27)

Direction, C. B. MADDOCK, 151 W. 46th Street, New York City

Nosferatu the Vampire

(Continued from page 26)

Horace Liveright in October, 1927. Like the play the picture is a shivery melo spilling ghostlike impossibilities from beginning to end. Action details the forages of a nobleman who is dead yet alive, making night time raids on human beings and compelling them to become subservient to him by sucking the blood from their necks, often plunging them to death. His especial delight is a pretty woman.

Murnau proved his directorial artistry in "Sunrise" for Fox about three years ago, but in this picture he's a master artisan demonstrating not only a knowledge of the subtler side of directing but in photography. One shot of the sun cracking at dawn is an eye filler. Among others of extremely imaginative beauty is one which takes in a schooner sailing in a rippling stream photographed in such a manner that it has the illusion of color and an enigmatic weirdness that's more perplexing than the ghost action of the players.

His funeral scene in the deserted town square where the bodies of the plague victims are carried in coffins held aloft by straggling palbearers is unusual in a manner that Buxty shattering buildings photographed to suggest the desperate desolation brought on by the vampire is extremely effective symbolism.

Max Schreck as the vampire is an able pantomimist and works clocklike, his makeup suggesting everything that's goose pimply. He did his worst on every occasion—which was good.

OH YEAH!

(ALL DIALOG)

Pathé production and release. From story "Breaks" by W. Somerset Maugham and directed by Tay Garnett. Dialog by James Gleason, Cameraman, Arthur Mitchell, Cameraman, Jerry Ash. At the Hippodrome, N. Y., week of Dec. 21. Running time, 68 minutes.

Dude.....Robert Armstrong
Dusty.....James Gleason
Pinkie.....Patricia Caron
The Elk.....Zasu Pitts
Pop Eye.....John H. Egan
Hot Foot.....Frank Hagney
Shutters.....Harry Tyler
Superintendent.....Paul Hurst

"Oh, Yeah!" is now a picture with a series of situations made plausible by dialog. Looks very much like Tay Garnett missed an opportunity to shoot action into this one that would make it cohesive and active. Only dramatic action that filters through is a fist fight or two where the two weaker brethren smack over a couple of bigger and tougher looking hombies in a way that makes a guy feel ashamed he's over six-foot tall. James Gleason wrote the dialog as well as acted in one of the principal roles. To him belongs the credit of saving the film from an altogether negative possibility. His gags provide laughs that make the film fair meat for neighborhood houses.

Couldn't go better for several seasons. Main one is that story is presented too weakly.

"Love Found Me When I Found You" theme song, is pleasant but mild, and Armstrong's singing of it

JOE LaROSE

PRODUCTIONS

FOX THEATRES

RALPH SPENCE

DIALOGUE FOR M-G-M

in one sequence is nothing to make it sure fire

In technique, picture suffers from too many chatter scenes between Gleason and Armstrong. Formerly, although the brown drier should go to Zasu Pitts for the role of the soft speaking, dumb-acting camp. While new to pictures as Gleason is, tramps off evenly but she must not be confused with Pauline Garon, diminutive blonde.

Photographically, the film is well done and has a teasing shot or two that carries the warmth of the outdoors where most of story takes place. Recording is okay except for spots where difficulty is probably more likely due to actors' enunciation than equipment.

Story is tale of two boomer brakemen played by Gleason and Armstrong. Interior takes in one of those west and land a job with the super by proving their physical prowess over a guy who tried to hang the chain on them.

Pair have been bumbling together for years. When Armstrong meets the paymaster, commissary chief and general factotum of the camp, a girl named Alice, he reforms and gets set to give up hitting the road. His pal goes likewise for The Elk, the dumb waitress.

Armstrong loses his roll in a crap game and gets jobbed for a theft he didn't commit. It upsets the romance of the pair only to become ironed out when the two bums accidentally hit upon the real crooks on a runaway gondola.

SHANNONS OF B'WAY

(ALL DIALOG-With Songs)

Universal production and release, starring James and Lucille Gleason, who created the "Shannons" in their Broadway adaptation of stage play by Agnes Johnston. Cameraman, Jerry Ash. At the Hippodrome, N. Y., week of Dec. 20. Running time, 68 mins.

Mickey Shannon.....James Gleason
Daddy Shannon.....Lucille Gleason
Swanzy.....Charles Grapewyn
Tummy.....Mary Philbin
Bober.....John H. Egan
Bradford.....Tom Santich
Edie Allen.....Harry Tyler
Alice Allen.....Gladys Croutin
Minerva.....Helen Mehrmann
Albino.....Robert H. Haines
Newt.....Slim Summerville
Burt.....Tom Kennedy
Sis.....Walker Brennan

"Shannons of Broadway" loses a good deal in its translation to the screen, but even at that it makes a grade entertainment. Production is directed mechanically, and settings are not well done, but even mediocre studio technique does not obscure the innate humanness of the Gleason play of a vaudeville couple who are hicks on the surface but a loveable pair at heart. Figures to do fair business.

Screen has done nothing to enhance the original white-much that carried weight in the play has been lost in the shadow transcription, the result of uninspired direction. The Gleasons in their old parts have none of the flicker tricks, playing the roles as they would before the footlights. Performance in consequence is of rather too fine in the sense of subdued quiet—a quality.

Story should have been a comedy natural if it had been heightened with Hollywood's usual resourcefulness in gagging and elaboration of settings. As revealed here it is no more than a good program picture, plus the value of the play's Broadway success and the prestige of the Gleasons' name, whatever that may mean in pictures.

Script needed pointing and dressing for the screen. It is without the sprightly background of most back stage stories, depending upon the subtle shading of the character sketches. Job of the adapter and director should have been to translate these elements into screen values as was done with Broadway. Also Universal, and a much better bit of work.

Lacking the elaborate setting, director has concentrated on the brisk humor of the changes, the punch of surprise gag lines, and the singing, dancing and musical speciality of the vaudeville pair, all of

which go to keep it alive for the necessary 65 minutes.

Film is nothing but the principal pair, subordinate characters being extremely subordinate. Mary Philbin is the usual ingenue and plays it, umbrily as always. Charles Grapewyn, likewise does splendidly with a bit, and John Breeden looks the manly juvenile with little to do. Outside of the Gleasons nobody had much of a chance to shine. Camera man did no better than so-so with his photography, although there was not much to spread on in the main scene of a country hotel lobby, with the pair returning to the stage in an elaborate revue act produced out of their real estate winnings, makes a capital film to the story, the only touch that emphasized all the way.

MYSTERIOUS ISLAND

(COLOR, 90%; DIALOG, 5%)

M-G-M production and release. Adapted and directed by Lucien Hubbard from the story of the same title by Jules Verne. Photographed by Percy Hilburn. Score synchronized by Brookes and Lange. In Technicolor, 90%. At the Capitol, New York, Dec. 20. Running time, 115 mins.

Based on a story by Jules Verne, who dreamed fantastic and imaginative devices later to materialize, this picture, of necessity, is weird and greatly at variance with both logic and history. But its impressiveness and unusualness are unquestioned, and therein rest its box office possibilities. It should draw fair grosses, with the advantage of being suited to re-releases. Lucien Hubbard gave it a few minutes of original field has been exhausted.

There is a steep production cost to overcome. Shot almost completely in Technicolor, with a wealth of special sets, costumes, mechanical devices and elaborate miniatures. Picture is reported to have been two years in the making, probably on the shelf most of that time.

Where foreign distribution is not ruined by politics, there are further gross possibilities. As with "Clipped Wings," the picture is a conversion to foreign understanding is easily accomplished.

Aside from the continual novelty of scene, the inventive genius is predominant. He never fails to hold tense interest, from the moment he explains his mechanical sea monster. Falon demands to be buried alive in his one remaining submarine. It is a powerful yet perfectly toned role. Lloyd Hughes and Jane Daly as the love interest supply an attractive background.

Barrymore plays Count Dackar, who on his island off the mainland supervises construction of two submarines many years before they became historic realities. Falon, also a noble, is anxious to secure the throne by revolution and believes Dackar's inventive genius will aid him. Failing to secure the inventor's assistance by pleas, he captures Dacka and his island crew while Dacka's assistant is below the sea testing one of the submarines. Men in the submarine later rescue Dacka from torture but cannot find his sister, with whom Falon is in love. As they are preparing to change again, Falon's men turn cannons on the submarine, sending it to the bottom helpless though still watertight in certain compartments.

At the bottom, Dacka and his men look out upon an underground city, populated with repulsive creatures somewhat resembling men. By slaying a huge dragon who submerges again, Falon's men turn cannons on the submarine, sending it to the bottom helpless though still watertight in certain compartments.

Dacka, meanwhile, has hidden in a duplicate submarine on the island and is about to flee with a few crew members when Falon

and several of his men enter the ship. The girl cripples the submarine by hurling a bomb at its key mechanism, and the ship sinks alongside the other one.

There is a short battle undersea between Falon's and Dacka's men, with Falon killed. Warm blood stirs the undersea people to lust. They attempt to kill all the humans by flooding a huge octopus on them. Dacka is fatally crushed, but lives to be brought to the surface by his assistant and the sister, who fix one submarine with a part from another. Then when his island is recaptured from Falon's remaining men and his sister is safe in the arms of his young assistant, Dacka voluntarily goes down in his submarine to a living burial.

Lucien Hubbard's handling of mob scenes and individual performances is excellent. His finished product would have been greatly benefited by stricter cutting. There are several intervals causing 95 minutes to be obviously too many. Photography by Percy Hilburn is skilled craftsmanship. The models, sets and miniatures are all-ways impressive.

Technicolor is used except in underwater sequences. Musical score is synchronously set throughout an emotional stimulant. Dialog for five minutes to set the story at the start.

Disclosure of the submarine, radio barnyard scene and the ancient history may gall some sticklers. But blame that on Verne. Bang.

MEISTERSINGER

(GERMAN MADE)

(Silent)

Produced by Phoebus Films. Released by Movietograph, Inc. Based on Richard Wagner opera of same name. Original film title is "Der Meister von Nuremberg." Directed by Erich Korngold. Shot at Carl Puth and A. Graetzer, Architect. R. Banberger. Cast includes Rudolf Mittelschmidt, Maria Solvas, Gustav Froehlich, Julius Falkenstein, Velt Harlan, Elise Wagner and Hans Wemman. At 6th St. New York, week Dec. 22. Running time, 82 minutes.

It's a job to plant an operatic ideal into silent films and still retain dramatic harmony. In this picture though the producers attempted a sincere effort of the Wagnerian opera that takes a light, sensitive theme and with music transforms it into a tingling, soulful masterpiece.

The picture is flat even for the sure-seaters. With the music of the opera deleted the story becomes blunt, sombre, humorless and naive.

Cast okay and action is carried out with good directorial effort, but the soul of the drama is missing. It lies in the music.

In present state it's neither spectacle nor worthwhile theatre fare. Only ray is Maria Solvas, as the girl. She is keen and a good player and her bright complexion coupled by the fact that she wore a light costume throughout the film, in contrast to the scowling, scheming, black complexions of the rest of the cast in their black outfits.

The villain wore tortoise shell glasses of a 1930 make. Beyond this it may be said for Director Berger that he produced some fine acting and especially detail with the mob scenes.

"Society Sinners" instead of "Clipped Wings" is title of picture being made for Cruze Productions by Walter Long. Complete cast includes Olive Borden, Lloyd Hughes, George Bancroft, Wilfred Lucas, Bodil Roosing, Howard Hickman, Gertrude Messenger, Norman Peck, James T. Mack, Charlotte Sixten, Raymond Keene, Harry MacDonald.

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COURTIN' WILDCATS

(ALL DIALOG)

Universal production and release. W. E. recorded. Directed by Jerome Storm. Story by William Dudley Pelley. Cast includes: Foot Gibson, Eugene Gilbert, Harry Todd, Jess, Stray Monty Montana, John Omer, Jim Corey, James Farley, Pete Morrison, Joe Bonomo. At Loew's New York, one day, Dec. 27. One half double bill. Running time, 66 minutes.

This is good example of how talker stuff has changed old line westerns, until only things resembling the silent pancakers ground out in the pre-dialog days are the horses, and if their neighs could be recorded even they might be different. Yet picture must be classed in old style—with talk. And on such basis makes fitting opera for the deserted western fans. It's got several laughs, brief broncho-busting episode, auto race, two-gun heroine and a finish that tickles.

Foot Gibson is a book worm college boy, son of wealthy foundry owner. Papa wants to put him into foundry to help build him up physically and so on. He's a book worm of family doctor, boy is farned to friend owning wild west, and the kid is a howl. He saves the leading lady, who's the toughest hembra in the outfit, from the police for shooting her father's enemy—and then marries her.

Dialog's okay. Recording good and photography in approved manner.

HIS FIRST COMMAND

(ALL DIALOG)

Pathé production and release. Directed by Gregory LaCava, also credited with making William Boyd's "Clipped Wings" featured. RCA sound recording. At the Hippodrome, N. Y., week of Dec. 21. Running time, 68 minutes.

Terry Culver.....William Boyd
Judy Gaylord.....Dorothy Sebastian
Lieut. Alting.....Glen Gordon
Jane.....Helen Farrah
Col. Gaylord.....Alphonse Ethier
Major Hall.....Howard Hickman
Sergeant Westbrook.....Paul Hurst
Colonel Jones.....Jules Cowie
Mrs. Pike.....Rose Tapley
Mrs. Sargent.....Mabel Van Buren
Hoover.....Charles Moore

Folks who never were in the army won't be the wiser that anyone acting like Terry Culver would be automatically shipped into the brig. The Hollywood version would end too abruptly if army regulations were known out there. So young Terry is able to sneer and wisecrack at officers until he gets a commission himself, after which he simply marries the Colonel's daughter. Well enough knit to run smoothly and be considered a good program picture by the masses.

William Boyd is called upon to do a Haines and he accomplishes it with poise. Dorothy Sebastian plays right along with him as Judy. Paul Hurst does a tough sergeant. As Westbrook he is as good as the

(Continued on page 22)

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"Eyefilling entertainment."
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MILLER

STAR OF STARS IN

SALLY

ALEXANDER GRAY, JOE E. BROWN, PERT KELTON,
Ford Sterling, T. Roy Barnes, Jack Duffy, Albertina Rasch
Dancers. ♦ ♦ ♦ Directed by John Francis Dillon. ♦ ♦ ♦ Photo-
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ALL
COLOR

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HIS FIRST COMMAND

(Continued from page 30)

script and direction permit him to be. Had this not been allowed to take a sock at the wisecracking hero, the picture would have gained far more realism than even the color guard in one colored sequence. Average audience will find plenty of laughs in the dialog, all inspired by Private Terry's deliberate blundering. Saluting a post as part of his lesson in army etiquette rates the most hilarity.

Steeplechase is given a new twist for a thrill, despite the obviousness of tiny Jane taking a spill just before pounding horses reach the final barrier. Terry, of course, rescues the child to come back with an arm in a sling and a commission.

Off screen scrap between Lieut. and Terry earlier in the footage is well handled for suspense. *Waly.*

CHRISTINA

(20 DIALOG)

(2d Review)

Fox's "Christina" is at the Roxy, New York, this week (Dec. 20) with a 17-minute dialog finish, more than seven months after a \$2 run without talk at the Galety.

Question of taste as to whether the verbal ending improves the film dramatically, but that it increases "Christina's" sales value. Exhibits and audiences is hardly to be doubted. A dialog line in "Christina's" billing is unquestionably better present than absent.

Oddly enough, because of the talk, "Christina" in its pop grind at the Roxy is about eight minutes longer than when a two-a-daying at the Galety, where it ran 75 minutes. Little change noted in the action in the switch from silence to talk, but the actual speaking consumes the extra time.

Sudden insertion of talk after more than an hour minus dialog brought the audience up with a start and titling resulted when picture was caught at the Roxy. Silence is broken without warning when, in the story, Christina returns to her home after being tricked into believing her wounded sweetheart is drunk. From then on until the unchanged ending, all is chatter.

The talkers are Janet Gaynor, Charles Morton, Rudolph Schildkraut, Harry Cording and an unbilled woman in a landlady role. Miss Gaynor has proved herself vocally before and does as well herein. Schildkraut as an eminent stage player needs no comment as to his voice. It records well. Morton talking is reminiscent of Charlie Farrell, whom he resembles in other ways. *Big.*

DARK SKIES

(ALL DIALOG, with Songs)

Picture production. Released by Capitol Film Co. Directed by Harry S. Webb. Story by John Francis Natheford. Recorded by Teddlum. In the cast: Mary Walshe, McDonald, William V. Mong, Tom O'Brien, Joost Swickard, Al Lewis's New Little America, and one half society bill. Running time, 65 minutes.

Pretty tough on the exhib if he's gotta consider this. In making the producers doped it up plenty. Everything, from hula-hula dancing, rum running, Chinese dancing girls, Mexican greaser, and U. S. Navy—so it's got nothing. Story still hash.

Singing toward close by hero wouldn't fit in Harlem night club, but that evidently makes no diff, because next to the exhib the guys who suffer most are the fans.

Opens in smirky California fishing village. Few minutes later same village is fashionable Riviera. Rum running Mexican hero meets girl by knocking her down in a big city where she goes for no good reason. Six months later the two meet again in casual intimacy. In the village, running Mexican hero meets girl by knocking her down in a big city where she goes for no good reason. Six months later the two meet again in casual intimacy. In the village, running Mexican hero meets girl by knocking her down in a big city where she goes for no good reason. Six months later the two meet again in casual intimacy.

And as choppy as this explanation sounds in print, just as choppy are the sequences in the film.

With Car and Camera

Around the World

(Silent)
Traveling produced by Aloha Wandersell. At 8th Avenue Playhouse week Nov. 14. Running time, 65 minutes.

Purely geographical. Cut down was made on an interesting short if sounded, but in present shape doesn't mean a thing for box office. Mrs. Wandersell, accompanied by her husband and two children, covered over 100,000 miles over a period of 10 years in filming these scenes.

Apparently the sequences were completed about seven or eight years ago. Starting out from France, Mrs. Wandersell camared the European continent, covering topographical and character features, then proceeded to the Orient. Traveling over every principal city through Japan and China, the expeditionists gathered a lot of unique shots.

From the Orient, Mrs. Wandersell traveled to Harbin, Manchuria, after photographing the Great Wall of China and flashing a peek at Peking. Harbin is the spot where Russia and China had their latest conflict. San Francisco is the next stop, showing landscape of the American coast town, with Hollywood appended in close-ups. From there to Miami during the hurricane, some several years ago, getting some nifty clips of land and water. Cuba is next, then the jungles of Africa. Considerable time must have been spent by Mrs. Wandersell in the wild animal regions, but aside from skimming the deserts and jungles no outstanding camera work of beasts. Last lap is Portugal, with its quaint customs and people.

Photography as a whole is poor. Here and there some shots display unusual color and effect, but it appears that Mrs. Wandersell was handicapped a good deal by climatic conditions. *Span.*

Sheehan Dinner

(Continued from page 5)

Miller, Bernard K. Marcus, Jack Tennant. Charles S. Hand, John H. McCoey, James H. Cullen, Jos. V. McKee, C. Stanley Mitchell, Courtlandt Smith, Sam H. Harris, David S. Rendt, Edward B. Hatrick, R. I. Goldberg, Jos. M. Hannan, Geo. M. Cohan.

William Seeman, James J. Byrne, Walter R. Herrick, Bernard F. Glimmer, Quinn Martin, William J. Flynn, William J. Duffy, Father Duffy.

James J. Hines, Joseph Brown, H. Warren Hubbard, J. A. Droegge, Arthur J. Phillips, Newton D. Ailing, Michael Kleit, Harry Buxbaum.

Jack P. Leo, Joseph Brownstone, Capt. W. J. Fredrick, Frank J. Priad, J. Charles Jones, Hamilton G. Stencerson, Joseph Pincus, Clayton Sheehan, Major John Zanft, James P. Sinnott, Harry Cooper, Jos. A. Fitzgerald.

W. Emmis, Fred Hall, F. L. Prendergast, Martin Green, William Finn, Daniel L. Ryan, Dr. Herman L. Reiss, William E. Walsh, James G. Whalen, L. T. Flatto, Sid Solomon, Dr. Menas S. Gregory, Inspector John O'Brien.

Sheward Hagerty, Bert Swett, James R. Grainger, William Waddell, Judge Thos. A. Howard, A. Shiebler, Edward F. Kealy, Saul Rogers, Walter J. Moore, Jos. Meehan, Capt. Thos. O'Connor, C. C. Nobles, John Duncan Dunne.

Mr. Kealy holds the credit line of having been William Fox's first vaudeville booker. He is now connected with Fox 16th avenue studios. All speeches referred to Mr. Sheehan and his political cronies. Mere mention made only by the speakers of Mr. Sheehan's achievements in the film industry, they evidently looking upon that as accepted. Most went back to when "Winnie Sheehan, a rosy-cheeked cherub boy, came here from Buffalo 25 years ago and became a reporter on the New York World."

That from Mr. Curry, who added: "In my district at the time was a pretty hot campaign. 'The World' assigned Winnie Sheehan to cover the fight. Winnie did it very well and as I didn't get any the worst of it was having a friendly ever since."

In introducing Mr. Adamson, a former New York fire commissioner, Mr. Johnson, also once the city's fire commissioner, mentioned the incident, saying: "But Mr. Adamson had bigger and better fires than I did."

Gun Parking Station. During the dinner a couple of pro rata exhibitions on the little complex golf course. Following the speaking interval, which concluded the dinner proper, a tournament was played on the course by those of the guests who wished to enter.

In the reception room upon entering the first thing to be noticed was a table holding four or five prop guns and a sign reading: "Please park your guns and valuables here with safety."

It went for a smile two ways, for itself and the recall of the Judge Witke affair.

In watching the speakers, nearly all probably appearing before the miked camera for the first time, each, excepting Sheehan and the Mayor, stared directly into the camera. A couple admitted fright even in the studio.

Later when Mr. Sheehan, who nicely timed an opening acknowledgment of the expected salute which was given, was asked how he felt when going into his canned talk, said he was surprised.

All of the speeches were interesting in a most enjoyable evening. Governor Smith made the shortest talk. Mayor Walker the longest, and the Mayor also kept up his other record—late again.

Picture Possibilities

"Red Rust"—Unfavorable

"RED RUST" (Drama, Theatre Guild (Studio, Beck). Lot of Soviet Russia propaganda unsuitable from either theme or story for American screen. *Span.*

"Inspector Kennedy"—Unfavorable

"INSPECTOR KENNEDY" (Wm. Hodge, Milton Gropper and Edna Sherry). Picture producers look on crime mysteries as outmoded, which eliminates this one, although it has a good deal of merit as a stage play. *Rush.*

"Half Gods"—Unfavorable

"HALF GODS" (Comedy, Arthur Hopkins, Plymouth). A love story of married life, one with suggestive incidents that would no little delicacy if used for the screen. *Idec.*

"Family Affairs"—Unfavorable

"FAMILY AFFAIRS" (Comedy, Arthur Hopkins and L. Lawrence Weber, Maxine Elliott's). A light comedy a bit too much so for the screen. It presumes situations which probably would fit as gracefully in picture form as on the stage. *Idec.*

"Meteor"—Favorable

"METEOR" (Comedy-Drama, Theatre Guild, Guild). Play of a sublime egoist. Curious, impossible story but interesting. *Idec.*

COAST NOTES

Title of "Come Out of the Kitchen" changed to "Honey" by Far. James Finlayson added to "Young Eagles," Far.

Option on Kay Johnson exercised by M-G.

Betty Compton and Frank McHugh for "Bright Lights," FN.

Gino Corrado added "His Woman," FN.

Buddy Wattles and Vera Marsh to "Only the Girl," WB short, Roy Mack directing.

Roy Stewart to "The Girl Who Wasn't Wanted," Fox.

Lila Lee and Robert Ames to "Yonder Lies the Daisies," Fox.

Eddie Kane and Charles Judels to "Tonight at Twelve," Fox.

Cornelius Keefe, "Bright Lights," FN.

Noah Beery, Daphne Pollard, Eddie Nugent, Maxine Cantway, "Bright Lights," FN.

William Janney, DeWitt Jennings, "His Woman," FN.

Ned Sparks, Thomas Jackson, Montague Love, "Yonder Grows the Daisies," Fox.

Reginald Barker, back at Tiff. To direct "Song of the Island."

Tom Dugan and Barbara Leonard, WB shorts.

James Flood, directing "Cyclone Hickey," Tiff.

H. J. Green doing the dialog on "If I Were Alone with You," Sidney Lansfield's first directorial assignment for Fox.

Eddie Kane and Charles Judels, "Tonight's the Night," Fox.

Waldemar Young to write for FN.

Russ Brown, "Dood in Oil," WBV short.

Beaule Love, "Good News," M-G.

Dale Van Every has joined Maxwell Anderson and Lawrence

Stallings in writing next story for John Gilbert, M-G.

Clive Brook borrowed from Far for "Other Men's Wives," FN.

"Dawn Patrol," new title of FN's "Flight Commander," Howard Hawks will direct.

Kenneth Thompson, "Songwriter" M-G.

Paul Bern will produce "The Circle" for M-G, David Burton directing. Paul Cavanaugh, Mary Forbes, Lewis Stone, Ernest Torrence, Anthony Bushell in cast.

William Holden in "The Jail Break," Mervin LeRoy's next for (FN).

Robert Edeson for "Sin Flood" (FN).

Marguerita Padula for singing part in "Dixiana," Radio.

Complete cast "Moran and Mack in the A. E. F.," Par; Charles Mack, Bert Swor (Moran), Joan Peers, Nell Hamilton, Walter McGrail, Walter Weems, Betty Farrington.

Paul H. Fox writing "Sisters" for Sally O'Neill and Molly O'Day, Col.

George B. Seitz finishes "Murder on the Roof" and will direct another for Col.

Cyril Chadwick and Ivan Linow for "Temple Tower," Fox.

Richard Keene to "Golden Call," Fox.

Eddie Nugent, Regis Toomey, "Bright Lights," FN.

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COMPOSER OF "ROSE-MARIE," "GOLDEN DAWN," "SONG OF THE FLAME," "DAFFYDIL" AND MANY OTHER HITS
HIS FIRST TALKING PICTURE PRODUCTION, "DEVIL MAY CARE," FOR RAMON NOVARRO, A METRO-GOLDWYN PICTURE

Opened at Astor, New York, Sunday, Dec. 22

PRESS COMMENTS

EVE GRAPHIC
By Julia Shewell
"DEVIL MAY CARE"
Novarro Sings and Everybody Cares

"Devil May Care" moved into the Astor Theatre for its first Broadway showing last night with Ramon Novarro. Watch the Novarro fans grow after this exhibition of his talents.

THE MIRROR
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"Devil May Care," Best Picture

"Devil May Care," at the Astor. Ramon Novarro's first talking movie. The best bet on Broadway. If Ramon ever was good, he 100 per cent better in "Devil May Care."

N. Y. SUN
By John S. Cohen, Jr.
Herbert Stothart has written the music. Some of it is original, delightful. This is particularly true of "Charming," a song sung by Mr. Novarro, which is bound to be the most talked of piece of the season.

N. Y. EVE JOURNAL
By Rose Pelawick
Novarro's role is gaily insouciant, and he plays it with an ingratiating ease. Besides giving him a chance to be adventurously acrobatic, the part is cued for several tuneful songs that range from soulful serenades to martial choruses.

ENTIRE SCORE COMPOSED BY HERBERT STOTHART

Personal Direction

SIDNEY PHILLIPS

234 W. 44th St. N. Y. C.

College Head Forbids School's Quartet From Theatre's Stage

Troy, N. Y., Dec. 24. Objecting to the commercial exploitation of the Rensselaer Polytechnic Institute Quartet, Dr. Palmer G. Ricketts, director of the famous engineering school, forbade the appearance of the singers on the stage of Proctor's, vaudeville, last week. It had been arranged to present the quartet as an added attraction to the feature picture of college life. Billing was given to the rah-rah vocalists and a good-sized delegation of fellow students were on hand at the evening performance to greet them.

When the manager announced the R. P. I. president had barred the quartet from appearing on the stage, he was greeted with a typical college program was carried out, the boys in the audience singing college songs and standing while the organ played the R. P. I. "Alma Mater."

Dr. Ricketts has clashed with the student body on several occasions the past year, the director seeking to discourage extra-curricular activities of a frivolous or sensational nature.

Makes Good 1-Year-Old Bad Check in Omaha

Omaha, Dec. 24. Bud Harris, colored (Harris and Radcliffe), made good on a bad check here and charges were dropped last week. He was under a bond of \$250 supplied by the Orpheum (Keith's) theatre management and missed no performances. Ball for Harris after arrest was set at \$500 but later reduced.

Colored comedian was alleged to have issued an insufficient funds' check for \$100 drawn on a New York bank in Omaha Nov. 3, 1928. Check was issued to Samuel Vanderhurst and cashed by Otto Mason, the complainant.

Mason missed Harris when the act last played Omaha but grabbed him this time.

\$300 Holdout

Chicago, Dec. 24. Art Shires, organizer baseball's nuisances, and the city's latest publicity natural, is holding out on RKO. He wants \$1,000 for a week at the State-Lake, was offered \$700, and the booking office stood pat.

The "Great" Shires, since losing his second career, has been refereeing bouts in the suburbs for \$250, and getting it. Shires turned down \$150 offered by an agent just to put in an appearance at a party.

Billy Diamond's idea was that while Shires was still breaking into print on the sports page, to have the 21-year-old marathon talker sing a song or two and strum his banjo while the public booed or jeered—just so they paid.

HARRY LEE CONNECTS

Hollywood, Dec. 24. Harry Lee, formerly of Hoy and Lee, has broken into the picture racket. He came here to visit his brother, Sammy, last week and was grabbed by Chuck Relsner for "Hollywood Revue of 1930."

Completing this work, he was called to appear in the Buster Keaton picture now in work. This is Lee's first screen work.

Cook in Col. Film

Joe Cook may agree this week upon a Columbia arrangement for him to appear in the talker version of the stage show that starred him, "Rain or Shine."

Col has secured the screen rights from the show's producers, Jones & Green.

Leo Morrison is handling the Cook end of the deal.

Two Mortens Act

Sam Morton and his daughter, Kitty, have formed a two-act. They are now breaking in for Keith's. Naomi Morton has teamed with Frank Wheeler (Wheeler and Carroll) for vaude. They open for Keith's in two weeks.

Markert Threatened

Hollywood, Dec. 24. Russell E. Markert, staging dances for Universal's "King of Jazz" (Paul Whiteman) is being threatened after slight attack of appendicitis.

Operation probably not necessary. Meanwhile production continues.

BILLY MONTGOMERY OUT; TRYING FOR COMEBACK

Although convicted five times, four for using drugs and once for larceny, Billy Montgomery, vaudeville, was given another chance for a comeback. Monday he appeared for sentence in Special Sessions following his plea of guilty to petty larceny. After hearing his story Montgomery was sentenced to six months in the workhouse, but sentence was suspended pending good behavior.

Montgomery was arrested Dec. 14, after stealing a clock and an overcoat from the store of Franklin Simon.

When he came up for sentence Montgomery, although he had been in the Tombs since his arrest was immaculate in his appearance and in contrast to the previous times he had appeared before the Justices.

He explained his neat and healthy appearance to being off the dope.

Hungry

When Justice Murphy asked the actor why he had committed the larceny Montgomery explained that he was broke at the time and hungry.

"When I saw the clocks in the window I decided to get one and pawn it. I hadn't eaten in two days and my landlady threatened to throw me out that night unless I paid my bill. I did get the coat and clock but was caught before I left the store. It was probably just as well for I suppose if I had gotten away this time I would have repeated the offense."

"I was in tough luck, your Honor. I had borrowed from all my friends in the past and did not like to go to them again."

Jacob Lichter, probation officer, who has handled Montgomery ever since his first arrest told the court he had verified Montgomery's statement that he was to be given an opportunity to make a comeback on the stage. Lichter said he had been informed by William Morrissey, producer, that Montgomery was billed to appear in the former's new revue "Hoboken Hoboes," to open at the Lyric, Hoboken, Friday night. In the same show Frank Tinney will also try a comeback. Morrissey informed Lichter that Montgomery had been rehearsing diligently for the past few weeks and had he known of Billy's circumstances, he would have advanced him money.

In pronouncing sentence Justice Murphy warned the actor that if he should appear before them in the future he would have to serve the six months in addition to what he may receive for any future offense.

Freeman and Coast

Charlie Freeman, R-K-O western booking chief, will leave New York shortly after New Year's to make an initial survey of the cities he is booking.

The trip will occupy about four weeks, taking in the Pacific Coast.

FLOATER POLICY OUT

Floater policy, covering the baggage, equipment and personal effects of vaude artists, issued by the Travelers Insurance Co., will be discontinued after Jan. 1, according to information in the N. V. A. club. Policy is being dropped through lack of interest on the part of vaudeville people. But 14 persons available themselves of the protection during 1928.

Warners' Shorts

Shorts completed at Warner's Brooklyn Studios last week were "Talking It Over," featuring Jack Osterman; Lou Holtz in an untitled short; Giovanni Martellini using "Celeste Aida," and "The Love Boat," featuring Herman Timbers. The cast including Naomi Morton, Hazel Forbes, Leni Stengel, Hilda Moreno, Georgia Payne and Virginia Howard.



DOUG LEAVITT
OF LEAVITT AND 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 (Dec. 26), Hill Street, Los Angeles.

Costumes by Saul Burger Modes, Inc.

Direction CHAS. H. ALLEN

No Award Reduction

The court has ruled that there will be no reduction in the \$167,500 damage award by a Westchester County (N. Y.) jury in favor of Juanita Hansen. Miss Hansen was severely burned in a shower bath and sued the Theatre Zone Realty Co. and Lincoln Hotel Properties, Inc.

Miss Hansen has turned a deaf ear to all offers of an outside settlement and gone to California for the holidays. It's the biggest award on record in a Westchester damage suit.

CASE POSTPONED

Lyons and Lyons action against Billy House, comedian, to recover \$1,000 in commission, was postponed in Municipal Court last week until March.

Delay was mutually agreed upon because of the absence of J. J. Shubert, who figures as a principal witness.

Managerial changes in RKO: F. H. Macomber, at the Globe, N. Y.; Walter Penney, the RKO-Pantages, Tacoma, Wash.; Carl Walker, Orpheum, San Francisco; Cliff Work, Orpheum, Los Angeles.

Riverside Goes 3-a-Day with Acts And Shorts—Only 2 Big Timers Now

Split week policy of six vaude acts, talking shorts, and sound newsreels, three shows a day and pop prices, will be experimented with by Keith's at the Riverside, New York, starting Jan. 4 when the present two-a-day vaude goes out.

Absence of a feature picture makes the new Keith idea a departure from the now standardized combination policy of five or six acts and films. Belief of Keith's is that a strong bill of talking shorts subjects and newsreels may prove better support for a six act vaude show.

Withdrawal of the Riverside from the straight vaude ranks leaves but two exclusively vaude theatres in the country, the Palaces in New York and Chicago, both Keith's. Riverside, once one of the most profitable big time vaude houses on the circuit, has lately been spending as high as \$10,000 a week for straight vaude bills without getting close to an even break. Straight two-a-day vaude was revived at this house last April after the former big timer had been vaudeville for about a year.

Under the admission scale now being drawn up for the Riverside's new policy, top for orchestra (unreserved) may be as low as 50 cents at night. Three-a-day schedule will call for two nightly performances and a matinee. An all day grind is certain for Saturday and Sunday while during the week the theatre may rest between matinees and evening shows. Letter will not affect the number of performances for acts.

If successful, this vaude-short policy may be tried in other Keith vaudeville.

Tough to Tell Vaude Old-Timers Show Parade Has Passed Them

PANTAGES' HEART MAY BRING HIM LENIENCY

Los Angeles, Dec. 24. Affidavits of eight physicians that Alexander Pantages has heart disease and further confinement might cause his death will be presented before Superior Court Judge Fricke Dec. 26, when a petition for his release on bail pending new trial is heard.

Pantages has lost 55 pounds, it is said, since in jail and convicted on assault charge preferred by Eunice Fringie.

Pulled Lights Fail to Stop Evangelistic Singer

Jacksville, Fla., Dec. 24. Jonas Perlberg, manager of the Florida theatre, had a tough time of it Saturday at a midnight benefit show. Performance consisted of local volunteers, including a children's choir from a local orphanage. Figured to do about five minutes, the management reckoned without Jack Dew, leader of the chorus and an evangelistic singer.

When Dew got into the orchestra pit he sent the youngsters through their tricks, held up the crowd for an impromptu collection, and finally soloed himself with a hymn. He told the audience he had seen many of them in the theatre twice a week, but never in church, and a little religion wouldn't hurt. Meanwhile, Perlberg, backstage, had all the house lights cut off and made various funny noises, to no avail. Dew did 27 minutes.

10-DAY HUSBY DIVORCED

Chicago, Dec. 24. For 10 days Louine Greene, known in vaude as Trudie Strawbridge, and in the "Bon John" girls band, had a husband. Then he disappeared.

Louine was granted a divorce last week from her missing mate, Dr. John P. Green, dentist, on grounds of desertion. They were wed May 7, 1926, in San Francisco. Louine hasn't seen her dentist since the honeymoon.

Judgment On Guarantee

A judgment by default for \$1,493 has been filed in the City Court against the Lousam Productions in behalf of Lillian Spear on the ground that the company contracted to engage her for vaudeville, musical comedy and dramatics, pay her \$65 a week and gave her 28 weeks' work.

She says she was employed only three weeks and received \$146.25. During the contract period she earned \$80 elsewhere, she said, and sued for \$1,886 with interest.

FOR FAR SHORTS

Four vaude and picture house acts have been taken up by Paramount for talking shorts the past week.

Acts are Jeanne Boydell, Agnes DeMille, Bert Gordon and George Beatty.

BARRY-WHITELEGE SHORTS

Emily Barry and Orval Whitelegue will make three shorts for Warner's in the east.

Duo, routed over RKO, have completed their first short and will do the others while playing New York dates.

Portland, Me., Deal

Portland, Me., Dec. 24. A deal is on between owners of the Strand and Publix whereby the sale of the Strand to Publix is expected.

It's understood that if Publix secures the big playhouse it will be remodelled.

A card system recording all that transpires in booking office interviews with acts has been started by Keith's. Purpose is to have a complete record on hand.

Keith's interviewer of acts is Chester Stratton. He talks to an average of 25 a day and is their medium for booking direct or gaining attention of the bookers. His routine is to listen to their stories and inform them to return the following day or several days later, after the matter has been taken up with the bookers.

If the bookers are interested the act is advised when to call again. Should the bookers show no interest, the act is so informed.

A record of the text of his conversation with the acts is taken down by Stratton and filed. Copies are sent to Charlie Freeman, George Godfrey and Ben Piazza.

According to Stratton, most acts going directly to the booking office are old timers or veteran holdovers from the once thriving small time. All are there in person for action that was not forthcoming through agents. Percentage of the acts call in person for direct bookings to evade paying agents' commission is small, Stratton states. Majority are dissatisfied with results gained by their agents, or lack of results, and believe they can do better themselves.

Past Performances

Many of the old timers trying the direct route are said to adopt an attitude that Keith's is obligated to keep them working on strength of past service. Many who formerly found it easy to get by with 13 or 15 Keith weeks every season plus the fill-ins from the Indies and other circuits, now refuse to be convinced that the small time is no more.

It is difficult and delicate to insert passe artists who have spent their lives in vaude that vaude has passed them; that now there is no place for them in that show business.

Keith's stand is it cannot afford to play hardly playable turns strictly for sentimental reasons and that vaude or Keith's cannot be restored with talent that may tend to weigh them down, and in the other light, the present direction of Keith's is not the same the old timers worked under.

Girls Stage Knife Duel On Frisco Sidewalk

San Francisco, Dec. 24. A couple of actresses staged a spectacular knife duel on a downtown sidewalk early one morning last week. Both were booked by police and sent to the Emergency Hospital to have their wounds treated.

Quarreling femmes gave their names as Thelma Mitchell, 24, dancer, and Mrs. LeRoy Lockwood, "Poppy" Haines, 26. A third girl said she was Violet Rowland, name being fictitious, according to police, and explained the fracas thus: She and the other two gals were walking home from a party in a downtown hotel when her companions got into an argument. "The argument continued for some time," said Miss Rowland, "when suddenly Poppy pulled out a knife and attacked Thelma, ripping open her leg and arm and inflicting other cuts. Thelma fought desperately, finally snatched the knife away and began cutting Poppy."

By the time the cops arrived the knife had been lost in the scuffle.

Countess' Bad Fall

Los Angeles, Dec. 24. Countess Laveska fell off a platform while doing her act at the Boulevard theatre.

She was in the Roosevelt hospital suffering from internal injuries.

SETTLE-OUT OF COURT

Anna Braille (Braille and Pallo) will settle her suit against Fagnie Schleifer, cab owner, out of court. Miss Braille, through her attorney, Lou Handin, claimed that last November a cab under the ownership of Miss Schleifer crashed into her car. She alleged injuries to back and spine which forced her to cancel vaude dates. Amount of the settlement not known.

Other Indie Bookers Mourn as Fally Markus Blows with Plenty

New York's independent vaude bookers mournfully point to Fally Markus' announcement that he will retire. To them it's a sure sign the racket is through. Fally's exit seems to be the convincer.

During the past week the chief topic of the indie bookers has been Fally Markus, who for years led the field as an indie booker of indie theatres, in volume of bookings and houses. Most talked of is the bank-roll Fally is generally believed to have compiled in his 24 years of booking one-night stands. It's estimated at anywhere from six bits to six million.

Indies who made it when the making was possible, but didn't hold it like Fally, admit the error. Fally is stepping out because, he says, there is nothing left in the business to keep him at it, but Fally is taking plenty with him.

Markus is leaving show business to devote his time to the Markus-Berman employment agency. Fally believes booking janitors and butlers for steady jobs without cuts, railroad fares, and "weeks" that are split seven ways, is a much better idea.

Santrey's Return Route

Henry Santrey has been engaged for a return trip over the R-K-O route, opening Jan. 27 in Omaha. This time it's for 22 weeks.

ALBEE'S NAME OFF STOCK COMPANY IN PROV.

Providence, Dec. 24.

When the former Albee stock (legit) company is revived this spring, as has been the annual custom here, the name of E. F. Albee will be absent, it is said. In its place will occur R-K-O on the theatre and for the stock coup. Albee recently advertised his thanks to the people of Rhode Island in the local dailies for having supported his show ventures for 40 years. In the ad signed by Albee, he called himself "The Master Showman."

2 More F & M Weeks

Los Angeles, Dec. 24. Two weeks are added to the Fanchon & Marco "Ides" circuit. Lafayette at Buffalo, N. Y., will be played between Detroit and Niagara Falls. Talbot's Orpheum at Tulsa, Okla., is in after Atlanta, Ga.

Fyfe Starts Jan. 18

Long absent from Keith's, Will Fyfe returns next month to open Jan. 18 at the Fordham. A route follows.

ACT USING NEW R.C.A. DEVICE ON HOOKUP

Thermin Ether Music, RCA device producing music from waves, provoked by the proximity of a human hand, receives its first stage demonstration as part of the Lane, Osborne, Chico and Co., vaude act.

Turn, now playing for Keith, is reported to have purchased the instrument used for \$250. Under an arrangement with RCA, the act will exploit the machine wherever they play and will tie-up with local music dealers to sell Thermin as a musical idea for home use. Max Tishman and James Plunkett, the act's agents, are putting the stunt over.

Engineers have been working on Thermin and Televox for some time to develop them as stage attractions. Televox (mechanical man) missed in two tries in Keith houses. Last time out it was made the central character of a dramatic sketch, written for it and produced as an "office act." Lane, Osborne and Chico have Thermin independently, with Keith's disinterested beyond booking the act.

Publix Units Jam Up as Loew Houses Withdraw

Pending final withdrawal of Loew houses from the Publix unit route, with Washington and Baltimore having washed up last week, and Columbus and Cleveland scheduled to go Jan. 31, Publix stage shows are being switched in all directions. Four Publix units will have to be closed when Cleveland and Columbus wind up. Which units these will be has not yet been decided upon.

Back to Vaudfilm

Grand Rapids, Dec. 24. Keith's theatre, one of the houses which was reported as taken over by Fox and which has been playing a picture policy since last spring, returned to vaudeville last Sunday with five R-K-O acts and feature picture.

The opening was delayed when the stage hands and the management couldn't get together. The union wanted to put five men instead of four back stage. The theatre won the argument.

Keith's Jan. "Jubilee"

Keith is following Loew's on its institutional celebration and concentrated exploitation. Keith's campaign, named "January Good Times Jubilee," celebrates the first anniversary of RKO in its new form. Loew's title is "January Festival."

Both vaude circuits have appropriated boosts in advertising and show budgets for good will building during the month.

OPENING DAY CHANGES

Three Orpheum houses have changed opening days from Fridays to Thursdays, while a fourth has gone from Saturday to Friday.

Those moving up are the Orpheum, San Francisco, Thursday opening; Golden Gate, San Francisco, Wednesday; and the Orpheum, Oakland, Wednesday. Orpheum, San Diego, changes to Fridays.

ARTHUR LYONS ON COAST

Arthur Lyons, Lyons and Lyons, is leaving for the coast early next month to assume active direction of the agency's Los Angeles office. George Sackett, former manager of the Orpheum, L. A., and who has been representing A. & L. out there, is resigning, according to report.

This is Lyons' maiden trip west and he expects to stay three months or longer.

L. & M.'S NEW QUARTET

Leon and Mayer (indie) agency has added four new stands. Strand, Warren, Pa., and the Palace, Sharon, Pa., formerly booked out of New York by Gus Sun, swung over this week playing four acts on split week. Other acquisitions are the Auditorium, Quebec, and the Strand, Portland, Me., also four acts on a split.

Monroe-Ehrman Split

Monroe and Ehrman have split as an act after having been together 10 years.

Miss Monroe, recently wed, is re-joining. Ehrman will continue with Helen Klein as his partner.

Doubled the Usual

Layoff actor after thinking it over decided his Christmas gift to his wife would be two sandwiches.

UNIT TAB ON AIR FROM HOLLYWOOD

Hollywood, Dec. 24.

Fanchon & Marco units playing the Hollywood Egyptian theatre go on the air over KMTB (L. A. Herald) as they open Thursday nights.

Shoe store in the Egyptian's court was inaugurated as broadcasting studio Thursday when specialties of the "Uniforms" idea did their stuff before the mike. Remote control from the broadcast station in the Hollywood Storage building.

The shop is all plate glass on the boulevard and the court side, giving passersby an easy peek-in on the broadcasting.

\$1 and \$2 Dates

Los Angeles, Dec. 24.

Business of slicing throats among vaude agents is in full swing. Most agents are cutting out where they are playing one day dates for \$5 single and \$10 as a team. Now comes an agent who is paying acts \$1 and \$2 for a single date and getting them to do it.

Most of this agent's houses are in small towns near here. Acts meet at his office and are taken to the theatre in the agent's car. He deducts the street car fare and is out in front for another time. He has 16 of these one day dates and if an act plays his time it can make from \$16 to \$32 on the route with no sleeper jumps.

Unusual angle is that most of the acts playing for this agent have turned down \$8 and \$10 dates for other agents.

Indie Billing Walkout

Lewis and Kling cancelled the first half at the Woodrow, Brooklyn, due to spotting.

Team, placed by Harry Myers, indie booker, flashed contracts calling for headline billing and next to shut, but vamped when the billing was not up and spotted in the deuce besides. Myers backed up the act on the walkout and notified the theatre that bills must run as he routines them or else. Myers offered to assume the obligation of the cancelled contract, but the act refused remuneration from him after finding out that the house, and not the booker, was at fault. Maye and Grayce bridged the gap.

Norworth's Loew Route

Jack Norworth is opening for Loew Dec. 28 at Loew's Grand. A full route, follows.

This is the first time Norworth has ever played vaudeville away from Keith.

WINNERS' EXTRA TIME

Winners of the Helen Kane contest, promised only a week's work, are being given additional time in the Keith houses.

May Questelle, who tied for the Greater Manhattan prize, got a week at the Fordham and splits at White Plains and Mt. Vernon with other bookings now pending. Claire Bart has already been given the Fordham and may get additional time. Margie Hines, winner of the Brooklyn contest, played the Kenmore and Madison.

VMFA WON'T INTERFERE

Chicago, Dec. 24.

In the William Morris agency suit against the VMFA and Mayer for \$1,000, with judgment taken in Illinois, the VMFA has ruled it will not interfere. Act must now pay the court the sum it promised, but neglected to pay the agency—\$50 a week plus costs.

DROPS VAUDE AGAIN

Vaude is out again at the Westwood, N. J., house going dramatic stock next week. Bond Players in on a percentage arrangement.

Rerouted

Lillian Shaw, just off a Loew vaude tour, has been re-routed by that circuit.

MURPHY OUT; RKO NOW HAS 9 'FAMILY' WKS.

Release of Mark Murphy by Keith's has necessitated rearrangement of the New York house books and new book distribution of the 11 Murphy-booked theatres.

Murphy's release came suddenly last Friday. No cause was given other than the explanation that the dismissal was part of the general reorganization now going on in the booking office. Frank Sullivan, assistant to Murphy, goes with Arthur Blondell.

One new move has been to transfer the Bushwick and Prospect, Brooklyn, and Keith's two in Jersey City and Union Hill, N. J., to the Family Department. These four houses will go on Jack Hodgdon's "fifth floor" book with three other Keith-owned houses in Albany, Troy and Schenectady. The Indies now booked by Hodgdon include Elmira, Ottawa, Ithaca and Herkell, N. Y.; Lima, Sandusky, Oil City, McKeesport, Pittsburgh and North Adams. This arrangement increases Keith's family time to nine weeks, about the best route on the "fifth floor" in some time.

Royal, New York, White Plains, Yonkers, Mt. Vernon, New Rochelle, Trenton and Newark, all formerly booked by Murphy, will now be handled by Arthur Blondell who retains the Hippodrome and Jefferson for a nine-house book. The No. 1 New York book, handled by George Godfrey, with Arthur Will assisting, adds the Chester, Hamilton and Franklin to the present lineup comprising the Palace, Riverdale, Albee, Coliseum, Fordham, 81st, 58th, 86th, Flushing, Madison and Kenmore.

Showing Spots

It is likely that the Family Dept. will use the Bushwick and Prospect as showing spots for new or unknown acts, thus providing a better opportunity for new material to be seen than is available at present. The one night weekly no-salary auditions will continue at the Prospect and Franklin theatres.

Levy's Mex Dates

Los Angeles, Dec. 24.

Bert Levy office will start booking 12 weeks in Mexico starting Jan. 1.

Route opens at Laredo, Mex., play to Mexico City and return to the States by way of El Paso, Tex. Only dumb acts will be used.

Butterfield Figures Slide

Grand Rapids, Mich.

Col. W. S. Butterfield announced last week that he was considering putting dramatic stock back in Powers' theatre. It is understood the colonel is weary of paying rent and would like to get something back.

So far this season Powers has played a few road shows.

Louis Love has severed connection with the Irving Cooper agency to establish his own agency.

Jack Benny starts vaude dates for Keith's Saturday, at the Palace, New York.

Loew's, White Plains, N. Y., playing split week vaudefilm, goes straight sound Dec. 28.

REMEMBER?

When Raymond Hitchcock ran Hitchcock's Chinese theatre in Doyer street, Chinatown, New York?

When Bailey and Pickel, acrobats, were docked for a time show and one trick to the manager of the Palace, Hazleton, Pa., when unable to go on at night after an injury received in their next to last act at the supper show?

When Al Trahan played piano for Brester Pomeroy (and not bad at all)? When the "Follies" of 1910 played the City (now stock burlesque), on 14th street, New York?

When William Rock and Maude Fulton amazed the world by spending \$8,000 on a vaudeville production?

When Charlie and Elsie Morrison didn't have a daughter named Merrienne (she arrived Dec. 20, 1929, weight 7½ pounds net)?

By AL TRAHAN

25th Week **IT'S R-K-O WITH US** 25th Week
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PROCTOR'S 125TH ST. THEATRE
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ALBERT KOSTER, 2nd Sax **ELWOOD BOYER**, 2nd Trumpet
EARL BOYER, 3rd Sax **ROY RHINEHARDT**, Trombone
HAPPY VENTRE, Banjo **JACK GALVIN**, Piano
MAX YODIN, Drums **EDWARD KILFOYLE**, Bass

WALTER CLINTON, M. C.

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24th Annual
VARIETY
Anniversary
Number

will be issued early in January



As usual, this "Variety" special issue will be a complete review of the year in the show business. It will contain special features and articles, besides being a show business directory for the ensuing year.

Advertising Copy May Be Sent Now to Any "Variety" Office

RATES REMAIN UNCHANGED

BUTTERFIELD DROPS VAUDE FOR 3 MONTHS

Chicago, Dec. 24. Butterfield circuit (Michigan) will discontinue vaudeville for the next three months to play straight pictures. Butterfield announces that this is just a temporary arrangement, and that starting in April he will again play vaude.

Houses have been booked by the RKO western office in the past, but in future Butterfield will try to book out of New York. Claim is made that acts can more easily make the jump from the seat than from the Chicago territory.

A previous Variety story mentioned that the reason for the dropping of vaudeville by Butterfield was due to the great number of unemployed in the northwest sector which this circuit covers.

2 Keith Men Out
Two members of the Keith office, New York, released last week were Al Livey, assistant to Major Thompson, and George Rose of the collection agency.

Fox, Philly, Friday
Philadelphia, Dec. 24.
Dec. 27, the Fox will start its shows on Fridays.

CONLIN and GLASS
With HANK MILO
NEXT WEEK (DEC. 30)
Keith-Albee Theatre, Atlanta

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"In a Big Weigh"
We Wish You All a Merry Christmas
and a Happy New Year
TED EARLE
CLARK and SMITH
TWO MIDGETS OF RADIOLAND
NOW PLAYING LOEW'S THEATRES
DIRECTION
JOHNNY HYDE HARRY ROMM

BIRTHS

Mr. and Mrs. C. F. Winchester, son. Father is manager of the Fox in Washington, D. C.

Mr. and Mrs. H. R. Foster, son, last week in Boston. Mother is the daughter of Frank H. Wilson (Wilson Bros.), vaude.

Mr. and Mrs. Charlie Morrison, daughter, Dec. 19, Polyclinic Hospital, New York city.

Mr. and Mrs. Robert F. Sisk, Dec. 23, at the Lippincott Hospital, 667 Madison avenue, New York, daughter. The father is publicity chief for the Theatre Guild. Mother, Cepha Day, was in charge of publicity for Frohman when marrying.

Mr. and Mrs. Barney Balaban, in Chicago, Dec. 22, son.
Mr. and Mrs. Larry Spier, son, Dec. 22, in Park East Hospital, New York. Father is a member of Spier & Coslow, music publishers.

MARRIAGES

Eugenia Bankhead (non-pro), sister of Tallulah Bankhead, to Wilfred Lawson Butt, student, University of Nevada, last week in Reno. Bride was married twice before with second decree just granted.

Paul McCluer, announcer, WENR, Chicago, to Marjorie Marlowe Ryan (non-pro), in Chicago, Dec. 19.
B. E. Brown, assistant casting director at Universal, coast, to Betty Roche, screen actress, in Hollywood Dec. 21.

PORTLAND RESUMES VAUDE

Portland, Me., Dec. 24. Keith's, straight picture house since last May, returns to vaude next week (Dec. 30) with six New York booked (Keith) acts. Split week policy for vaudfilim.

'Rio Rita' Full Wk. In N. Y. Houses; Vaude Added

"Rio Rita" will be generally released by RKO in New York, Jan. 25, on a full week policy in all houses, including the split week stands.

In accordance with this R-K-O has decided to use a full week vaude bill of two or three acts in those split houses where the picture will play that week. It will be the first time R-K-O has made such a concession to its vaude with this picture.

Currently "Rio Rita" is at the Globe, New York, after terminating long run at the \$2 Carroll. The Radio picture will play the Albee, Brooklyn, Jan. 11, and the Hip, New York, Jan. 18.

Engagements

Jans and Whalen, 20 Chester Hale Girls, Ralph Cook and Esther Muir for "Lew Leslie's International Revue." Jans and Whalen recently closed with the Shubert musical, "Broadway Nights."

Theatres Proposed

Dunkirk, N. Y.—\$200,000. Site not selected. Owner, Bernstein Bros., Elmira, Architect, V. A. Rigaumont.
New York City—\$2,500,000. Also apt. Forties, between Lexington & 42nd ave. Owner, M. J. Nicholas. Architect, H. C. Ingalls. Policy not given.
Philadelphia—Midway, seating 4,000. Also stores and offices. Owner, S. Shapiro. Architects, Magazine, Eberhard & Harris.
Higglewood, N. J.—(The Ridgewood) \$275,000. Owner, Warner Bros. N. Y. C. Architect, F. W. Wentworth.

NEW ACTS

Harry Faber and Lita Wales, scrapping their two-act, open with "Nix On Dames," comedy flash.
Rolley (Rolley and Starr) with Joe Kelly.
Stanley Chapman and Don Sherwood (Sherwood and Claire).
Sam Wright and Lillian Morley (Morley and Leader).

BURLESQUE CHANGES

Murray Rosen has supplanted Abe Feinberg as manager of the Mutual show "Bohemians." Harry Stratton has succeeded Sam Micals as comic with the same show.

Artie Brooks in and Vic Hallen out of "Get Hot" (Mutual).
Norma Noel and Bryan Wolfe added to "Hello Paree" (Mutual) joining on tour last week.
Wayne McVeigh, Miss Mignon, Ed Lorraine, Sam Raynor, added to City, N. Y., burlesque stock through De Weber office.

Maxine Freeman, formerly attached to the J. A. Robbins office, has joined the Jack Linder agency's club department.

FLEESON'S NEW PARTNER

Helen Shipman, from musical comedy, is Neville Fleeson's latest partner.

Pair are together for an act which opens for Keith next week and has nine weeks booked thereafter.

PAN, VANCOUVER, SOLD

Vancouver, Dec. 24.

P. W. Dewees, of the Strand theatre, has purchased Pan's lease on the local Pantages for a reported \$125,000. Name of the house may be changed.

Dewees will begin to operate the Pan after Jan. 1 with vaudfilim.

Holman's New Act

Harry Holman has selected "Hard Billed Hampton" for a new skit, "Speculation." Opens shortly for RKO.

Edith Mason will appear in support.

Start Wiring Chi Palace

Chicago, Dec. 24.

Sound engineers have just completed a survey of the Orpheum circuit's Palace and installation of wire will be started shortly.

Burlesque Closings

Between bad biz and the censorship imposed by the local authorities, the Mutual shows have been dropped in the Gayety, Montreal, with little likelihood that the circuit will go back there this season. Several Mutuals suffered pinches.

A new burlesque stock is scheduled to open at the house Dec. 28, direction, Consolidated Theatres. Ike Weber, N. Y., has recruited the following players: Joe Rose, producer and chief comic; Karl Ewers, Morris Perry, Isabelle Van, Florence Naomi and Walter Brown.

Montreal, Dec. 24.

Gayety drops Mutual shows after this week. Stock burlesque supplants next week.

Frank Burke, R-K-O exploiter in the south, has been transferred to Minneapolis as assistant to Claude Saunders, R-K-O division manager. Burke formerly managed the Hennepin, Minneapolis.

Fred DeBondy, Keith agent, will switch from Sablosky & Jeffries to the Tommy Fitzpatrick office. Sablosky & Jeffries is among the Keith agencies passing out Jan. 1.

Tom Howard opens Jan. 4 for Keith's in Mt. Vernon, N. Y., in a condensed vaude version of "Rain or Shine." Three in support. Bentham office, agent.

PUBLIC ROTATING M.C.'S; BOOSTING STAGE BILLING

With Public ratifying its new plan for stage units, the masters of ceremonies will come under the same system as proposed by Loew's recently. Namely, to rotate around the circuit with the same unit.

It is further understood that hereafter Public units, to each carry one stage draw name, will be increased in billing by at least 50%, and will occupy space in all publicity and advertising matter alongside the feature picture. Intention of Public is to get the utmost value out of "name" stage attractions.

Loew's Rotating M. C.'s

It's really a case of everything rides. This new movement calls for transposition of pit bands along with m. c's.

Pit bands rotating is limited to four New York deluxers, Paradise, Kings, Jamaica and Pitkin, in that order.

Fisher's N. E. Houses

Frank Corbett, assistant to Arthur Fisher, indie booker, left last week on a week's tour through New England.

Fisher has been negotiating for New England stands. Houses annexed to be announced upon Corbett's return.



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SEASON'S GREETINGS

RETURN FROM LONDON TRIUMPHS

HELEN FORD

PALACE, NEW YORK, THIS WEEK (DEC. 21)

"The ever-charming musical comedy ingenue, more captivating than ever."—"EVE. POST"

BURLESQUE REVIEWS

GIRLS FROM FOLLIES (MUTUAL)

Ed. J. Ryan's troupe of satirical Espians make about the best all-around sex and humor layout to be seen in Mutual cathedrals this season. It differs from the ordinary in having a chorus able to snap its own stuff without relying completely on a house lineup, an enthusiastic and capable comic named Bernie Green, bright and sometimes sprightly costuming, and Gladys Clark, who parades her things generously and doubles, on accordion and clarinet.

At the Steinway, Astoria, Long Island, a friendly mob of citizenry is rough was taking everything without salt. Probably given more for its money than most stands along the wheel will receive. Gals had a habit of carrying just enough cloth to cover their small sized vaccination scar, and comics, prompted by roars of laughter, spared neither detail nor time in enlarging on what usually passes with a snarl and a snigger. In one instance is Bernie Green's description of a back yard phone booth, starting where Chic Sale left off.

About 10 of the 15 chorines wouldn't look out of place in a picture house lineup, which is a swell compliment. They lack polish in training, of course, but make presentable work out routine in singing taps, suggestive rhythm and military precision. Stripped to a Scotchman's purse and two thimbles as at the Steinway, they completely alibi the undue idea of inserting authentic routines in the skin game.

Green, in white face, is a comic who could elicit minus the snort if he were outside burlesque. But where he is, it is logical for him to go for stag laughs and make everything plain. When a burlesque comic can double his reception by adding smoke to his quest for comedy, he is at least holding his position within the wheel. Green also plays the fiddle and carries legitimately in a specialty.

Display contingent is headed by Miss Clark, who is teamed with hot eyes who slipped to a strap and let the boys look at her rouged bust through fragile chiffon. Later she wore a transparent burlesque for no concealation reason would up by using her hands as inadequate protection. When Miss Clark is showing she's just showing, walking around like a queen wondering if the tub is full yet and looking intently at whatever the boys are watching. Then she gives them the eye and weak men sob. Her singing is pleasant, and her accordion playing good, and clarinet solo is in for versatility. Gents will remember her as a blond with an eye.

Betty Duval, built with good geographical location of contours, sings, strips and tosses prettily. Zena, Duval likewise strips and heaves to worthwhile appreciation. For grinding these Misses convey young and well-set, with talent at regular acrobatic dancing also. Miss Convey was not putting her in the grind here, but probably able to do with a concession.

Second comic is Johnny Crosby, playing wop and getting returns when he tries hard. Carlton Chase, straight, has appearance, but muffles his delivery too often by hurrying.

Effects in production are gained mostly by above-average costuming, with a tropical feather number and girls in show girl jewel parade outstanding. The last half finale, containing much undress and showing about all there is to see of Miss Clark. Neat costuming also in a military drill, well done. Girls later try "Pillar" routine sitting down, and get away with it.

Dirt for everybody in the bits, although they don't all follow the stereotyped burlesque delivery. Variations caused by Green's consistent efforts to hold a fast pace. Sex gals reach the ultimate in Green's demands to see a certain gal in a redlight John.

"What can she do that I can't?" asks a girl after several minutes of nassy.

"She trusts me," says Green simply.

Green can clean his show up or let it scratch its back in the gutter, according to where he's playing. Basically it has the goods. Bang.

Irons Out of Mutual

With Warren Irons dropping out of Mutual show and house operation, his troupe, "The Lid Lifters," closes Dec. 28 in Schenectady, N. Y.

CITY (STOCK)

After three weeks with clean stock burlesque shows and over-dressed women, despite classification as burlesque, the City reverts to type this week. Current show "Broadway Vanities," is as rough as any of the wheel operas and rougher than most. The clean shows didn't get a tumble on 14th street and now they are evidently endeavoring to give what seemed to be wanted down there.

Realignments have practically a new set of principals with Donna Davis, ingenue solo, only holdover. Chorus cut to 24 instead of 26 as formerly, with most of the uptown beauty vamping when the unadorned order went in and current layout strictly burlesque gals. Also a chop in prices with 50c top evenings. Slim house Monday night despite reduction. Bad weather.

Nothing extraordinary about the show except plenty rough throughout with Sam Raynor, featured comic, as chief offender. Raynor gives a plenty of dirt, going the limit at all times and the mob or what few of a mob were in liking it. Wayne McVeigh, red nose boob, and Ed Lauroy, tramp, are assistant comics. The latter have a hard time to do since Raynor shoulders the comedy burden and cops all the way. McVeigh and Lauroy get a chance in a couple of scenes, delivered acceptably, but after that Raynor has the rest of the comedy.

Scenes and bits are all familiar ranging from the Guess Who I Kissed to the rearward view of "Irish Justice." The latter current burlesque bit is reminiscent of a similar contribution by Fred Allen in a former "Greenwich Village Follies."

Betty McAllister, former runway soub at the Columbia, tops the principals, as number leader and scene manipulator. Miss McAllister had the semi-strip stuff all to herself, through the other gals not getting to it fast enough to please the mob which is content to prolong palm slapping except when Miss McAllister was doing her runway stuff. Chad Gorman, sorrel topped and with plenty of personality, is second solo. His numbers acceptably and spots a couple of good dancing specialties. Donna Davis, brunet, is an attractive ingenue, while Mignon, dancer, does a few good stunts and dancing specialties. Paul Ryan is a good straight rotating as feeder for trio of comics. Doing his best stuff of personality in second solo. His actors, rounds out list of principals.

The numbers, produced by Dan Dody are a particular stand-out, walking around like a queen wondering if the tub is full yet and looking intently at whatever the boys are watching. Then she gives them the eye and weak men sob. Her singing is pleasant, and her accordion playing good, and clarinet solo is in for versatility. Gents will remember her as a blond with an eye.

The chorus, which previously adhered to crime and three-quarter skirted stuff, are now projected throughout in trunks and brassieres, if for no other reason than to prove they're giving burlesque as is at this new downtown house stand.

With the roughening process in runway grinding, maybe biz will pick up, and come within a hair's breadth any more on 14th street.

Edbo.

FRIVOLITIES (MUTUAL)

Of prime interest to the burlesque customer is how far the gals will go. The prime object of burlesque is to keep milking the customer, so that, although knowing things that go only so far, he will let himself indulge in a little more. A girl will stand before him wearing nothing but a good coat of powder. The thing resolves into a battle of wits. "Frivolities" in matters of sex relies almost entirely on Adeline, fuzzy-haired, well-built hunk of femme, who attains her climax by discarding her dress and undulating under transparent gauze. It is torchy, on the level, but nothing that follows during the first and second halves of the show. The show this week just fair as a unit at the Columbia.

The 15 chorus ladies are exceptionally various ranging from a swet little trick to Hello-Aunt-Emmy. A thumb sitting in judgment would point toward the floor. Comedy gets a better than average break, as Frank Harcourt has an Eddie Foy pan and a good understanding of primary humor. In the technical part of burlesque he is adroit, able to ask a girl for a cigaret without mentioning the cigaret and thereby creating "double entendre," if that's the clean way to describe it.

The lineup of bits includes compulsion powder, the old army game, fake leg-feeling episode and other drolleries aimed at easy under-

standing. They please in the main, because Harcourt is better than the general run of wheel apostles. It is a tough battle facing burlesque comes—selling yesterday's hash.

Outside of Adeline nothing really whopping. Eva Johnson has the largest setup among the featured girls, but wiggles it only slightly and seems bored. Annabelle Collins, small, snort, is not naturally adapted to any riotous upheavals. Albertini, prima donna, gets naughtiest in a transparent gown, through which a pair of thighs may be glimpsed if the time and trouble are taken. Her voice is clear and forte enough to drown out any ambitious trap drummer.

Harcourt is supported by Hall, second comic, and Edwy, straight. The latter is good and the former gets his best laughs on clothes. Also are Johnny Cook, non-committal, female, and Edward Soap, gray-haired soub, who is a good deal.

The "Frivolities" 15 parades were given a back seat by the house troupe of younger venison. It was well.

Renee Amusement Co. has a fair outfit in this. Costumes dirty, but they may be washed sooner or later. Season only half over. Bang.

AMERICAN (STOCK)

Stock players may not be getting much dough, but they certainly don't miss on the fun. Everybody is either a comedian or a beauty, maybe it's okay for the gals to kibitz with the customers. Anyway, the patrons enjoy it.

Shows at the American run about the same every week, with probably just a couple of new blackouts and change of title. This week it's "The Jingle Belle." Monday night found the show a little more engaging. Everybody happy just the same. Holiday probably explains the sanctimonious church scene, prayers and all that slipped in quietly. Twelve two-way numbers. This mob didn't take it on the level at first, but neither did it dampen its ardor after it was over.

Altogether, it looked pretty tame for \$1. Two acts in 10 scenes with the runway items sandwiched for meek results. Brigade of 24 girls, no cut, and Dolly, if four of the bunch can shake a leg, hoof. Not a chorine got as much as a ripple from the boys along the rail. The Misses' parade, which was a show, and Dolly, when grabbed all the gravity, Miss Shaw taking the edge by a mile. Taking 10 or 12 encores means nothing to this babe, she displays less than the other.

Principal comic is Irving Selig, also credited with Walter Webber, character man, arranging the show. Selig appears a ruling ray on 42nd street. Works more in vaude style than burlesque. Frank Mackey and Artie Loyd are the second string comedians. Charles Harrier's juve antics not so forte, either in appearance or talent, while Ben Mann does better with a straight assignment. Of the specialists Virginia Wheeler, neat though lukewarm ingenue. Rose Lee is a plump blase shouter.

First section carries the skits, and these are not so good. Rehashed versions of old ones with the rough stuff out. One is the one-drama. Not a flash number in the first act in the second. First peak after intermission is an Hawaiian routine by the girls in a Colorado ranch set. Rest is a subdued show of what preceded. An abrupt final. Still, it's three hours of burlesk for \$1. Span.

Mutual Wheel

Weeks of Dec. 23-30

Bare Facts—Howard, Boston; 30, State, Springfield.
Best Show in Town—Lyric, Bridgeport.
Big Revue—L. O.; 30, Fox, Jamaica, N. Y.
Bohemians—Columbia, Cleveland; 30, Gayety.
Bovary Burlesques—Gayety, Kansas City.
Broadway Scandals—Fox, Jamaica, N. Y.; 30, H. & S. Apollo, N. Y. C.
Circus—Chicago; 30, Gayety, Detroit.
Circus—Star, Brooklyn; 30, Columbia, N. Y. C.
Dainty Dolls—Empire, Toledo; 30, Columbia, Cleveland.
Dimpled Darlings—Cassio, Boston; 30, Tremont, Philadelphia.
Flapper Follies—Gayety, Washington; 30, Academy, Pittsburgh.
Freaky—Gayety, Boston; 30, Modern, Providence.
Frivolities—Columbia, N. Y. C.; 30-1, Wedgway, N. Y. C.
Get Hot—State, Springfield; 30, Grand, Hartford.
Ginger Girls—Haymarket, Chicago; 30, Empress, Chicago.
Girls from the Pollies—Irving Place, N. Y. C.; 30, Empire, Newark.
Girls from Happyland—L. O.; 30, Casino, Boston.
Girls in Blue—Modern, Providence; 30, Gayety, Baltimore.
Hello, Paris—Gayety, Buffalo; 30, Colonial, Utica.
High Life—Steinway, Astoria; 30, Irving Place, N. Y. C.
Honey—Newark; 30, Orpheum, Paterson.
Jazztime Revue—Mutual, Indianapolis; 30, Garrick, St. Louis.
Kuddling Kites—Orpheum, Paterson; 30, Plaza, Worcester.
Ladies in Blue—Wedgway; 28-29, Schenectady; 30, L. O.
Mischief Makers—L. O.; 30, Howard, Boston.
Moonlight Maids—Plaza, Worcester; 30, Gayety, Boston.

EXPLOITATION MAY BE MUTUAL'S EXPERIMENT

Special experiment may be experimented with by the Mutual wheel before the middle of the spring, as a gauge for an extensive campaign along the same lines for next season. General all-around exploitation by more than one specialized promoter operating has not been previously tried in burlesque.

I. H. Herk is considering the exploitation possibilities and is almost sold on the idea.

Herk says there are slightly over 40 shows and the same number of houses on the Mutual route at present. Those dropping off so far this season have been the houses in directly added to the travel at the season's start. Not reaching the business standard expected, they fell off the wheel.

Herk is reported working out an almost new system for burlesque performance and travel in the new season to come.

STAGE HANDS ACCEPT CUT ON WHEEL

For the first time since back stage labor scales have on the rise, stage hands with Mutual Wheel shows have accepted a wage cut. The concession was made after conferences between I. H. Herk of the Mutual and William Canavan of the I. A. T. S. E.

Not only have the road crews reduced the wage scale, but a number of stage hands' local unions may agree to reduce wages.

This is in line with a reduction in salaries in the various Mutual shows. Curtailment of operating expense was imperative and the unions appear to have taken the same view. Each Mutual show carries three heads of departments as a crew. The men have been getting \$100 weekly. The cut is \$5 per week, with the company saving \$15 weekly. In the local stands the crews number six men. The cut there is said to be \$10 per man, or a saving to the houses of \$60 per week.

It was stated that few actors in Mutual shows are receiving \$100 or more weekly. The cut in stage hands' wage was therefore considered from the morale standpoint, with the concession resulting.

To Fill Chi Gap

Chicago, Dec. 24.
I. H. Herk is dickering for an on-the-road circuit, including the Halsted and Madison street region, supplanting the Haymarket, which abandoned burlesque.
Spot is the Empire, 2,000-seat unwired house at 673 W. Madison street. Theatre is on grind picture policy and lease owned by Herk.

Shifts in Loew N. Y. house managers: M. Sedlitz from Greeley Square to the Canal; D. J. Hegleson from Circle to Greeley; Walter Guttridge at Circle; Jack Porter, Garden, Woodhaven; I., succeeding the late Harry Huber.
Moulin Rouge—Lyric, Dayton; 30, Empire, Cincinnati.
Naughts—Nittles—L. O.; 30, Gayety, Milwaukee.
Nite Club Girls—Gayety, Detroit; 30, Empire, Toledo.
Oriental Girls—Troadero, Philadelphia; 30, Gayety, Baltimore.
Parisian Flappers—Gayety, Brooklyn; 30, L. O.
Pretty Babies—Academy, Pittsburgh; 30, Lyceum, Columbus.
Rue des Roses—Hartford; 30, Lyric, Bridgeport.
Scandal Breakers—Hudson, Union City; 30, Gayety, Brooklyn.
Social Maids—Garrick, St. Louis; 30, Gayety, Baltimore.
Speed Girls—Gayety, Baltimore; 30, Gayety, Washington.
Society Widows—Gayety, Milwaukee; 30, Nem Empire, Albany.
Tidy Girls—H. & S. Apollo, N. Y. C.; 30, Steinway, Astoria.
Steppe Show—Lyceum, Columbus; 30, Lyric, Boston.
Sugar Babies—Colonial, Utica; 30, L. O.
Topsy—Chicago—28-29, L. O.
28-29, Orpheum, Reading; 30, Star, Brooklyn.
Tempters—Gayety, Scranton; 30-1, Lyric, Astoria; 24, Orpheum, Reading.
Wagon Wheel—Gayety, Louisville; 30, Mutual, Indianapolis.
Wine, Woman & Song—Empress, Cincinnati; 30, Gayety, Louisville.

CHORUS GIRLS IN BURLESQUE GET DRUNK ON STAGE

In a suburb of New York, not far from Broadway only in spirit, a burlesque house was presenting its added attraction—"Cabaret Night."

The chorus girls, dressed for the street and ready to blow the moment the curtain dropped, were seated at tables about the stage "for atmosphere." With cigarettes dangling from their lips and their legs crossed just this side of the hips, they looked like raid night in a police court.

In front worked a procession of cheap acts, imported, the management announced, "at great expense from Broadway." The girls watched in frank boredom, confronted with talent no better than their own. Soon they were jabbering loudly.

A house attendant appeared on the stage with a towel thrown coyly over his arm. With an order pad he walked quietly from table to table. He walked off and soon reappeared with a decanter of brown fluid. He poured allotments in small whiskey glasses for the girls, and they gulped it hurriedly. There were coughs and wry faces. Again and again the drinks were poured by the unobtrusive waiter. The "cabaret acts" continued working in front and the girls continued drinking.

A blond singer started a wall about his sweetheart. One of the chorus girls mocked him drunkenly. As he reached his climax she gave him a loud raspberry. The other girls giggled.

One of the girls lit numerous matches, staring at the flame with mouth agape and eyes dull. More of the brown fluid was poured. One of the girls choked and rushed from the stage.

Quiet Stews
A hard-faced brunet spread her legs and crossed them insolently, like a stewed dame in a subway. Two chorines were sweating at her. She cheered them with a muffled thick voice.

A blonde with hair black as the roots in the part started to sing. A hand was clapped over her mouth. To many in the house this background activity was not noticed. It continued quietly, never noticeably interrupting the cabaret acts.

It was the most realistic bit of business yet seen on the stage. To be realistic, these gals drank real booze.

A troupe of female souses on the stage.

Who said there was no novelty in burlesque?

Herk Replaces Hurtig In American, N. Y., Stock

Jules Hurtig is out as operator of the stock burlesque at the American Music Hall, New York. I. H. Herk, head of the Mutual circuit, has been named with present lessee of the house.

Herk's connection does not mean the Mutuals will play there. Stock will be continued, but under Herk's direction.

Rube Bernstein replaced Hurtig there as Herk's representative. The House-Sell Weber administration has engaged Danny Creed, formerly treasurer in Gayety, Buffalo, and Star and Garter, Chicago, for the American box office.

Haymarket Closing

Chicago, Dec. 24.
Warren Irons closes the Haymarket Saturday as a Mutual Circuit house after four months. This will leave the Academy and the Star and Garter in possession of the West Madison street burlesque trade.

Irons' other house, southside Empress, remains open.

The Haymarket will open with picture grind policy Jan. 4. House is being wired with WE equipment.

Schenectady's Half-Week

Albany, Dec. 24.
Mutual burlesque at the Wedgway, Schenectady, playing a full week since opening last summer, will change to three days early in January.

It is believed Albany may likewise prune to three days.

PALACE

(St. Vaude)

Another vaudeville show built on the boggy premise that only given enough names any bit must click. This method is probably successful in appealing to the eye of passers-by and those who mull over the Sunday theatrical ads but it has a habit of dipping at the need when analyzed from the standpoint of entertainment.

Quite a lengthy thesis might be developed from this idea of attracting attention as against the soul-utter but far more difficult job of delivering satisfaction.

In sequence the Christmas bill ran as follows:—Pallenberg's Bears, The Rangers, Glenn and Jenkins, Sylvia Clark, Ted Lewis, intermission, Helen Ford, Richard Bennett, Herb Williams, Chevalier Brothers.

Pallenberg turn is standard, having been a fixture with Pantegans and others for years. Makes a good opener for any show, the big act of animals possessing vaccination quite their own in their complete detachment and attitude of superiority.

Rangers are repeats, robust voices nagging in milder changes. Used here as they will be in any house, for the stirring effect this type of singing, when well done, always has.

A guitar virtuoso replaces the former rhythmic shoeblack as the get-well punch line. Glenn and Jenkins' laughs start big, but falter and without the punctuation of specialties would seem pretty weak. That this change is attributable to a failure to keep their dialog brushed up seems reasonable.

And they are old enough troupers to know better than argue among themselves in the wings about enclosure.

Sylvia Clark, making her first Palace appearance after a long absence on other circuits and in other lands, started fast and looked set but came to grief when her material "Fully Protected" by George the Great and N. V. A. started to make the program announcement seem just a little unnecessary.

Miss Clark stalled the engine completely to the end, when seeming to lose her assurance. Up to that point it was okay and while the total would have been less than a riot there was no reason for her to develop it.

Two middle-aged male assistants dressed in rompers figured in the finale and this departure was largely responsible for the disintegration of Miss Clark's morale as it probably came close to a number one number was silly, rather than funny.

Ted Lewis provided the leverage to lift the first half out of its doldrums. His smooth-functioning organization is a delight to watch. Familiarity has yet to stale the flavor of its performance for the Palace mob. As always, his band boys are a nice-looking, well-tuned outburst of music that Eleanor Brooks readhead will never be insulted by indifference of the male population.

Lou Forman's pit brigade came forward during intermission in an amusing and well-handled novelty playing miniature musical instruments in token of the holiday ascendancy of childhood and kid tricks. They had as much fun as the audience did.

Helen Ford's blue-eyed Irish charm coupled with her easy-flowing, melodious and unexpected, high ranged soprano, took her safely over the hurdles opening her entr'actes. She seemed to masquerade eyes beautifully gowned.

All trophies for the hand flapdoodle to Richard Bennett's playlet, "A Box of Cigars." (New Act). This is the sort of tripe that opens new the question of what left actors should do in vaudeville, or whether they should be allowed in the varieties at all.

Herb Williams saved the second half as Ted Lewis saved the first. Chevalier Brothers, tuxedoed by hand balancers, closed.

Business good for pre-Christmas Saturday. Land.

RIVERSIDE

(St. Vaude)

Doggedly refusing to show a profit with straight vaude in normal times, the Riverside as viewed at a pre-Christmas matinee Saturday would have been playing to echoes without the influence of Jack Dempsey as headliner. Even the man who has drawn some of the greatest crowds in history couldn't lift more than half the main floor seats. His act was just what was ordinary, in the dumps for many minutes with poor comedy.

Dempsey was on sixth, in the "Rivside Razz" sketch written by Willard Burke, intermission, the correspondent of a tank town newspaper, who also runs a filling station, Dempsey gives a sketchy review of his career and mistakes those who come to look at him for person. The act doesn't try for quality in material, and it doesn't have to. Two men and a boy are in support.

Another retired prizefighter, James J. Corbett, in a crossfire period with Neil O'Brien of min-

strel reputation, presented the layout's only substantial comedy act. O'Brien is in blackface, and humor is derived from the style's general attitude to outbush each other in reviewing past accomplishments. The expected happened when Dempsey appeared at the finish with Corbett. Corbett, in a black and white, patting Dempsey on the shoulder and telling the matinee mothers Dempsey is and always will be just a big kid. Then the boys went into good-humored kidding, each kidding the other about how it feels to be knocked goofy. This was the bill's best bit of entertainment, natural and spontaneous in handling.

Opener was Gaudier's Animated Toy Shop, of interest to the children, with its ponies and dogs. Animals are well trained and the ponies are first seen posing stiffly as toys in a full-stage store set. Ada Brown, comfortably weighted, colored singer in Aunt Jemima costume, was a moderate click in the deuce. She sings about going back home, telling the boys and refusing to see her two-timing papa; then works up the necessary exit pep with a "new" black bottom. It is a glove-fit selection of stuff condensed, synonymous with colored singers.

High Skelly and Emma Helt, supported in wandering comedy material by a sister song and dance team and a little brunet kicker, were probably selling along with a loose act like this because good comedy doesn't grow on bushes. Skelly's nutty howl catches now and then. In the main the act simply occupies Skelly's time, which could be given a better opportunity.

The same for Joe Weston and Collette Lyons, who have been getting work right along because once in a while during the act they're good. The Bowery cafe bit, for instance, which comes as a milked encore. Previous to that Weston pulls an annoying succession of "drive pull" as a horse being all wet because of rains on his back. Miss Lyons, doing nut, likewise is groping for something really funny to say. Their accomplishments with what they have demonstrated possibilities with real material.

Don Lee and Mlle. Rita Louise in an enlarged idea of their previous act, now backed by six chorines and Wallace and Cappa, male hoofers, are probably selling along with all wet because of rains on his back. Miss Lyons, doing nut, likewise is groping for something really funny to say. Their accomplishments with what they have demonstrated possibilities with real material.

Reported the Riverside's next policy try will be six acts with talking shorts and news, three times a week. Attraction was appointed and with expert service, the Riverside is naturally inclined toward a vaudeville policy, but is prohibited from showing features by its lease. Bang.

STATE-PALE

(Vaudeville)

Chicago, Dec. 21. It is an easy audience to please at this house on a Saturday afternoon. The Riverside's next policy try will be six acts with talking shorts and news, three times a week. Attraction was appointed and with expert service, the Riverside is naturally inclined toward a vaudeville policy, but is prohibited from showing features by its lease. Bang.

Remembering anything of this Viola Dana works hard, though not to the expectation of the audience that she is a trouper, and that Kramer and Gorton are still neat showmen.

Murand and Gorton, opening with a minor act, handkerchief antics found what few returns came in Miss Gorton's bicycle riding. Eddie Stanley and "Ginger," a boop-a-doop girl, on second, are subjects for the RKO censorship board because of Stanley's blue atmosphere and remarks. Girl threatened to put this one over on the act, but Kane take-off and she gumbled it some. Lines. More manlog by Stanley and less talk would have gone better.

Viola Dana, assisted by an un-billed man and girl in her skit, "Inkwell," put over her mishaps in a lawyer's office splendidly after a slow, doubtful start. State-Ladians probably expected a change of costume and change of costume from this personality.

Blackface Kramer and Doyle Dated high, ad libbing on Miss Dana and bringing her in their opening for a John Gilbert by Kramer, and had the house roaring for most of the 15 minutes with Kramer's mimicry of his straight act.

Encored, these two worked five minutes over their 15, and then came on again when a certain foule over the last act, stalling for time. The act was a little better. Leo Twins and Co., eight girls, closed with well-trained and carefully presented gymnastic posing and dancing, better than the last act, but not as good as the "Song of Love" (Col), news clips and the usual trailers.

RKO

(Vaudeville)

Los Angeles, Dec. 20. Five acts of average vaudeville this week held down to more reasonable timing and with the feature picture and a string of the show to over three hours. Bill clicks for RKO patrons, who are good natured and amused by everything. Playing this house must be a delight to all. Every line appreciated, no matter how old. Claudia Coleman, although spotted second, is easily headliner so far as the crowd is concerned. Her "types" women, monolog impersonations, struck home.

Frank Davis and Adele Darnell in their chatter skit, "The Salesman," hold down the middle and get a strong response.

Bud Murphy, m.c.-ing up and down the numbers, settles semifinale with same material as used at the Orpheum two months back, varying his act with a new song to get "Vitaphone Is Breaking Up That Old Gang of Mine," with gesture to the pit boys. Also refers again to the RKO weeks on account of "Rio Rita."

Pretenacious closer is Carrie and Eddy's dance pantomime with special drops. One-hand balancing and tossing masses on stage, neatly done. Girl does a swan dive from 8-ft. platform to partner's arms for curtain. Opener is Frank Evers and Greta, with dances on the wire.

Feature, "Broadway Scandals" (Col), runs 75 minutes. Mickey (Himself) McGuire comedy, Sport-lights and Pathé sound news also on the bill. RKO excellent.

STATE

(Vaudeville)

Last-minute shopping in the square all day Saturday nipped a chunk off the biz here. Yet the State held a good house for the mat, probably equal or better than anything else in the city.

Away from the Xmas bogey, this centralized Loew stand consistently does tremendous trade over Saturday and Sunday. A magnet for the shopping masses on Broadway with second run pictures; too, Vaude, of course, goes with them, but means little. Maybe that's why a lot of acts playing here don't care so much either way. They often show it.

Current bill has Eddie Leonard splitting billing with the flicker, "The Man in the Moon." Leonard, who had a break in Fox. Name doubtless spells some draw on the outside. Turn remains unchanged since viewed a few weeks ago. Leonard, who had a break in Fox. Name doubtless spells some draw on the outside. Turn remains unchanged since viewed a few weeks ago.

Leonard personally subdued and retiring, leaving the spoils to his co-workers, Gus Stewart, Betty Gardener and Art Sorenson. First call's hoofs. Got the mainstay. As for Leonard, the line in his dicty "On My Way," "I've seen everything and had everything," explanatory. And still a showman.

Supporting act, a musical complementary. Sun-Pong Lin Troupe, around for years, opens. Quite ordinary and tame, and suffers by comparison with other Chinese acts. Conjuror and acrobat tricks similar to those performed by Long Tack Sam, but devoid of showmanship.

Johnny Hyman, the frank boy with words and topics, is a substantial "deuce." Hyman is another standard over the big time for seasons and sure to click with his choice and his show work, always timely and laugh provoking.

Sol Gould, in next to shut, following Leonard, is happily spotted with his clap-trap and burlesque comedy. Gould, the mainstay, rolling r's school, is a boy with a retelling memory. Some of his gags are so old they're new again, but the man handles up nicely with Helen Kays, Bob's A. Gould and George Shafer. "Latter just a kid with appealing pipes to put him over."

"Living Jewelry" artistic flash, recently on the Keith boards, makes a dash: closer. Harrison and Fisher, adagio team, are featured around animated reproductions of "The Daring Game" (FN) Gould and class display. Span.

81ST STREET

(Vaudeville)

Four-act bills with punch and class aren't found often, but the 81st St. had a nifty for the first half. The only possible way of getting the act to be perfect, with the succession of acts progressing steadily upward to a grand blowoff in person of Ken Murray. Stage show was coupled with "The Daring Game" (FN) Gould and class display. Span.

Ken Murray created nothing less than a riot. With him are Helen and Milton Charleston, Peppy song and dance, and a shimmering stogie brother; Foster, Pagan, Cox, vocal trio, who previously got it alone in the deuce spot and click, and a unique little girl who shimmered in a shimmering stogie brother; Foster, Pagan, Cox, vocal trio, who previously got it alone in the deuce spot and click, and a unique little girl who shimmered in a shimmering stogie brother.

Comedy acts as strong as Murray's are rare. After his opening gags and a throwdown byplay with a wrestling tree-for-all that will knock any audience for a row

of how-haws. And all around it incidental joke to stave off a lull.

Eno Troupe opened with all-Jap combination act, with two girls and pole balancing by two men. One girl has a novel solo spot, using a large sunshade for pedal juggling instead of the usual barrel. Act effectively done in fullstage and very well presented.

Second were Foster, Fagan and Cox, who appear later in the Ken Murray act, in a bright, harmonious routine of pop vocalics. Heartily received.

"Any Family," comedy sketch which is a condemnation of "The Family Upstairs," play by Harry Delf, is cast nicely and laugh made. It is projected for no good effect. About the mother of a poor family bragging about mythical wealth to her daughter's suitor and almost ruining the girl's chances. Worm-eaten turn, but semi-officially moment to aid the daughter's denial of mama's hot air. Players are Frank Irvin, Emma DeWale, Velma McCall, Jerry Hausner and David King.

Ken Murray finished and cleaned up. Bang.

58TH STREET

(Vaudeville)

This house is about to celebrate its first anniversary having in its year, spent here, semi-officially picked as one of the best sound-reproducing houses in the city, a fact the more noteworthy to those who remember the early weeks when the sound equipment was quite the reverse of perfection.

Built on the site of the old Proctor house 58th Street divides itself equally as to provided itself with vaudeville and pictures and finished its inaugural year a financial winner, although not the gold mine its sister house, the 86th Street, is.

A slightly a slight in passing it may be observed that here, as in many houses around town management does not follow press sheet tidbits but picks the names deemed best for the house. As Saturday giving Edmund Lowe much more conspicuous billing than Billie Dove, star in "Painted Angel" (FN). Vaude bill, headed by Esther Ralston, who works hard but is so many film personalities, is unable to sustain with 100% success, comparison with seasoned vaudevillians.

Webster and Ray, dance, paint, opened nicely. Smith, Strong, and Lee, rubie trio, found the new lethargic and made little change. Barry, who had a break in Fox, name doubtless spells some draw on the outside. Turn remains unchanged since viewed a few weeks ago.

Leonard personally subdued and retiring, leaving the spoils to his co-workers, Gus Stewart, Betty Gardener and Art Sorenson. First call's hoofs. Got the mainstay. As for Leonard, the line in his dicty "On My Way," "I've seen everything and had everything," explanatory. And still a showman.

AUDUBON

(Vaudeville)

Bill okay, but biz off Saturday change day at night performance. Draw mostly "Skin Deep" (WB), "The Man in the Moon" (FN), and Davey Lee, strong act for this section of Washington Heights. Vaude for what it showed programmed right and satisfied customers, but longed to mouth advertising with more comedy.

Order of appearance had Louis Arlene, vocalists; Loma Worth, songs, dances and instrumental; Billy and Elsa Nowell, comedy and instrumental; and the Fanchon and Marco act, "Speed" (New Acts).

Strength exhibition in hitting and on trapeze bar is No. 1's stock in trade and got hand for graceful and neat performance. Newell pair's "Skin Deep" face so well, but finished strong and topped off with curtain speech gag. Loma Worth played every red instrument possible, also violin, which, was best. Has plenty of until she sings or talks, then loses ground.

Her stuff is misapplied here, lacking taste in arrangement, offering itself as freak work, could be made into class entertainment with better judgment and a male escort who could serve to accentuate girl's shapely ankles and leave her free to slide to music.

"Speed" Idea tasteful and well arranged, but does not live up to the except in spots. Actors too slow in catch-up music. Act could be speeded generally to give this flash of 24 people the real flesh rhythm. Fault is obvious because of comedy.

Customers nearly all adults, different from the matinee performances on Saturdays, when kids run rampant at two-bits gate. Night-time fare, but not so many customers come more or less out of habit.

Bad biz could be laid to Christmas period. Strong vaude name would have helped material. Night angle is courtesy touch, which is faint here compared with other spots.

Usual night show carries reserved idea, but no one when program goes to three performances. Picture bill outweighs vaude part here by at least 80 minutes always. There are a few pictures and news reels, a talking short, a scenic and about 10 minutes of trailers, giving the film part of the program a running time of about 108 minutes. It takes the house about 10 minutes to help vaude, which took 68 minutes.

PALACE

(St. Vaude)

Chicago, Dec. 21. Bill is largely made up of headline acts who through showmanship and trouping provide some of the best entertainment seen here for some time.

Herman Timberg and his gang sold everything. Especially successful was a looker, Barbara Blat, with her nut talk and songs. They work rather long on their gags before splitting the punch-line, but manage to make the lead-ups interesting. Timberg doesn't do anything much here, leaving most of the actual work to his partners, Omer Harris and Chalmer and girl. Rather long, however, and could stand cutting. In fact, all the acts here were overlong and showed inclinations to anti-climax.

Sandy Lane and Co., skating turn, were a fine opener, but much too long for that spot. Act probably would have been better at the close of the bill, with the deuce turn, Ray and his gang, who, with Babe Seal scored a hit here, especially with the kids that visit this house Sat. mat.

Larry Rich and troupe followed, big with this mob. Rich starts slow and takes so long to get to his audience, but at the finish he had the house eating out of his hand. The prolog with Rich and Hart and billed as a separate act with the devil or something, and nobody knew what it was all about, but forgot about it when the band started. The Rich family kept the society to itself here, with Babe Jane Shirley grabbing off second honors to Daddy Rich.

Timberg closed, and Tempest and Sunshine opened the intermission. These acts were a separate act and are now reunited after a long separation. Florenz Tempest does her male impersonation, best being her Mayor Jimmy Walker. Marion Sunshine's impressions of the stars Ulric and Helen Kane, both excellent bits.

Bill Robinson sang a couple of songs, told a couple of gags and went into his famous dance. Then came Jules Bledson, retired as mayor of the south-side and Bill takes the throne. Since it was pretty late, Francois and Denslow, who were closed to the number of waitouts.

86TH STREET

(Vaudeville)

Fast 35-minute finish by Davey Apollon's company arrived in time to give the 86th Street's first half bill what it needed most. Act opened with a slow start, but went ahead. Two out of three, in between were of comedy classification and all of the comedy minus speed.

Outside of the questionable opening act, the 86th Street's No. 1, presence of two full stage comedy acts on the one bill was the 86th Street's only claim for distinction.

Lathrop proved their caliber by gracefully taking the floor for them. They were a good act, and dancing away with it. Danny Duncan had the deuce with his company of four in a comedy domestic sketch from the Midwest. Dances were good, and style is something different for eastern vaude and should get him some extra laughs in this section.

Turn is strong enough for most anything under the Palace. Ellsworth Bree played ham between two nice spots of comedy and passed. Miss Erice harps too much in her lyrics on past performances and a one-time partnership with Charlie King.

"The Painted Angel" (FN) featured. Attendance early Saturday evening not good. Big.

HIPPODROME

(Vaudeville)

All the Hip needs is a Goliath, human projectile, few more animals and acts to make its Christmas circus as big as any under a tent in the Garden. A number of big Ringling folk function at Fred Bradna's command for 90 minutes of the three-hour show. Plus this is the matinee performance. First Commandant, debut of William Boyd as a talker star; overture, organ recital and cartoon. It marks an entertainment spurge exceeding any at the Hip in recent years.

The Wallingford-Whitford for Rhigling for two seasons, easily got honors in the Bradna assemblage. Riffenbach Family proves a close second with Hip-likes. Made an entrance with horse and dog accompaniment did not show anything in particular except color but it helped diversify the unit part of the show.

There are a few pictures and news reels, a talking short, a scenic and about 10 minutes of trailers, giving the film part of the program a running time of about 108 minutes. It takes the house about 10 minutes to help vaude, which took 68 minutes.

Of the soloists, Lusita Leers would have satisfied the male part of the house, but she has more than present different angles of that

white-tighted symmetry. But she stepped up her rope to the high trapeze and in a studio capacity. She was both sexes applauding vigorously at the finish. Lusita didn't leave, either, until the last hand work was through.

Miles Leers was preceded by Mr. W. in a studio capacity. He jumped prop boy passes of the foot rope until it was apparent this hadn't been in the rehearsal. Mustered interest when he took a high dive to within a few feet of the boards.

The two Jahns did some exceptionally fine head and hand balancing which the audience was quick to appreciate. Balancing on two Indian clubs, with the lower partner doing ladder work, was the highlight.

That burlesque on the Tunnery count never seems to age. Denaro and Chesky got in some good crowd work more from facial winking than the moral involved.

Nelson and Nelson, circus experts on stilts, did some long-legged tumbling, among other things, that had the audience laughing at the seriousness of gravitation.

The shimmy act staged by Hills' Baby Elephants got more recognition than the Saturday matinees than plank walking and barrel rolling. Clowder and the two girls, throughout, serving as fillers. They appeared in band formation at one time and as somersault workers, with Aage Rasmussen as their straight.

To those who had seen the Wallendas perform in the Garden their job in the Hip seemed like a miniature. While the stage limitations cramped the Wallendas in the bicycle pyramid hidden by the proscenium, the act retains most of its qualities as a thriller.

Pathe Sound Newsreel. Yuletide spirit reflected in overture, Charles Stein conducting, and Fred Kinley's organ solo.

JEFFERSON

(Vaudefilm)

At current pop scale this program is a real buy, but the amount of trailer stuff that goes along with it is an annoyance. Lately the Keith houses have been adding to their trailer matter, but never has so much been seen, at one sitting as here, with the Keith trailers for some features, stuff on special show New Year's, on change in policy for that week and change back again and on R-K-O and its family.

Seven acts, as usual, this being the only vaudefilm stand in the Keith string in the east showing this number under a regular policy. Using a septet of acts both halves, Jeff is becoming a new acts show spot.

Current show includes three new acts, Gold and Raye, dancers on No. 2; Sir Cecil Alexander, tramp comedian, fourth and Bronson and Gardner, mixed pair No. 4 in a skit.

Show is opened by the weakest act on the bill, one that plays as though it needed a few more breaks. Since the turn, Havana, has been around for some time and has had plenty of opportunity to brush up, it is, then, sorely in need of polish. Havana is a chair-balancing act done in an attractive setting with the support of "Havana" (question mark after the name) assisted by two unblinded girls. Although nothing is divulged at the finish, it is obvious it is a female impersonator.

George Shelton and Co., on third, did nicely in a comedy offering topped by musical and dancing numbers. This is a four-people act (three men, one woman) and has as its foundation for fun the enlistment of Shelton into the army and his encounters with the two sergeants, the girls, and the boys, especially useful for laughs. Shelton does a Bobby Clark the first half of the routine, even to the short cane, glasses and manipulated cigar. Unblinded Jack takes part in some of the talk but mostly earns her bread in dances and scores solidly.

Lane, Osborne and Chico, with an unblinded pianist assisting were third from closing in a musical act, with harps carried to all waits between dance specialties by Lane and Osborne. Dancing here is what brings in the bucks and both Lane and Osborne are there in fine routines, outstanding for form and agility. Best are Miss Carmela's cartwheels to splits.

The Hokey Mr. Wu's revue, now titled "Children of China," closed the show with 25 minutes of Oriental musical comedy. This 14-people act, headed by Mr. Wu's songs and plays the violin, is notable for versatility represented; scenes running from the Buddhist to collegial, with six couples in the center doing a number of intricate dances. While the show was running late and Wu's revue used up nearly a half hour, there were no runaways at the second performance Saturday. The Vaude show in this house runs 87 minutes and best this house has had for some time.

The Painted Angel (FN) and Pathe Sound News.

HAMILTON

(Vaudefilm)

Judging a show from the neighborhood angle on a Saturday afternoon, when 80% of the customers are kids is a drag around job. The show as presented on this changing stage, with the usual vaude possibilities, but not really powerful for a before-Christmas period.

Maybe the management is showing wisdom in this respect. Big holiday, but it might be a question whether the cost of a strong name act would be warranted here, where locals come out of habit. Besides, at least 75% of theatre draw is owned by the film, not so strong here this time.

It's "The Painted Angel" (FN), with Billie Dove. Film's biggest drag lies in title and male lead, Edmund Lowe, who's a set-up for the kids and the mamas in this uptown trench.

Biz was good but not capacity, which is usually expected. Selling off being in adult trade which must be laid to Christmas shopping. Vaude comprised five acts, which, in order of appearance, were Adolphe, Gladys and Eddie, Harry Puck; "The Cherry Tree"; Billy M. Greene and Blossom; Odette, Charles and Mack. Plenty comedy and some of the best.

Adolphe, Gladys and Eddie are a dance trio, two men and a girl, adagio and straight. Ordinary stuff which, taken separately on bits, is okay, but tied together lacks rhythm and audience here evened this. Got fair hand on opener. (New Acts.)

Harry Puck, old face in vaude, returning after nearly two-year absence, with a travelogue, old line in turn with new songs and chatter, which was ignored by audience until he danced, when he took more of the crowd's "his" biggest bet. (New Acts.)

"The Cherry Tree," comedy sketch of years standing, but with new face, Sam Jaffe instead of Harry Greene. Mad and sparkling, pleasing, taking fair hand here.

Billy Greene and Blossom, next to closing, fitted with guy's dance and fall business that could be made big time when girl learns how to chime into tempo with grace and speed. Got big hand here. One of the best closing acts, where there's plenty of lampoonery by Charles and Mack in burlesque lifting and adagio, but timing is off. Girl trying to do a natural French accent going astray. Got good hand. Bill had a bit of diversion when pit band gave three-minute intermission. Crowd sensed it quickly and his act got over for about 165 with trailers.

LINCOLN SQ.

(Vaudefilm)

Last Saturday's bill here was light in general but managed to send over some laughs. It got a nice start with the well-remembered Joe Mandino, who dresses the men and stage too; not so much of the yesterday circus set up. Eddie Nelson, in blackface, doing his customary single. And some more ancient and a few modern gags, hitting his best stride with warbling. His voice bounced into the rafters as the boys, always for applause, "Annieur Night in London" fooled 'em. Gag of tryouts in a supposed London music hall with the "hook" working his L. S. reg. Little talent other than one corking male voice, but the amateur supposition proves a handy asset. Dayton and Palmer turn almost to the futter of eyelids in the exchange of gags. Low comedy got over quickly. Dayton has some pretty faint humor but not too. Kay Spangler (new acts) closed. On the screen was "Applause" (Far) and a silent international newsreel. Mark.

MET, BROOKLYN

(Vaudefilm)

With the Saturday performances cut to three and the acts doing their regular routines, if not longer than scheduled to stretch out running time, better show in "M-G-M's" "Untamed," which should prove something of a draw in this section.

Four acts did 77 minutes on Saturday's bill. The first was Sid-Loy's "Frolics," band flash, to contribute an extra five minutes to pad later shows out a little over scheduled running time, 35 minutes. At first satirized by the crowd, Zaida Santley, 15, and Bert Gordon, 14.

While the regular policy of this Loew vaudefilm is four shows on Saturday and Sunday, it was decided that for the holiday period it would be wise, with nothing to lose, to cut the number of performances to three. That business is bad in the downtown Brooklyn sec-

tion at this time as well as in New York is reflected in the number of payees at 2 o'clock Saturday (probably a shopping day of holiday season), when Met drew only about one-third of the seats taken up.

Due to cutting of one vaude show and running of feature four times, the entire program 175 minutes. Of this feature consumes 86 minutes, organ number, newsreel and trailers the balance, aside from acts.

Aurora Trio, long in vaude, opened the next picture turn. Drew something from the scattered audience. Zaida Santley, next, remained on longer than she probably usually does but held the crowd nicely and came nearer to stopping the show (such as it was) than Bert Gordon, following. Miss Santley does a slow impersonation. There is a break between a little number of herself and the Helen Morgan mimicry, the latter coming as an encore, but outside of letting the act over a trial, but that point causes no great harm.

Doing the same act Gordon over o. k. next to closing. Surefire material here, with Vera Kingston performing for the comedian's help. Closing Sidney's "Frolics" (New Acts) had a few weak spots and some obvious padding, but none the less lights up in very suitable vaude theatre in the class and perhaps a little better. Considering everything, got across well, many of the individual specialties and numbers collecting better than fair returns. Char.

ALBEE, B'KLYN

(Vaudefilm)

Plenty of laughs on current bill at this Brooklyn act of RKO with Rae Samuels in songs and Charles Ruggles in the skit, "Wives, Etc." respectively. Both registered solid hits. Biz good at middle show Saturday. Tinova and Balkoff, adagio team, with Fred Martin assisting, opened and got over with a dance routine of the ballet type.

Tabar and Greene, colored comics, followed and pleased with their familiar line of clownery and songs.

Charles Ruggles uncoiled plenty of laughter through the dilemma of a wealthy young man finding himself and unaware to whom. An attempt on his part and that of the butler to locate the marriage certificate from a trio of girls to come out with the wife proves the end of the Good act. Ruggles getting plenty out of the filmy material.

Rae Samuels followed, and also brought her bacon. Her song repertoire, Jack Carroll at the piano. Miss Samuels handles a few pops, but most songs are special material. All of the songs got over for tops with the real estate song putting Miss Samuels over for show stopper. The songstress interspersed her numbers with wise-cracking banter with Carroll, which helped the laugh division plenty and got over for full worth.

Maurice Colleone and Co. closed with a diverting dance flash. Colleone and his partner, two sisters, with the general scheme a production built up for Maurice's sensational acrobatic dancing. Went over big and held them.

"Tanned Legs" (Radio) on screen. Edba.

FORDHAM

(Vaudefilm)

This uptown R-K-O Bronx house, right off the crowded roads of the Bronx, had a lot to itself up to a few months ago when Loew walked in and built a picture presentation house just a few streets down.

Still the house continues doing good business. Locale is densely populated and also frequented by amusement seekers from other districts. Saturday mat here caught a hearted audience, and more than amply amused by a good vaude bill. Just three acts running in full to 66 minutes with Weaver Brothers and Elvry taking up 47 minutes of the time.

Campus Colleagues, short, snappy fraternity row entertainers consisting of three youths and a lass, came first. Boys go in for a little harmony but mainly rely on their ability as steeplegators. Girl did a fast solo eccentric and later worked with the boys.

Then came his drunk imitish, used as the medium for dizzy acrobatic bends, Roy Rogers deuced and went. Patter handed out a few laughs though a bit slow. Closed to a good hand after a comedy acrobatic dance.

Weaver Brothers and Elvry were enjoyed throughout. Boys' playing of various home instruments started off nicely. Miss Elvry, singing both the audience and the Weaver, thereafter held the spot. Trio then brought on the rest of the troupe. And the Inna girls, a lady folk under billing of Home Folks. Men formed a hick band and gals trouped Arkansas Floradad song and dance. Whole turn scored.

F. N.'s "Painted Angel" feature,

ACADEMY

(Vaudefilm)

Academy's booker went dance goofy for the first half of this week. Six acts on the bill and every one either partly or all dancing. All sorts of leg work, most of it in taps. Toe, acrobatic, high kick, eccentric, pratfalling—dancing. Not much room for anything else, such as comedy.

Dancing finalists were the Pat Rooneys, dancing plenty after five predecessors had hoofed their way on and off. Fortunately the Rooneys can follow anything but themselves on 14th street. In this neighborhood Pat and crew are a hit before the paint dries on the boards outside.

Fox's policy of opening Academy shows with full stage top flashes is upheld currently by Ina Alcovia and Co. (5), class flash that bears a standard name in vaude and rolls up a score of laughs. Alcovia and Co. dance offering on this occasion arrived in the second act, namely Michel, youth who starts out like a two-bit vaude clown, and remains one until toward the end when his hoofing accompaniment lifts a xylo turn out of mediocrity. Then Michel, who appears to be in his late teens, comes out and he would like to meet his sister, brings her on whether they would like to meet her or not, and they double into a comedy sketch stepping finish.

Four Carlton Bros. are, of course, dancers (New Acts). They are the majority of the six players in "Ship Ahoy," for the most part. This is a turn that has been around in the vaude time for some time. A net result of zero from attempted comedy is likely to keep it there. With some talk to keep it going, the thought of Alcovia and Co. could gather some attention. Most of the interest now gained is with a strip scene by the three girls and the performance of the stockier of the two brunettes, the singer, and has a knowledge of laugh grabbing. The versatility of this girl should push her on.

Bill's first portion of comedy was the knock-out dancing and acrobatics of the tall and short Barto and Mann. Had no trouble next to closing. The Rooneys heard some large applause at start and finish and were unaware they did was heartily appreciated.

Warners' "Skin Deep" feature. Outside of the Rooneys, no incentive on this bill for more than normal pre-Xmas business. Big.

GRAND O. H.

(Vaudefilm)

The old Grand was supposed to be a goner a long time ago as a pop-priced showshop, yet it keeps on with the mats holding up well and the nights reported jam-up. Saturday afternoon biz was not capacity, yet good. Well-balanced show on a split-week basis. Feature "Young Men" (FN).

One thing certain, they like plenty of comedy, and the Grand booker is giving them a generous portion. Bill Saturday had more comedy than anything else and the audience was appreciative that it has been in months.

The show ran as follows: Nathan Brothers and Judy, Monte and Lyons, Herbert Denton and Co., Wayne and Casey and Clifford Wayne and Co.

Run on comedy started with the opening turn. Mainly acrobatic, the Nathans mixing hand balancing with ground tumbling. They work some laughs with their awkward routine at the start, and also add some more comedy with burlesque adagio acrobatics. In straight routine, the Nathans display some nifty ground work. Judy, a girl, solos with stepping. Monte and Lyons sang, musicked their own accompaniment and exchanged wise-cracking. The duo worked up a doctor phase of the shy man who was afraid of women to sustained laughter. Coogan also scored in an encore bit with song clowning.

Coogan and Casey topped the show with a "wash" and novelty for the new show. The story Indian turn of Clifford Wayne and Co. mixed up songs and dancing to effect. Much that is offered is of the usual type around, but as presented by the Inna girls it is a front. The youngster, Wayne, has plenty of talent and is a skillful hoover. Rest of the outfit part of the family.

All three acts have been working around for some time. Mark.

Poland

(Continued from page 2)

"Bronx Express," brought out under the direction of Krasnowiecki. This theatre is conducted by Mrs. Marja Stronska, her first venture. Judging from first nights, this is now the most fashionable theatre in town.

Teatr Elizeum did "Afira Eftos," by J. Gordin, and played by a thespian company from Lodz. Recently, one of the chief parts has been taken by the Polish actress, Sienkowska. Surprising that the Kladish company could not succeed in this theatre for the Polish company, playing Jewish pieces, registers successfully.

Mostly Matinees

There is another theatre in Warsaw, or, to be more correct, a theatrical company called "Jaskolka" (A Swallow), under the management of Mrs. Halina Starska. At present they are doing a double act, and mostly afternoons. They intend to present national fairy tales from Poland and the Orient. They have a play called "Golden Dusk," a fairy tale from Kladish (of Poland) but soon changed to an appropriate revue, "At the Autumn the World Will Change."

Revue

"Qui Pro Quo" has started the season with the revue "Let Us Love Each Other." Very clever as is usual with this theatre. Management, Messrs. Majda and Boczkowski, have started their 11th season. They are now playing a new revue, "Something Hangs in the Air," good from every point of view. Morskie Oko now playing a new revue, "Whole Warsaw," spectacular. Local revues borrow considerably from the French music hall, a practice not without its disadvantages.

A new revue theatre, Chochlik, in existence. This is not situated in the most fashionable part of the town, but has a popular price draw.

Other Shows

Operetka Mesza first gave a mixed show, including specialty numbers, but is doing "The Golden Dreams" by H. Hirsch, with the prima donna, Messal. Rather a pity that the opera company has to perform in such a small theatre.

Operetka Reprezentacyjna, under the pretentious name (Representative Operetta), is doing a first program with "Princess Chicago." Beautiful operetta, lavishly produced, could not draw due to the absence of a good prima donna. Now playing operetta, "Only One Night," and it looks as if they will have to close.

Too Many Theatres

There are already too many theatres in town. There are two cases as instances. One where the backer, who is a Polish nobleman, pays off, and the other case where a hatmaker also left unpaid salaries.

In both cases the Z. A. S. P. (theatrical association), was blamed for not demanding a bigger security.

Warsaw Travelling Theatre, new company for propaganda in the outlying districts of Poland, is being sided by the Department of Arts and the Ministry of Public Enlightenment.

In Lwow the municipal theatres are directed jointly by the Committee of the Artists performing there as last year's management has ceased to exist. Municipal is looking for somebody to direct the theatres.

Karol Szymanowski has resigned as general manager of Warsaw Conservatory. He has composed a very beautiful ballet, "Harnale," dealing with the life of Polish Highlanders. Judging from the music, it is going to be difficult to produce.

Municipal theatre in Cracow has new directors, Messrs. Trzaski and Baniak, and a much better business. They have also arranged to have an experimental theatre in the same building.

Bydgoszcz, a small town, has a first class stock company which is situated at the watering place, Ciechocinek.

Lodz is going to have a popular stock company, the People's House. An innovation for instead of regular actors, working men will take part.

Recently produced, "Journey's End," at Theatre Narodowy in Warsaw, is a great success. Press unanimously praises it. Show was under the direction of Richard Orszak, who is in New York. Summer theatre in Lasienki Park, known to everybody as the Grecian Amphitheatre, is being refurbished. Appears that ballet productions will be done there.

MOULIN ROUGE

(PARIS)

Paris, Dec. 6. After numerous postponements, the ancient Paris music-hall opened tonight as a sound house, with Western Electric equipment, having its crew on the lot until zero hour. With doors scheduled to open at 8:45, early visitors a quarter of an hour sooner saw the house staff still vacuuming the lobby.

Pierre Foucault, in abandoning the ancient revue policy in favor of talkers, completely renovated the Moulin Rouge. Fox's Metropole "Polles," the inaugural talker was a poor selection. It is but a fair flicker for native consumption and, as for the French, even worse considering the general staidness of the backstage motif and the intermingling of the revue and story continuity.

A still bigger error was not to benefit from Metro's policy of truthful billing when the Madeleine-Cinema prominently billed "Broadway Melody" as being a talker "en Anglaise." Public here resents misinformation deeply. Even the inaugural talker was a ller de la Reine" (The Queen's Necklace), with Marcelle Jefferson-Cohn starred, when originally billed as the first French talker, drew much adverse comment. Actually it's merely a synchronized flicker with sounds and effects and some vocal interludes, little or no dialog being heard. The French have added—and it's still being billed only as "sonore et chantant" (sound and singing) instead of "chantant et parlant" (song and talk) as original.

What happened the next two nights after the premiere has been reported by cable in "Variety." Public resentment assumed riotous proportions necessitating police intervention. At the time, when Foucault issued formal statements that the reason he did not debut with a French talker was because there was none, the opinion he might have been more discreet and said "none available at the moment."

Contrast alone of Mischka Levitzki singing a piano and a French solo No. 6," accounted for the Fox talking short stealing the show. In truth that was the smartest booking, although seemingly accidental.

The shorts opened with Randolph's Royal Hawaiians and while they "got" the hula business along with the steel guitar work, for the rest it was a waste of time. Harold Murray's "Ranger Song" from "Rio Rita," Gertrude Lawrence's otherwise delightful, "Conscience Morning" and Miss Pollock two-plant specialty which, for the same reason as Levitzki, was liked; Ninan Tarsavova and a Russian choir and Fox Movietone News.

This latter included a spoof of the French journalists visiting Paramount studios as Paris' guests. This was greeted with some jeering by the sophisticated invitation audience whereas the latter was influenced by Richard Pierre-Bodin's sarcastic comments in "Figaro."

Being a polite and dressed-up audience, the feature was quietly if not favorably received, although in one sector of the house at least, "Variety" man (not the undersigned) stated he heard some whistling.

Feature was poorly edited, titled and projected. Amplification was too forte and came away with a headache, this of course the booth's fault and readily correctible. The editing was atrocious. One wonders how one expected a non-English understanding auditor to follow the story with the meagre titles sandwiched in between the dialog. Unlike "Broadway Melody" and "Weary River," the titles weren't duped onto the bottom of the film to coincide with the dialog. Some minutes of footage would be projected before an explanatory title was flashed and even a meagre French student could see how unsatisfactory that must have been for proper comprehension.

Fox defrayed the cost of a swanky souvenir program. House was manned (or womaned) by femme ushers in bizarre costumes, seemingly mildly interested in the Paramount manner against gratuities, but after a weak refusal they gave in and the same tipping for everything—generous, it was said, especially with the blocking of aisles, and rows before a man can unbutton a heavy ulster to reach his suit—obtained.

Following tonight (Friday's) premiere, the first regular performance Saturday created a disturbance, resulting in under-capacity audience of 1,500 (capacity 2,500) being dispersed for wrong-doers for refunds, and no second night's performance.

First regular matinee Sunday saw a hectic capacity mob; at night with the same crowd, remonstrances Sunday night. Foucault endeavored an obvious strategy by playing on the French rah-rah complex by first posting explanatory signs that the singing-dance picture was American, with only English dialog, plus French

titles; that it has come to his attention that rival foreign interests, piqued at being unable to purchase the theatre, were responsible for the disorders; and that as royal French citizens he could not assist the foreigners in their ends. (In actuality, a rival native circuit is strongly alleged to have figured in these demonstrations.) Inspired by these, Foucault further stated that four of his booth projection men had walked out cold on him, by innuendo possibly blaming them, stating he had anticipated this through having supplementary emergency booth-men in reserve.

Antagonistic musicians, as in America, miffed at the inroads of the talkers on their profession, figured also in the hubbub. Regardless, the Moulin Rouge will most likely revert to its original revue policy later this season. One deal is pending.

House otherwise quite attractive if overly gaudy. Seats exceptionally comfortable according to native interior standards. At least for opening night, the "strapped-ons" (supplementary folding seats on the aisles) were welcome additions.

House located in heart of Montmartre on the Boulevard de Clichy, great for revue, but doubtful for talkers, especially along the de luxe status of the grand boulevard cinemas. Here a tougher bunch of natives congregates and they want something they can comprehend; if not they'll evidence displeasure. At present, the same mob that booted off Tiffany's "New Orleans" at the nearby Clichy Palace, protesting audibly (manner of English), in the same manner of English, made themselves felt at this house, made themselves felt at this house.

PARAMOUNT

("White Caps"—Unit)

New York, Dec. 20.

Paramount's holiday gift to its patrons is Paul Ash. Jazz maestro understood to be in for two weeks only, awaiting Rudy Vallee's return. First time Ash is back in harness since dropping out from Public as a stage factor several years ago. The grand boulevard cinema, here a tougher bunch of natives congregates and they want something they can comprehend; if not they'll evidence displeasure. At present, the same mob that booted off Tiffany's "New Orleans" at the nearby Clichy Palace, protesting audibly (manner of English), in the same manner of English, made themselves felt at this house, made themselves felt at this house.

More important is Louis McDermott's debut as a stager in New York picture houses. McDermott, with B. & K. in Chicago a number of years, hit on big with his first picture, "The Great Gatsby," a sound, safe and sane bit of entertainment that will sweeten the Public route if kept intact. With or without Ash this unit clicks.

Carrying a book idea, unit shapes up to all manner of things, retaining musical comedy style, retaining continuity exceptionally well. Proven in presentations have not proven successful in the past, this is an exception. The variety element there is Bobby Pinson, hot-footed hooper and clown; Monroe and Grant, vaude risley team; Bill and Harriet, vaude risley team; song and dance pair; Varsity Four, harmonists; Pauline Gaskins, pulchritudinous specialty dancer, and the Fred Evans mixed chorus ensemble.

Band in pit for opening, with Ash making entrance before background of peopled stage, inclusive of chorus in nautical attire and specialty dancing. The feature is now working to the back, a feature unusual for him. Also when on stage with an act he is quite retiring. The Hutchins pair are also along entirely for their specialty and click handsomely. Girl is the mainstay and looks like a corner for big things. Her comedy antics, "drunk" bit, particularly, stand out. A refreshing "Swing Hornpipe" reel dovetails neatly around the couple, with Miss Gaskins, a cameo type, joining in with good dancing, but should let vocal work alone. Her looks and legs are plenty.

Ash and Pincus do the same bit the latter formerly used with Ted Healy in a production. It's sure to be a hit. A native New York mug, working prat-falls around the "Nellie" song. No slouch with his rubbery limbs. Band returns to stage on battiship gigout, colorfully, and the audience is in good scores again leading a gob number. Ash goes into action for the first and only time, swinging the band through not medley. Monroe and Grant, the vaude risley team, follow with risley tumbling accentuated by comedy.

All hands on deck for finale, with illuminated megaphones for wind-up around business atmosphere. It's a finale with punch.

Jesse Crawford's organ concert is a Yuletide message contrasting with religious and pop refrains. Crawford's poetic expression on the console is nice. More Xmas stuff on screen. Greetings from over the world flashes stock shots of foreign countries with accompanying sound. The grand finale is a series of shots of average interest, with "The Kibitzer" (Par) the feature. Span.

ORIENTAL

(Presentation)

Chicago, Dec. 20.

Very much clunk in the stage show as the first move to pull this house out of a mysterious slump. The entire B. & K. executive staff sat in at the first show to observe reaction.

There was no great zest, no crossfire and none of the usual Oriental stage hilarity. But when a show can carry such a great dignity with the stand-out La Belle Pola, the musical and terpsichorean monkey, there is some to it. Staging of this "Land of Make Believe," a local production by Will Harris, centers on the expected Christmas motif, done against igloos and northern lights.

Tiresome regularity of the 12 Bourman girls in their two kielts and reverses was relieved by a clever reindeer costume opening. Everything is white and silver throughout.

Diminutive Bert Paye with his huge shoes topped them and encored with a snowshoe glide. After which Lou Kosloff and his bandmen essayed a travesty on moonlight and landed with a sweet number as a finish, eight doubling on guitars.

Then a swift bit of comedy by four of the eight members made the Lomas troupe, carried by a prop two-man horse, and breaking through out being overfed into a crafty stage number by the ballet, six girls as Eskimos and six as polar bears.

Winter motif was broken for La Belle Pola, but unnoticed in the great returns for this monkey. Eight Lomas troupe injected Mardi Gras spirit with their costumed stilt work, the ballet then closing with a bell dance. Show ran 40 minutes.

Kosloff work as m. c. at the first show was hardly up to standard. Two choice bits by Lorraine Turner, prima donna, open and close the present.

Preston Sellers, organist, remains the big favorite at this house. He had the entire house warmly singing a program of Yuletide songs. Footlight Fool (FV), an Xmas short (Par), series of stiffs with sound accompaniment; Fox Movietone, and a Techni short, "Dance of the Paper Dolls" (WB), on the screen.

Business just fair. Loop.

STANLEY

(Presentation)

Pittsburgh, Dec. 20.

Public units, coming in January 3, will help this house immeasurably although it has been a long time a creditable showing under difficulties. Presentations are usually set well and show more than a little thought, but it has become increasingly evident that the kind of acts not already tied up by a circuit able to offer more than just a few weeks.

This week they've labled Dick Powell's show "Season's Greetings," and a group of kids walk away with the show. As an afterthought, Maudie Barth, a local dance instructor, brought in about 10 youngsters ranging in ages from 6 to 10 for "Xmas Kiddie Follies." Tots clean up like no pro in this house.

Next month, Miss everything, ballet, toe, tap, acrobatic, and merit everything they get.

Up until the time the youngsters go on things, no force out they all everything. Darling Twins open after chorus routine with singing and dancing too stereotyped for anything but ordinary returns. A great new act, with a couple of Nelson's cats boxing in ring and probably oke for kids who'll be show-shopping during vacation. Dick Powell's show, with a couple of Nelson's cats boxing in ring and probably oke for kids who'll be show-shopping during vacation. Dick Powell's show, with a couple of Nelson's cats boxing in ring and probably oke for kids who'll be show-shopping during vacation.

Picture "Pointed Heels" (Par), Dave Brody's overture and Bernie Armstrong's organologue round out program. His first show here is after a brief short of capacity downfalls.

ROXY

(Presentation)

New York, Dec. 20.

Roxy's holiday production out, pictures anything yet tried in the distance uses the way of Xmas bills. The cathedrals this week is the grand opera house of presentations.

Sad dramatics and lollipop love stuff in "Christmas" (Fox), feature, are out of line with the stage section, but the net results are all to the good, thanks to the latter. The feature is a fine, main presentation, there is 100 per cent value for both kids and adults. Fairy (the pure kind) business, vithes and gingerbread houses are made with the same care as the scenes and spins a story outlined in a program note. Beauty in settings, dressing and staging is mixed with the usual Roxy brand of voice and leg work. The interlude features the Novello Bros., vaude standards, mopping before a picture

mob with their whistling in bird suits, and later in the finale with the acrobatics while fiddling. They stood out prominently.

Patricia Bowman, the Roxy's stock danseuse, plenty premiere, with the feathery pupples and graceful gestures, and Leonide Massine, her chief and partner, reaction in another stage gem, "Wedding of the Painted Dolls," a repeat. Programmed as by request, Leonide still getting away with these slick skits and antics, but he's he's such a hooper.

Brief pit overture by the symphony, playing an arrangement by Maurice Baron of Yuletide tunes, slight bit on the stage. Victor Hugo, Harold Van Duzee and Willie Robyn, all members of the club, soloed, dueted and trioted in front of the Roxy singing chorus. Back drop used for the English card warbling was transparent, a lighted rear disclosing a pose of the Nativity.

Show running longer than ordinary this week. "Babe in the Wood" alone accounted for 39 minutes. Nothing in the length or contents to drive anyone out.

"Christina" is playing here with a 17-minute dialog finish after a sweet drum run. The gaiety about seven months ago.

Roxy's Xmas show is worth anybody's buck. Big.

EMBASSY

(Newsreel)

New York, Dec. 23.

Only five of the approximately 27 clips in the Embassy program this week can be legitimately classified as news; at that, none too hot and mostly routine. Highlight coupling, Lill and Peaches Browning for laughs.

Wet night may have been responsible, but house for first Monday in weeks had no rows of standees.

Of the clips 15 were counted for Heart and 11 for Fox. Shooting a lot of footage on one subject and releasing it in weekly sequences as new stuff is evidencing itself in programs of the past month.

Liquor distilleries, desert bathing pools, horse racing, Hawaiian golf and shots backstage are getting a routine sameness in the Embassy. They're all in the clips again this week. Duddy Browning as Santa Claus, wasn't he? Didn't he attempt the unintentionally clever "Peaches." Maybe she didn't know that her talk on long skirts was to be a hit. Duddy's doll passing act among much younger girls. But her cracks about freedom of movement, dignity of American womanhood, etc., in long skirts, plus a little to the unbridled attempt at ritziness, got the big blonde a scorching razzberry.

News shots, excepting English shipwreck, all formal and colorless. Japanese taxsmen received in Washington. Senate argument of World Court; two sets of carol singers and some more Claus among the kiddies at Knickerbocker hospital; Grundy taking Vire's seat in Senate.

Swimming cats in Australia, monkeys in the San Antonio zoo, Chinese newspaper in San Francisco, a center of anti-White propaganda talking on coughs were among the library offerings.

NEW SAVOY

New York, Dec. 23.

One of the few straight film houses that does a better matinee business than after twilight. Matinees here take in the morning also, as the doors are opened daily at 3:30 a. m., with a continuous grind until midnight.

It's not the running time alone, though, that gives the house a better play during daylight. Reason is that it's located right off Herald Square, in the heart of the shopping district. A great war during business hours. What, with the thousands of shoppers passing its portals daily and the inviting sign and the fact that the house is a pure magnet. House is not forced to and does not rely on the features as the means of attraction. Features are a feature, a few short, for fifth-run category, and change daily. The spot is simply the haven of many tired shoppers.

Purely a nomadic audience, in, once, and barely ever seen again. For this reason after twilight, Matinee of building up a neighborhood draw, although there may be some repeaters. Only families located near the theatre, and the west of Eighth Avenue, and there are not numerous enough to rely upon.

One of Walter Reade's houses. Small, neat, homey and, once in a while, interesting. Program consists of a feature, a few short, and a newsreel. Everything is in sound and, since the house is compact, the acoustics are good. Night this house was a feature, a few short, and a newsreel. Everything is in sound and, since the house is compact, the acoustics are good. Night this house was a feature, a few short, and a newsreel. Everything is in sound and, since the house is compact, the acoustics are good.

CAPITOL

(Presentation)

New York, Dec. 20.

For Christmas the Capitol's stage show features Lou Holtz, which may be listed in the file compartment marked "Seasonal License." Mr. Holtz, as most people know by now, speaks with Hebe dialect, and stretches a short gag into several minutes of quite funny elucidation. Holtz, who plays the tune of "Sole Mio," plunking discordantly on a guitar the while. People giving imitations of Holtz usually drag out a guitar and yell, "O So La Mi!" and everybody guesses right away.

At the Capitol for the first time, Holtz was doing very well Friday. The better he does, the longer his streak. Holtz, who plays the tune here. His rhymed gags were blue in spots, but all clicked.

"Lanceland," staged by Arthur Knorr under supervision of Louis C. Sidoni, is the presentation. Scientifically and in theme it makes nice holiday festivity. Ballet of 24 appears first in ancient costume, including a flash of the past. Then, after a song about time changing things, girls strip to black and white shorts and tear into a jazz routine. Headlines turns out to be megaphone for yodeling a pop as they strut.

Pearl Twins, mild dance team with song introduction, followed in "one and two" style. Used back drop of street scene, with ladies of the night parading past him.

Holtz was in "one" for his interval. He brought out a large-headed stooge for comic delivery of "Singing in the Rain." Went big, as did the entire Holtz routine.

Scene of Holtz, with full-stage devoted to filmy drapings and huge standup dollies of lace. Beautifully lighted, including a snow illusion. After a song, saw a pleasing ballet routine by the chorus. Dolores, Eddy and Douglas, adagio, trio, socked home the presentation's biggest punch. These trios become more numerous daily, but the leading exponents are creating plenty of thrills with exceptionally daring feats. This act starts with a swan dive from the high platform by the girl into the arms of one of the men, and increases the pace from there. Girl is tossed all over the stage and bent into loops for swing-arounds and other stunts. The act is a thing of beauty and unusual distance in the tosses make this trio prominent.

Finale had the entire company in bus-up. Val Vire Bunchuk directed the pit orchestra in "Spirit of Christmas," blending of "Wedding of the Painted Dolls" with Christmas hymns. Not at all out of the line of the act.

Besides the feature, "The Mysterious Island" (M-G), was a Metro-tone newsreel mostly of magazine clips. The feature, "The Mysterious Island" (M-G), was a Metro-tone newsreel mostly of magazine clips. The feature, "The Mysterious Island" (M-G), was a Metro-tone newsreel mostly of magazine clips.

House comfortably occupied Friday afternoon. Bang.

FOX

(Presentation)

Brooklyn, Dec. 21.

Good layout of the picture with Rube Wolf getting over nicely as m. c. Will Osborne, radio crooner, clicking for his third and getaway week.

Val Vire Bunchuk initial eastern appearance and he's been impressed.

Both names are flanked by a nifty Fanchon and Marco idea, "Jazz Buccaneers" projecting a chorus of 24 dancing lovelies.

Wolf makes himself right at home at the go-off and keeps them tickled throughout doubling as wisecrack enunciator and baton wielder.

Osborne spotted his rep of croon songs early. All numbers are crooned into a mike and amplified for the auditors. He has been a big favorite over here and still is, judging from reception and returns Saturday afternoon.

"Jazz Buccaneers" spots next week with a picturesque pirate ship, girls being brought on for pirate dance. Wolf goes in for more clowning and introduced Charles Brasca, comedy musician, who was a feature in the past.

The girls are brought back for dagger and sword routine topped with an acrobatic dance by unblinded blond sister.

Herb Warner, robust singing comedian, followed and planted a couple of vocals for top turns. Irving and Romaine followed with an adagio with chorus built and other for a colorful and effective finale.

Good entertainment all the way through and plenty of color as well as being synonymously the Fanchon and Marco productions. A "Song of Kentucky" (Fox) screen feature. Edbo.

LOEW'S STATE

("Desert" Idea)

Los Angeles, Dec. 20.

Loew's State is celebrating Christmas with a strong show. The feature, "The Thing of Things" (M-G), is a stage show running 44 minutes. Fanchon and Marco idea is (Continued on page 41)

RICHARD BENNETT and Co. (3)
"A Box of Cigars" (Sketch)
 25 Mins.; One (Special)
 Palace (St. V.)

Awful. Author, L. K. Devendorf, is much less at fault than the stager, William B. Morris, and the farceur, John Burdell and Angela Bennett.

All about English Eddie, a cutaway wearing from the who outwits the bulls, Bennett, centre stage and elaborately elegant, is pompous rather than suave, and his support would have difficulty passing muster at the star theatre. Little excuse for a thing like this.

Land.

SIDNEY'S FROLICKERS (19)
Orchestra Flash
 33 Mins.; One and Full (Special)
 Met, Brooklyn (V-P)

With running time pared a little, Jack Sidney's new production with nine specialty people should shape as thoroughly suitable material. Sidney, former m.c., has a half of nine pieces and a collection of specialty artists who, with himself, provide a varied, rather novel and almost always entertaining program of stuff.

Act opens before a drop of stage entrance in "one" with the specialty people going into the theatre and Sidney following, getting a little telling him m.c. are through and he's the first to go. This idea carried out in a small way later, a "red hand" warning him every time he goes m.c'ing.

Specialty teams and singles include Corinne and Antoinette, personable sister team, who work in unison and well, doing two numbers. Irving and Finner, mixed twain of dancers, in comedy routines and but fair; Catherine Lewis, contralto, two numbers, and who could advantageously represent the m.c. Again, "Lacelles Brothers" contributing a very surefire burlesqued adagio; Bobbie London, excellent in fast acrobatics including walking on street and headstands; and Freddie, Byron, eccentric dancer, who includes acrobatics and novelty bits in his routine.

All in all, the nine specialty artists are a fairly able crew, but some of their stuff could be reduced to whittle down the running time. Opening, while novel, could have a couple minutes clipped off, also, but the train effect finish building up "Going Home Blues." Sidney himself singing the number backed chorus, should be touched at all. Band number as an impression of the Dempsey-Tunney Chicago fight now old stuff and done by bands here on a Saturday and got over well, with a small audience.

Char.

FOUR CARLTON BROS.
Dancing
 10 Mins.; One
 Academy (V-P)

The Carlton youths, probably from picture houses, have four good sets of dancing feet and a pretty good idea of a dancing turn in "one." Apparently at present they have a lot to learn about routine, that type of vaude act. This one needs staging and work, and deserves both.

Boys repeat themselves too often and burden their best moments with superfluous efforts which don't be long. The Rudy Vallee bit is all wrong; too long, and too handsomely, and should come out pronto. Chair dance number could stand shortening. Some tightening up between each item, and no parading, stalling or waiting for applause in the lulls, would be the best routine for the Carltons to hit upon.

Open in outfits and with a style that recalls the Ritz Bros. Big.

BRONSON and GARDNER
Comedy skit
 14 Mins.; One (Special)
 Jefferson (V-P)

What starts like a dud turns out to be a surefire little comedy skit, with both Bronson and Gardner improving as they go along. Their farceful act improves as the act chaps off minutes and the comedy bit about the middle that develops the girl into an annoying question-asker gets it under way as a hit.

While this act goes by, a pair of youngsters is far from the strongest the Jeff has ever had in next to closing, it is by no means a flop in that spot. The eccentric dance and song numbers, topped by another dance to the finish and nicely in toto despite faults. Special house drop with practical entrance used. Char.

VAN LANE and VERONICA
Dance Artist, Songs
 8 Mins.; Three
 27 Min. St. V.

Man artist and woman singer not niched in "Variety" files. Using two oblong frames about four feet by three centered on stage, he catches three successive scenes (each catches three successive scenes) with colored lights and a series of yodels trio of tunes—one for each scene. Old time stuff, but still good. Right spot is opener.

Technically act can stand one improvement. Strained closing song to softer ballad.

JACK and KAY SPANGLER and Co. (2)
Dance and Song Skit
 16 Mins.; Full Stage (Special)
 Lincoln Sq. (V-P)

A skit idea, but knitted together to show off dancing expertise of the Spanglers and a male duo of comedy hand balancers in hoke routine. Talk throughout not so much; act carried by the aforementioned specialties.

A hoke lobby is shown with Jack Spangler the fly clerk. Miss Spangler enters and asks for room. Usual crossfire between the two and gagging with the use of telephone.

Company has three men who double as guests before appearing for specialties. A red-headed, stocky chap did some fast hoofing a la Russian; not bad. Other men give an amusing impression of how expert hand balancers would rough-house a routine awkwardly. Jack Spangler has a new idea but this pair do it cleverly.

Miss Spangler has several dancing solos, graceful and skillful. A corking high-kicker, front and back. Jack Spangler sings a little and also is nimble on his feet. He fits in and out like a musical juv and does his best to keep the hotel idea buzzing.

The Lincoln Square act made good. Mark.

SIR CECIL ALEXANDER
Tramp Comedy
 10 Mins.; One
 Jefferson (V-P)

Tramp comedian on the type of Joe Jackson, with material (talk and song), that gets across well enough to pass act for the better class theatre.

Sir Cecil Alexander opens with a monolog, goes into a melody parody and closes by reading telegrams to the audience. Material for the close packs a couple of laughs, but is weaker than what precedes, and if worked into routine somewhere early act should have a tendency to strengthen Alexander's act. Song matter is ideal for the close.

Over moderately well here, playing fourth on a seven-act bill.

Char.

REVUE OF 1930 (8)
Dancing and Singing
 18 Mins.; Full (Special)
 Jefferson (V-P)

A well planned flash burdened with an anchor of a better attempt at warbling. Jimmie Verdi, only male in the turn, featured with Dolly Koback, who couldn't be identified. Girls are good lookers but way off on the hoofing. Mainly work with five as the chorus and two doing specialties. Numerous costume changes.

Jimmie Verdi is subordinated among all the femmes. On intermittently for vocal and legman, mainly the latter. Tall blonde femme, Alexander in dance specialties. Outstanding performer of the troupe was a diminutive acrobatic brunette.

Act is cramped on the whole and lacks substance.

ADOLPHE, GLADYS and EDDIE
Adagio
 8 Mins.; Three and Full (Special)
 Hamilton (V-P)

Two dancers and a girl, one of the men limited to single dancing. Nothing new—nothing novel, except that the single hangs out a dance tune to the clapping of a couple of girls and a stand of castanets. Pop opener is best bet, as here.

This act might churn its way into rating class by acquiring showmanly rhythm in presenting numbers and consequently speeding up which is the basic essential of any turn, especially a dance act.

Act rhythm is co-operative tempo contact between participants, sending the actors into their cues automatically and giving consequent polish.

This act hasn't got it.

5 DANUBES
Tramp Comedy
 6 Mins.; Three (Special)
 Riverside (St. V.)

While Five Danubes (four men, one woman) include in their routine of conditions tramp line casting stunts some that are satisfactory for house above the small time rating, the act plays slowly, having some bad waits, and is without the looks. The act is far from the strongest the Jeff has ever had in next to closing, it is by no means a flop in that spot. The eccentric dance and song numbers, topped by another dance to the finish and nicely in toto despite faults. Special house drop with practical entrance used. Char.

Opened seven-act bill here.

BERTRAM and RALSTON (2)
Talk and Songs
 10 Mins.; Three (Special)
 Englewood (V-P), Chicago

Straight femme and comedy-dialect man in a generally weak turn, meant only for the lenient trade. The act is funny, and several blues will be cut.

Trouble with this team in clowning is that once they grab a gag they drag it out for long minutes. The clowning is the round line and then let the matter drop, they'd get better results.

F. and M. "SPEED" Idea (24)
27 Mins.
Academy (V-P)

Fanchon and Marco's "Speed" Idea derives its title from the greynolds used in jumps at the opening and on a treadmill at the finale. In being "speeded" is never so extraordinarily fast at times slow enough to suggest that preceding F. and M. units in the east have been more deserving of the title.

A half hour of a 27-minute turn of this sort to be actually sluggish, with all of the youthful talent in it to maintain a pace. It's the youth and the talent which keeps "Speed" head out of the resin.

Full-stage act, in which the turn opens suggests, nearly enough, a race track. Center section of the backdrops appears to be a stage bandstand with no band on it. Probably away from the Academy, where the musicians stay in the pit, this is a stage band show. A class of the greynolds is used to make the big jump, the last leap the highest, and sending the action to "one" and a time step routine by the 12-girls.

Return to full brings on a singing quartet, doing three numbers. Four boys are unblinded, but remembered from the picture houses. Dancing line is back again for the next, a novelty having six pairs of two girls attached in three-legged red pants. This is the production number of the unit, in routine and idea, and stands out as the producers' best contribution. Cute and small girl in blue rompers follows in a brief tap dance.

Two couples are then inserted by an acrobatic pair who do legitimate lifting only, but mix it with comedy attempted through "accidental" falling of coins and other objects from pockets of the troupe. Work down close on the apron and look rather over-dressed. A couple of acrobats in the pockets. In any other spot a pleasing and different acrobatic item, but not in line here with the troupe.

Quarter of colored hoofers start out surprisingly slow in a unison routine and then pick up a gait in individual hock and fancy stepping. Leading girls in a headstand. Entrance of the girls in becoming white shorts accompanes raising of the rear curtain, revealing three greynolds on an elevated treadmill.

This one will satisfy a not too particular appetite, but won't excite the interest other F. and M. Ideas have in this section. Big.

JULES ALBERTI and Co. (16)
Band, Songs and Dances
 22 Mins.; Three
 Englewood (V-P), Chicago

Band of 10 pieces, assisted by a mixed vocal trio and a dancing and dance team, with Alberti managing as m. c. and soloist, in act that will go over only in the family houses.

Alberti outfit has been supplying the dance music at Coliseum's and it remains a dance organization on the stage. Not an especially good band in routine and since the boys present ordinary pop stuff in an ordinary manner, with nothing attempted to make it stand out.

Billy Barry and the Listrom Sisters make up the song trio that holds the ace spot for audience appeal; managing a couple of vocal numbers that got the turn's best results.

The colored boy who sang and danced with Ethel Waters in "On With the Show" repeats his hit here. Over big anywhere, especially in the colored house. The femme has an awkward hoofing bit which is hopeless and should be cut.

FOUR FLASHES
Dancing
 10 Mins.; One and Full
 8 Min. St. V.

Straight hoofing by mixed couples, rating in the featherweight class. Ultra-collegiate opening, plus youthful and neat appearances gives this turn a sappy appeal but rest is mediocre. Not strong enough for big houses.

"Accentuated collegiate style is the act's over-riding light comedy antics and good treadmill flash. Then boys double up on ordinary precision taps and buck, while girls do acrobatic and more buck. Finish is tame affair of military routine; just nice.

Went tidily closing the show here. Bpca.

CLARK and SMITH
Songs and Piano
 10 Mins.; One
 Lincoln Sq. (V-P)

Male duo who in appearance look like well trained song pluggers. Good pop act. Played deuce on five-act bill at this place—easy and knock-out for encore.

Turn gets faint comedy kickoff from excess weight of the standup singer. Attempts to inject the weight angle into turn persistently becomes a flop.

Singing mild but harmonious; piano playing fair. Pair deserve credit for knowing how to pull acrobatic songs. Flash has fat but not a delirious fat. Flips and even standing on his nut, as though it fitted the act.

LOEW'S STATE
 (Continued from page 40)

augmented by the Meglin Wonder Kiddies as a holiday feature.

The F. & M. "Desert" idea is cut down to 22 minutes this week on account of the supplementary kid revue. Ed and Morton Beck are out, but rejoin the unit next week as "The Desert."

Emphasis of the "Desert" idea is all on the Carla Torney girls in four well-disciplined unison numbers. Setting has a massive three-tiered Indian cliff-dwelling at upper right, with the girls emerging wrapped in blankets. Shed the blankets and come down the ladders with tableaux pauses for the opening line-up.

During the preliminaries Manuel Lopez in Mexican costume delivers a solo to blond Muriel Stryker. Lopez has another song leading into the finale at which time Miss Stryker does a strip dance with a large scarf.

The house band in cowboy get-up will be under the shadow of the cliff house.

Cropley and Violet, rope-spinning western adagio team, is attractive in dress and poses, but has nothing cutting in rope technique.

Middle number is a pueblo rick rick, the girls soaking rhythm with rattles during the symbolic growth of two stalks of corn. Then shift to dance in which brightly plumed headdresses of the girls are waved effectively in maneuvers.

Three old tappers and a couple of kids singing a pash number go in next in place of the Beck specialty. Tiny comedienne carries the vocal stuff and encores with George Stoll for partner; very cute and clicks.

Carla Torney's dancers come out in glimmering golden ankle skirts, brassieres and wide-brimmed hats tinkling with jingle bells and a unison eye-fall. After the strip solo these smartly trained girls line up again minus the hats for a hectic finale with volcanic light effects on the rear drop.

The "Wonder Kiddies" are better than the title sounds. Their numbers keep to one, two and three minutes, taking the curse off the plethora of baby cuteness.

STANLEY

New York, Dec. 19.
 The last on Broadway and one of the last run houses in the country to go sound. But what a difference talk has made in the clientele!

Famous even outside New York as a sleeper spot, the house was nodding during the current program, all dialog, from two shorts to the U feature, "One Hysterical Night." Evidently in a few weeks sleep has been replaced by a change in the patrons. Those of the old faces that used to close and snore until the colored boy had to sing a solo, are now wide awake, bright and alert. A lot of new folk, better dressed and spoken, were in evidence throughout the house.

They've taken down the old two-bits sign that for years dangled across the sidewalk and have replaced it with a new paint job eulogizing the talk. At the same time they've altered another sign on the tax. George Terhune, who has managed the theatre for the past three years, reports receipts have jumped up about 30% since the new sign was put on last October. Increased overhead naturally eats into this.

Contrary to the impression derived from the name, the house is independently operated by William Penn Amusements. That outfit is holding on to it. The 644 seats cost an average yearly rental of \$100,000, but the Stanley has always been a gold mine.

Sound just gives the projectionist a little more bother and worry. Waly.

PARADISE

(Towntown-Unit)

Bronx, Dec. 21.

Filling 'em in and handing 'em up. That's literally what this Loew picture-presentation house is doing to the patronage. Week-ends here have crowds as large as those of the Broadway theatre, and the only presentation house in the Bronx and is regarded as the ace house of that district. Feature films are second-run, usually played concurrently with Loew's State. Units play here direct from the Capitol. House, which was opened but a few months ago, is built on a lavish scale with the ceiling resembling an

evening sky. Twinkling stars and clouds rolling by. Around the upper sides of the walls is Roman statuary.

Neighborhood patronage is much easier to satisfy and more lenient with the entertainment than that of the main stem cathedrals. "Towntown" is a standard and revised by Chester Hale, is exactly the same as at the Capitol last week, with personnel intact. Entertainment, as a whole, was well relished by the audience. Included are Fortunate and Cirillino, comedy acrobats; Carlton Emmys' Mad Wags, dog act; Ivan Triesault, pantomimist m. c.; Alleen Clark, singer; and Mile. Pavai, toe dancer. Enoch Light's band in the background. Chester Hale girls trouped on and off with the choral legology. Best of these was the "wooden soldier" number.

Organist, Wild Oscar, features a novel idea in his "School of Broadcasting." Appears as though conducting an impromptu radio hour, using a microphone, a mike stand on the console and mimics the usual ether announcers. Drew lots of laughs.

Full program had M-G-M's "Untamed" and silent news, Motronette News, and a Pictorial Magazine.

50-Year-Ago Minstrels

By Fred J. Beaman

Said the flip youth of today, "What did you old birds have to live for away back in the 60's or the 70's without golf, bridge, automobiles, radios, motion pictures or the talkers?"

"Believe me, kid, we were not entirely without our daily reckoning of enjoyment."

"We did have a regular indoor sport which consisted of getting together of an evening and discussing his or her favorite actor or actress. We lived then—as we do now—in what is known as 'the sticks' and while 50 years ago we were only a city of 15,000, now boasting 75,000, we are now cut off from the drama now than when we were a struggling town."

"We were privileged to have seen and heard those who now live only in the memory of the old timer."

"Forty-five or 50 years ago in the 'trouper days,' the cities of 15 or 20,000 had happiness bestowed upon them by yearly visits of many of the stars at the top price of \$1."

"I would love to picture in cold type from time to time brief notices of these dead and now nearly forgotten artists who made it possible for the small time troupe to see them at their best; to speak of the plays in which parts they gave their best efforts to please and satisfy, also to touch lightly upon the people who supported in minor parts the stars of that period, and who, in later years reached stardom in their own right."

"Those were also glorious minstrel days. You have never seen an old-fashioned minstrel troupe parade down the street and you never will see them for they have disappeared like the top buggy with its whip-socket. Thatcher, Primrose and West, came usually once a season. George Primrose was billed as "the poetry of motion."

The graceful and debonair Billy West, who officiated so elegantly as the Interlocutor. Comedians and singers who supported this black-face triumvirate in the first part and olio were Billy Rice, round wag with his dilapidated scrap book; Barney Fagin, the clog dancer; Happy Cal Wagner and Willis P. Sweatman; Chaucer O'cott, who in the first part sang "Don't Leave Your Mother Tom"; Banks Winters warbling "White Wings"; and Jose with his "Silver Threads Among the Gold."

"And the Barlow and Wilson Minstrels, famous in the 70's and 80's. Milt Barlow was the old southern darkey, with his woolly wig, cane and inimitable limp—great! There never was a bigger favorite in corkwork than George Wilson. There was a troupe known as McNish, Johnson and Slavin, burnt cork artists who played the one nighters at \$1 for a number of glad-some years. And Frank McNish in his great specialty, "Silence and Fun." Carrol Johnson was big, handsome and graceful, with a voice and a soft shuffling of feet. And Ed Slavin, the first part star of this notable trio, was the drollest minstrel that ever shook a tambore."

"Where are they now, those blacked-up entertainers? Gone, the most of them. While they are not with us now we were born soon enough to have seen and heard them."

Char.

ST. LOUIS
 Keith's (28)
 Macgregor 4
 Ray Mullins & Seal
 Geo K Arthur
 Harris & Radcliffe
 Ray Richardson
 (21)
 Golf Fields
 Ruddle & Donegan
 Chas Slim Timblin
 (Two to fill)
ST. PAUL
 Orpheum (28)
 Guss H & B D
 Snodger J D
 F & C Palace
 Clifford & Marion
 Lee 2 (21)
 Rose's Midgates
 Howard's Funties
 Block & Sully
 (Two to fill)
SYRACUSE
 Keith's (28)
 Edna Torrence Co
 Carls & Titton
 Harry Conley Co
 Corlone & Galen
 (21)
 Thelma De Onco Co
 Jarvis & Harrison
 Randall & Walston
 Joe Bonilla
 Willie West & McG
 Jack Kellum
WFO (28)
 Odds & Ends

SACRAMENTO
 Senator (22)
 "Black & Gold"
 Four Kommas
 Arnold Grasser
 Ray Williams
 Will Wilmet
SALEM, OREGON
 Elmore (28)
 "Jazz Temple" Idea
 Vally Jackson
 Nellya Schiller
 Gus Elmore
 Nellya Schiller
 Templa Beutles
SAN DIEGO
 Guss H & B D
 "Desert" Idea
 Nellya Schiller
 Muriel Strayer
 Creole & Violet
 Nellya Schiller
 Carla Toney Girls
SAN FRANCISCO
 Elmore (28)
 "Carnival Tunes"
 Alex Shere-Dunne
 Russian Sunrises
 3 Sunrises Co
 Doris Nellya
SPRINGFIELD, WASH.
 Elmore (28)
 "Baby Songs" Idea
 Nellya Schiller
 Muriel Strayer
 Creole & Violet
 Nellya Schiller
 Carla Toney Girls
SAN FRANCISCO
 Elmore (28)
 "Carnival Tunes"
 Alex Shere-Dunne
 Russian Sunrises
 3 Sunrises Co
 Doris Nellya

PHILADELPHIA
 Keith's (22)
 Grace Barrie
JOINT ILL.
 Pat Daly Co
 Harry Stoddard
 (One to fill)
NEW YORK
 B & M Johnson
 Elliott & Gifford
 Hale Bayner
 Cavanaugh
 Rando & Rando
 H Rosenthal Bd
 Club Lido
 Libby Holman
 Moss & Fontana
 Bobby Brook Bd
 Chas. M. Smith
 Jack White
 Pat Harrison
 George Paine
 Anthony Trint
 Richmond
 Bankoff & Cannon
 Dan Dwyer
 Abe Lyman Bd
 Combs' Inc
 Swan & Lee
 Jazelle Richardson
 Leonard Harper Jr
 Le Roy Smith
 Cotton Club
 Dan Healy Rev
 Wells & Wells
 Duke Ellington
 Eveready
 The Roy Rev
 Fawn & Jordan
 Alabam
 Earl Tucker
 Kai Al. Hui's
 Dan Dwyer
 Bernie Adler
 Eddie Jackson Bd
 Chas. M. Smith
 Esther Durrell
 Chas. M. Smith
 Louis Stover
 Isabelle Gerhardt
 Jimmy Boone Bd
 Beat-Moore
 Joe Lillian
 Lillian Barnes
 Jean Gall
 Stuart & Bernale
 Sol Wagner Bd
 Black Hawk
 Coon-Sanders
 Coffee Dan
 Jimmy John Bd
 College Inn
 Lloyd Harrison Bd
 Chas. M. Smith
 Jules Albert Bd
 Whatley & Co
 Rose Lane
 Angelo De Soto
 Cotton Club
 Lucina Venable
 Walter Barnes Bd
 Follies
 Jack Waldron
 George Villard
 Miss Harriet

THE SKEETLES
 Jim the Boat
 Barto & Mann
 (One to fill)
Great States
 When New Year's Day arrives, the gloomiest, most despairing outlook in theatricals will probably be for the independent vaudeville field. Nowhere else in all of show business does 1930 presage such depressing days. Pessimism rules where not long ago optimism rode high, wide and crooked. Indie vaude's only hopes of survival at all, after a hectic, forbidding 1928 that has all but sapped it entirely, seem to lie in a veritable congeries of possibilities. At best all are slim. So debilitated is indie vaude at the end of 1928 the slightest gust of ill wind in 1930 may blow it completely off the map. Indie vaude has been unable or too unresourceful to fight back, so cataclysmic in character has been the "plague" of sound that swooped down and began wiping stuff off the stage. To this day no one has done anything constructive to inject life into indie vaude; if that could have been done. The bad boy indie bookers ruined it. Lack of showmanship did the rest.

Passing Indie Vaude
 Claim is that overhead since installing talkers has increased 100%, while the gross jumped but 20%. Another indie which has always paid well is now averaging around \$10,000 gross a week. The house has to pay between \$2,250 and \$2,500 for talkers. Figuring the cost of its vaude, orchestra, stage crew and general overhead, it is just barely getting by. Without a doubt, though wanted, it might save at least that much and may mean another defection from the ranks of indie vaude. Until talker rentals come down, if ever, and until the drawing power of audible pictures wane, also if ever, indie vaude owners will in all probability stay as clear of vaude bills as at present. But when overhead lessens along with the draw on talkers and business is slipping a little, it will doubtless be these same exhibitors who will rush for vaude. At the height of the current season, 30 split week houses in the east, as against more than 100 formerly, are in operation. In many cases, through pressure on overhead, the appropriations for the remaining 30 have been sadly cut, all but putting the indie bookers aside, himself, trying to get shows that will stand up. The indie -bookers have been largely to blame and still are to a certain extent, even with sound well sprouted all over the land. One of the greatest obstacles in buying vaude for the indie bookers on money allowed for shows. An indie booker would be allowed, say, \$1,200 for his show of five acts and not a nickel more. If the booker went over his appropriation he was hopped on by the show owner. Not infrequently the aroused owner went to another agent who had been pestering him for weeks, drilling home the selling point that he was paying far more for shows received than he should. Exhibitor would flock to other agent, who, perhaps had shown him fake contracts where an act had worked for him less than for the preceding booker (this implying kyping by other booker). Along would come another indie booker and talk the indie into making another change. He would, and eventually he came to the point where he was making the rounds of the indie agencies all over again, never staying put anywhere, and disgruntled at this "vaude".

Sammy & Leonard
 "AUSTRALIAN TOUR"
 Sid Marlon
 (Three to fill)
 Tills & Rue
 Corbett & Burns Co
 Beebe & Rubinate
 Eddie Fader
F & TORONTO
 Hippodrome (28)
 Cecil Sanders
 Rogers & Wynne
 Monies & A Skelly
 Cecil Sanders
 Townsend & Skelly
 (21)
 Harris & Noble
 Ryan & Noble
 Eddie Coleman
 Harry Burns Co
 Klutka Jans
LYNDEN
 Capital
 2d half (25-27)
 Miller Bros & Co
 Miller & Erie
 North
 (Two to fill)
THOY
 Frecker's
 1st half
 Crenin & Hart
 Willie West & McG
 Broadway 33
 (Two to fill)
 2d half (1-5)
 Nathal
 Roy Roy Danca
 (One to fill)
 2d half (25-27)
 Jones & Hall
 Faber & Lutz
 Kane & Ellis
 Lutz & Ellis
 Lutz & Ellis
 Capital
 1st half (25-31)
Fanchon and Marco

ATLANTA
 Keith's (30)
 Ryan Sls
 Stan Kayvanah
 Marion Williams
 Jack O'Neil
 (One to fill)
CHARLOTTE
 Orpheum
 2d half (2-5)
 Murdoch & Mayo
 Don Galvin
 (One to fill)
HOUSTON, TEX.
 Majestic (28)
 Saxon Reed & Co
 Parker Reed & Co
 "Garden" Idea
 Princess Pat
 (One to fill)
ST. WORTH, TEX.
 Majestic (27)
 Lottie Ahterton
 Lemarr & Solie
 Lyle & Fant
 McLaughlin & Sarah
 (One to fill)
FISHER and GILMORE
 African Theatres, Ltd.
 Johannesburg, South Africa

NEW YORK
 Gallant's
 B & M Johnson
 Elliott & Gifford
 Hale Bayner
 Cavanaugh
 Rando & Rando
 H Rosenthal Bd
 Club Lido
 Libby Holman
 Moss & Fontana
 Bobby Brook Bd
 Chas. M. Smith
 Jack White
 Pat Harrison
 George Paine
 Anthony Trint
 Richmond
 Bankoff & Cannon
 Dan Dwyer
 Abe Lyman Bd
 Combs' Inc
 Swan & Lee
 Jazelle Richardson
 Leonard Harper Jr
 Le Roy Smith
 Cotton Club
 Dan Healy Rev
 Wells & Wells
 Duke Ellington
 Eveready
 The Roy Rev
 Fawn & Jordan
 Alabam
 Earl Tucker
 Kai Al. Hui's
 Dan Dwyer
 Bernie Adler
 Eddie Jackson Bd
 Chas. M. Smith
 Esther Durrell
 Chas. M. Smith
 Louis Stover
 Isabelle Gerhardt
 Jimmy Boone Bd
 Beat-Moore
 Joe Lillian
 Lillian Barnes
 Jean Gall
 Stuart & Bernale
 Sol Wagner Bd
 Black Hawk
 Coon-Sanders
 Coffee Dan
 Jimmy John Bd
 College Inn
 Lloyd Harrison Bd
 Chas. M. Smith
 Jules Albert Bd
 Whatley & Co
 Rose Lane
 Angelo De Soto
 Cotton Club
 Lucina Venable
 Walter Barnes Bd
 Follies
 Jack Waldron
 George Villard
 Miss Harriet

CHICAGO
 Edith Murray
 Lorraine Tulas
 Buddy Roy
 Louis Sato
 Gaudes Allah
 Castles
 Clifford
 Cecil Lehman
 Babe Fara
 Lew Lewis Bd
 Golden Pumpkin
 Green Mill
 T. Quinn & Gang
 Charles Rose
 Joe Monrose Bd
 George Neidoff
 Chas. M. Smith
 Inna Mirava
 A. Arafel
 Chas. M. Smith
 Singing Waiters
 Johnny Dadds Bd
 Updown Garden
 Doc Davis Bd
 Triangle
 Jimmy Green Bd
 Ray Venable
 Freddie & His
 Parodian Bd
 Updown Garden
 Eddie Varsoz Bd

Smashing Indies
 In the spring of 1928 the big push to eliminate indie vaude began. It was at this time that the talkers began reaching the smaller towns, with theatres wiring in bunches and dropping vaude when picture salesmen mentioned rentals. The typical indie vaude theatre had been playing pictures and buying vaude for a moderate cost and using even cheap independent films. Including the vaude show, the musicians, cost of picture and all, his overhead was at a figure in most cases, considering everything, where he could keep out of the red. This by cheating the bookers first and the manager second. Often the actor stood in. Talkers came and along with it the shock. The theatre owner had to wire up. He didn't know how to hold what business his vaude had left. The vaude—especially since sound shorts were introduced up with him—was in the field at cheaper prices—the first element to have the cards stacked against it. And the average manager was aware of the fact that his musicians and stage crew were eating up a lot that wouldn't be gray now with overhead as it loomed. What better than to cut vaude and by the same stroke eliminate stage hands and musicians? Most indie theatre owners did just that. There are comparatively few houses in the indie field having large capacities. One indie vaude booker claims there never has been a single \$1,000,000 theatre in the field. One Regular Booker. Of all the bookers, there is only one who has been a stickler for appropriations. He has turned down dozens of houses that came to his doors because the owner would not allow him sufficient space for a decent five-act show with. This indie booker has more split weeks than any of the eight or 10 still in the field. That must be some kind of an answer. Unscrupulous indie bookers have also hopped by cancellations without notice, contracts, stand ins, kickbacks, etc. etc. etc. plenty of cases where acts were promised a certain figure and paid off less, with squawks about it doing no good except convincing manager that vaude was a bad thing to handle. The indie operators even usually house discouraged and didn't know whom to trust. Even those who were reliable and well established were suspected. They never gave an honest and industrious booker a chance to show what he could do, changing to another booker before the first had a chance to show what he could do. The presentation vogue revived indie vaude a little but only in the so-called "dumps" after bookers had talked straight film houses into using "presentations". They were nothing but a couple of small acts in other words a measly sort of vaude. Chains Made Gaps. Although chain acquisition of many indie theatres all over the country brought a big gap in the ranks, the bookers do not believe that this alone kills the field, because many of the bigger chains have thrown certain houses into indie agencies. Most use vaude only where essential, however, side stepping very name. Indie vaude may pass out altogether and never return unless in another form and that will mean a new start, with little left of the era that now doesn't seem to have much farther to go. But before this the gyp indie booker must pass—he has ruined indie vaude and will ruin it again if given the chance.

Atlanta, Ga.
 Fox (27)
 "The Great Gatsby"
 Lewis & Ames
 Bond & Western
 Marvel
 Cushing & Hutton
 Bond & Western
 Frank Masters
BRIDGEPORT, CT.
 "Sweet Cookies"
 Eva Mandel
 Jones & Hall
 Roy Loomis
 Bob Thompson
DETROIT, MICH.
 Baker Grand (28)
 "Accordian" Idea
 Rex Lehman
 Kate & Katya
 Edna Spator
 Carl Price
 Arnold-Hartman
EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN
BEN ROYCE
 1632 B'way, at 50th St., N. Y. City

DETROIT, MICH.
 Parker & Mack
 Helen Burke
 N. Y. Strand
 1st half (25-28)
 "Bernie's Melodrama"
 David Reese
 2d half (2-5)
 Franklin Warner
 Jack & B. Welton
 Everts & Lowry
OAKLAND
 "Let's Pretend"
 1st half (2-5)
 Lydia Robert
 Ed Chancy
 Melby Hays
PASADENA
 "Garden in Green"
 (Ivory) Idea
 Alene & Evans
 Mary & Fr. Seamon
PHILADELPHIA
 "Contrast" Idea
 N. Y. Blackstone
 Gypsy Byrne
 Bud & Elmer Coll
 Louis & Elmer Coll
 Serge & R. Tenoff
 Ted Lafford
 Southern Steppers
HOLLYWOOD
 "Red Dominoes"
 Lee Kicks
 Paul Mall
 Dexter Webb & D

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WEATHER
 Washington, Dec. 24.
 Weather Bureau has furnished "Variety" with the following forecast for week beginning tomorrow (25):
 Snow or rain Wednesday and Thursday night or Friday, and again Sunday.
 Warmer over eastern sections and colder in western sections Wednesday; colder in the eastern and warmer in the western sections Thursday (26).
 Friday, Saturday and Sunday temperatures will be near normal, but with some variation.
 Van Dyke on Own
 Tom Van Dyke, publicity director for Gilbert Miller's "The Great Gatsby", is quitting that post after New Year's to go into legit producing on his own. Robert Reed, Broadway p. a. and formerly handling Max Reinhardt attractions over here for Miller, becomes the latter's new space grabber.
 Van Dyke is reported to have purchased American rights to an unnamed German play as his first producing venture.
 Mojica Finishes Film
 Hollywood, Dec. 24.
 Don Jose Mojica, opera singer, has finished his first picture for Fox. He has gone to Pittsburgh, where he will give one concert before joining the Chicago Opera.
 In April Mojica returns to Fox to make additional features.
 Buffalo Gayety Change
 Roy Van is out at the Gayety, Buffalo, as manager and operator. Jacobs, candy concessionist in Buffalo, is in charge.
 The house formerly played Columbia burlesque, lately stock.

The Shoestring
 Typical Broadway Legit Shoestring Producer: Attitude is that he has forgotten more than Ziegfeld, Belasco, Cohan or Hammerstein will ever know; he's had four or five productions all flops, but if he had done any of them his own way instead of listening to a flock of dumb play doctors three would have been smashes. His next production he'll do using his own brain only; boy, how he can pick scripts—he's dying to get his hands on a hot one; this time he wants something smart and risqué; he's out for class and taking no chances; his eyes are "nearly burned out of his head," reading MSS.
 Has only one in mind—something on the order of "Street Scene," but with more "punch." Just needs a little fixing here and there, and if he doesn't land something better soon, he may use it.
 Will tell you the second act if you'll listen. Then recounts the "fortunes" that have been made on one smash. Tells of the stars he has lined up for his next play. Too bad he is sticking to legit producing because he has an operetta from the German that would be the last word.
 Six a. m., so he beats it. Up early, you know.

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 Ted Lafford
 Southern Steppers
HOLLYWOOD
 "Red Dominoes"
 Lee Kicks
 Paul Mall
 Dexter Webb & D

Stanley-Fabian
 Hoboken N. J.
 Fabian
 1st half (25-31)
 (Others to fill)
 2d half (1-3)
 Pallenberg's Bears
 Curnig & Bonnet
 (Three to fill)
PATERSON, N. J.
 Regent
 1st half (25-31)
 Penite
 (Others to fill)
 2d half (1-3)
 Martinet & Crow
 Eddie Gurr Co
 (Three to fill)

Paris Night Clubs

By Abel Green

Paris nite life is shot. What little is left is making a special play for the American and British element or, at least, any and all who speak English.

A review of the new spots, and the new shows, finds the Chateau, formerly the Chateau Caucausien, a Russian cab, now parenthetically billed as the Chez Ord Hamilton. Latter is English and a fair phonologist who makes the mistake of endeavoring to improve on Cole Porter and Noel Coward when "Let's Do It," "I'm a Gigolo," et al., are basically excellent and should not be tampered with. Rem hit of the place is Rex Evans, from London, and making his first Paris appearance, who has grasped the Paris idea. Wally Wilkerson and Krotkoff, Alina, Du Silva, songstress, and Eddie Vitche, talented pianist, complete the show.

Chateau is supposedly a class spot, and any class routine always attracts elderly dowagers and their gals. Hence, why the m. c.'s who should know better persist in offending the spenders with songs about gigolos is not understandable. Sitting next to three a. k. heavyweight femmes, escorted by a pair of debonaire and sleek Argentinians, brought that home effectively.

Plantation

What Paris has needed since "Blackbirds" seems to be fulfilled at the reopened and refitted Montmartre spot is still under the omnipotent Paul Santo's direction, but with Lou Mitchell, colored American, as the leading spirit. Mitchell came over 12 years ago with the war and remained here, growing rich with the first colored jazz band and later with Mitchell's, the first American-type, guinea-lunchery, where broke broke at the track. The original Mitchell's was sold out to French interests but Mitchell's name sticks to the rue Pigalle aster where the place is now with its ritzy scale for early a. m. breakfast foods, chiefly patronized by the theatrical and nite element. Such items as 10 francs (40c) for a hot dog and a beer, 2 francs (8c) for American coffee—nothing else than the concentrated George Washington brand—gives an idea of the scale.

Mitchell has now given his name to a similar eatery, on the street floor of the Plantation, with the nite club upstairs. Here, unlike London, where the place is meant to thrive on one-night-ups, the class spots are either on street level or above; very few in the basement.

The Plantation is up all night spot and bids fair to become a general wind-up. Entertainment is fast and of the accepted American colored standard. Quartet of snappy gals, a "crazy" male hooper, four specialists, and the Versatile Four supply the jazzlike. Santo and Mitchell copped the quartet away from Victor Perling, who has a bunch of performers, including a couple of vocal soloists who know their lyrics.

Russian Eagle

"L'Aigle Russe" is another class room, also, perhaps, the most expensive restaurant in Paris. Catering to the Russian princes, and the like, the management cannot afford "seconds" in edibles and the scale is proportionate.

This is another Santo enterprise with Lee Weller, American, founder of the original Victrola on the Boardwalk, Atlantic City, as his practical restaurant associate. To Weller belongs no small credit for the general quality of everything.

Russian Eagle is a room which does \$5,000 a week in wine alone, averaging 500 bottles at 250 francs (\$10) a quart (average price) with certain vintages running up to 300 francs. That's plenty high for Paris where there's no prohibition and the vineyards are almost next door. Of this \$10 a cabaret makes \$8 profit, costing the house \$2 a bottle top for the best brands, although of the \$2 margin the Government collects another \$2 for tax.

Coro Madou, French chanteuse, is the big draw. Programs are divided into two parts, Russian in motif until midnight and French for the supper crowd. Skarjinsky, a clever sort of Bert Fittzgerald, is m. c. with his corking speciality of rhyming and ad libbing in verse about the various personalities at the tables. Skarjinsky was at the annual dinner of the Anglo-American Press Club and impressed immensely.

A symphony orchestra, led by Geo. Triatal, tenor, with an alternating string and jazz orchestra, latter Bela Rex's. Unofficial feature of the Russian Eagle is Remi-off, the chef, who, the m. c. says, was cuisine overseer of the Imperial Court of Petrograd. Menu tends to sustain the balhoo.

Connected with the Eagle is the Bar Tenda, which is also a luncheon.

Havana

By Rene Canizares

Havana, Dec. 19. Saturday, Dec. 14, marked the opening of the "Seville-Biltmore" hotel's winter season. Victor Rodriguez and orchestra of 10 is furnishing the music. LaFayette and LaVerne, dance team, come from the Embassy Club, Toronto, for 10 weeks. Another attraction are the Mexican warblers, Altamirano and Gonzales, girls.

Starting New Year's Eve, Voloz and Yolanda open here for 10 weeks. Armenonville, Havana's newest rendezvous, opened Dec. 5. Place aimed for the class trade and is located on the fashionable Fifth avenue. Mano Lita Barcelo, Spanish dancer, has been engaged for the full season. A dance band and native combination supply the music.

Group of circus performers are here in the Fubillones Circus, touring the island. In the party are Lisseta and Carl Hansen, Rosa Castaneda, Francisco Moreno, Arturo Perez, Margaret, Martha, Marie and Hans Lins.

Two more wired film houses here. Apollo and Tosca, both neighborhood, have installed RCA small reproducers.

Prado theatre started showing "Broadway" with Spanish dialog Dec. 16. The first feature with Spanish to be exhibited in Cuba.

Artigas Circus sailed for Mexico City after playing six weeks here to good business.

Hilda Allison now dancing at the Montmartre cabaret.

Zackie Moore's orchestra is at the Tokio Club. Zackie Moore and his 13 men made the trip from Illinois to Florida by car. They are doubling at the Campamor theatre.

London, Dec. 5. All quiet on the West End front. Gracie Fields' pash is a tandem auto.

Insurance for jay walkers. There's actually a move to stop tipping.

Lorraine's busy parrot-training.

"Brief Candles" is Aldous Huxley's latest.

Phyllis Dare the latest to be robbed.

British film producers have got the first income tax demand note. Usually arrives in the festive post.

All the American film men now try to pass themselves off as English gentlemen. And all the English gentlemen try to look like American film men.

Town's got the giggles at the way New Year's comes up. "Murder on the Second Floor," by giving London police revolvers.

No big-scale road excavations in the theatre belt. Traffic's getting almost passable.

Two distinguished looking foreigners swindled a number of shopkeepers by the camera racket. Posed as journalists preparing copy, with illustrations, for a South American paper.

While the shopkeepers and assistants posed, photographers, from the strategic position in which the large camera had been fixed, transferred furs, silks, etc., under cover of the black cloth into the box from which the camera had been taken.

Closing scene was an entertainment for the personnel of a big store, two of whose temporary members were absent.

Financial papers not plugging their 100 per cent. Wall Street news service in ads.

Gordon Selfridge, true to tradition, grabbed columns by taking orders by booking Alec James, star footballer, to sell things in his sports department during the Xmas rush.

Backstage talkers are flopping. Two-inch heels are now the regulation height.

Warmest December record. Frank H. Smith out of "Jew Suss" through ill health.

West End dives are putting up notices stopping the girls from smoking. Might offend the boys.

Having endured jazz music from

Perfumers Sue Molnar Over Pan-Line in Play

Budapest, Dec. 5.

One theatrical lawsuit here is the case of Chanel, perfumers, vs. Ferenc Molnar.

Molnar's new play, "One-Two-Three," presents a bank manager, who, in order to insure perfect service and efficiency, displays a personal interest in the private affairs of his secretaries. While dictating a business letter, he remarks, "You percolate more like Chanel. It is 13 percent cheaper than Chanel and smells 37 percent better."

Chanel is suing Molnar for 20,000 pengo damages.

Paris Chatter

Paris, Dec. 15.

Mario and Norris, American colored team, last in London, to the Beau Brummel, Cannes, for the winter, by way of the local Plantation.

Having tea in a book store is no novelty. W. H. Smith's bookshop has a tea room above it and apparently does more for that source, at times, than downstairs.

Big biz here is "poste privee," meaning a discreet private post-office address where secret correspondence may be mailed, received and forwarded between amorous parties who would keep such letters away from their regular addresses.

Monthly service costs from six and one-half francs to 50 francs (\$2) annually. One place, in business since 1890, does \$20,000 annually from its 10,000 subscribers alone, not counting the many other services and conveniences.

New Russian Eagle cabaret is the most expensive joint in Paris. Perhaps in the world. Such items as 60 francs (\$2.40) for a peach Melba, or 72 cents (18 francs) for coffee gives a rough idea.

London Chatter

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Anti-American Uproar

(Continued from page 3)

forget that every adaptation gives employment and fame to some adaptor or librettist.

Arguing the native point, the "Paris-Soir," daily journal, says the native Frenchman will presently have to look for shops displaying the sign, "English not spoken here," replacing the familiar "ici on parle francais."

One of the signs of the times is the growth of the new 5 and 10 franc store chain, copying the Woolworth technique. The Woolworth people have stores scattered all over Europe.

"Bonnes Nouvelles"

"Good News," naively titled here "Bonnes Nouvelles" (literal translation is scarcely suitable for the French taste, the collegiate idea being altogether too American. The football gridiron spirit is a deep mystery to these nationals. On top of that, the piece has been grossly miscast, with particular reference to Jane Aubert in the reference to Jane Aubert in New York by Mary Lawlor. Pierre Meyer plays the juvenile lead much as though he regarded it as a sort of classy comedy role.

He is a gorgeous looking creature, but not there historically speaking. Pasquall (he made his Paris debut in classical pieces at the Odeon) came nearest to clicking in the comedy role of Gus Shy. Gus Lommonier played opposite in the Inez Courtney role. She seemed to be aiming at a Zelma O'Neal impression but failed to come through.

The "Varsity Drag" number projected by a group of Allan K. Foster girls and boys was the standard. This dancing group of English boys and girls is the real hit of the show. Rest is a dead loss. Nobody can dance, nobody can sing and nobody has the comedy trick with this alien material. Jane Aubert has no voice and Meyer is a vocal riv. Besides, the heavy publicity dealing with the Aubert court fight with Nelson Morris, the Chicago packer, doesn't mean a thing here.

Just as happened in the case of the music of "Hit the Deck" at the Mogador, over-familiarity of the public with the songs due to the libretto by Alexander Willemetz and Henri Varna doesn't help. Charles Frank, the behemoth comedian as Beef, got something by shrewdly following the American production's technique and business. Petit Jimmy, 14-year-old child comedian, would have been a real hit if he hadn't been choked off by Mlle. Aubert. They did the same thing with the Foster girls.

Production ideas are a headache.

New York, this town's sending Old English dancing teams to the States.

American, walking into the pool room at a leading hotel, offered to play anyone present and give him a handicap. Youth took him on, watched him make five and then knocked off 500. Turned out to be Lindrum.

Dennis Neilson-Terry booked for the lights in "House and the Arrow," scheduled British talker.

Robert Lorraine and William Pollock in a huddle because they can't find a femme lead for "The Perfect Wife," which Lorraine will shortly produce. Pollock authored.

For the first time in years only one revue in town, "The House That Jack Built," at the Adelphi.

Joe Sacks' latest is "Dancing Shoes." Not the act. Sounds like a musical. Now looking for players and others.

Showmen in the flood areas are offering free parking for boats.

Now that Suzanne's sailing frocks in Paris folk are talking about a film comeback for Betty Nuthall.

H. Lloyd Davies, footballer, and Molly Bouchier, out of "Dear Love," engaged.

Fleet street art dealers have a run on Alice White.

Somebody is watching proving the most popular Xmas gift.

Complete underground railway model in central station. Cost \$10,000 to build, but it draws twice that number of rubbernecks a minute.

Gordon Selfridge, towns' biggest store, has been doing his Oxford street front with a line of jack-in-the-boxes, all about 12 feet high. Central figure is Santa Claus scaling around 25 feet.

here. They have the American undergraduates wearing Eton campus coats and caps, while Mlle. Aubert wore a French bonnet and glasses which were supposed to render demureness. Treadmill tooth scene at the finish is really awful. One new number has been interpolated, duet for Pasquall and Lommonier called "Baby What!" and this is o. k.

"New Moon" Clicks

"New Moon," retitled "Robert le Pirate," with Andre Bauge first rate as the Pirate, is undoubtedly a success at the Chatelet. Answer is that the Schwab & Mandel operetta has been intelligently adapted to its new audience by Albert Willemetz with Alexander Fontanes and Maurice Lehmann its sponsors.

In this remote theatre, holding 3,000, on the left bank of the Seine, this production will prosper, whereas "Good News," another Schwab & Mandel musical piece, and "Shanghai Gesture," which have the advantage of mid-town location, haven't much of a chance.

Romberg's infectious melodies did much to help "New Moon," while the production, the staging and the playing of this excellent company do much to restore faith in French stage art. It proves among other things that the French know how to stage musical entertainment. The difference is in the cases under examination is that here the management had the taste and judgment to get in tune with French temperamental tastes, instead of, as in "Good News" offering alien material without compromise.

Bauge and Danielle Bregis are quite the equals of William O'Neal and Evelyn Herbert, who created the same lead parts in New York, while Bache the comedian is as effective as August Belmont was in the original Gus Shy. Janet Flynn, in the Nellie Breen role, would be a great find for talking pictures, playing as though she might be partly Irish as the name suggests. A great looker as well as a fine trouper.

Production is pretentious, with ensembles bringing on 125 people and numbers all having choruses of 25 girls, boys and children. This staging is splendid, only criticism being that they have done some unnecessary padding. This includes one questionable solo specialty by Bach with a prop baby and one of the racy things to be seen in Paris. Still it was uproariously received.

"Shanghai Gesture"

The only dramatic offering of the new trio from America is "Shanghai Gesture" with Jane Marnac doing the Florence Reed part at the Apollo. This premiere drew the Paris critics who panned the production and play for what they called its "cinematic gaudiness."

Truth is the piece is beautifully produced. It is not in doubt owing to the Parisians' sophisticated attitude toward melodrama. In this case the audience giggled and uttered at Madame Godam's dramatic speeches in such scenes as the explanation of the exchange of babies just after they were born. The French are not particularly heavy on dramatic religious beliefs, but they resented several of the references in this play, notably that of the cocaine Poppy telling the Madame "You're as much my mother as the Virgin Mary." This detail is to be eliminated, said Maj. Keith Trevor, husband and manager of Miss Marnac.

Playing was a bit slipshod at this performance, but it will improve with attention and the production probably will carry it along. Miss Marnac, besides being star of the piece, is a manager of the Apollo and has a considerable following which she does very well with the part, although missing the sister note Florence put into it. Alice Field as Poppy and Paulaise as the Oriental prince are excellent, and Jean Worms as the Englishman is satisfactory.

Charles Mère, president of the Dramatic Society, did the adaptation, following John Colton's original perhaps too literally instead of making a free version nearer to French preferences. Introductory speeches are over-long. Play of a nude girl, tactfully handled in the New York production, here is made brutally raw. They'd storm the doors for this detail in New York; here it doesn't mean a thing. Barsac plays the nude.

Mrs. Vincent Youmans' Poverty State Told in Separation Case

Vincent Youmans, 31-year-old composer, who wrote the scores for some of the biggest Broadway musical comedies, owes \$200,000, and hasn't got a cent to pay, his attorney claimed in the New York Supreme Court. Attorney for his wife, Anne Varley Youmans, 25, declared the composer has just signed contracts which will bring him \$120,000.

Justice Callahan, who heard the argument, reserved decision upon Mrs. Youmans' application in her separation suit for \$500 a week alimony and suitable counsel fees, after her attorney, Nathan Burkan, declared the composer recently signed contracts under which Fio Ziegfeld will pay him \$70,000 and Metro-Goldwyn-Mayer \$50,000 more.

"But Youmans is in a position where he must soon pay \$200,000 in cash and he hasn't a cent," insisted James Tully, of Wood, Malley & Francis, attorneys for Youmans.

Mr. Burkan declared that Youmans had received \$185,000 in royalties from "Hit the Deck," gives half of his income to his mother, Lucy G. Youmans, and gave her a Rolls-Royce automobile last year. Vincent M. Youmans, the composer's father, who was in the hat business, lives in luxury with the composer's mother at Larchmont, N. Y., the attorney said.

The attorney declared that Youmans has given his wife but \$800 since last June, \$200 of which Mr. Burkan said he got himself, so that the composer's wife and two children, twins, might not "starve to death." Mr. Tully replied Youmans had paid his wife \$150 a week regularly, but admitted payment was stopped when Mrs. Youmans served a summons in her suit last July.

Living Together
Tully declared that the Youmans signed a separation agreement June 28, 1927, and therefore her separation suit "is out of court." She should sue to enforce the agreement, he argued. Tully said he would not let the Youmans be living together at the Ritz-Carlton on June 29, 1927, and that under the law the agreement is void, because it is against public policy for a man and wife to enter such an arrangement while living together.

He said he would file a motion for the appointment of a referee to decide what Youmans is able to pay his wife.

Mrs. Youmans, born in Albany, N. Y., declares in her complaint that she and the composer were married in Philadelphia Feb. 7, 1927, a few months before their separation. They lived for a while at 45 East 82d street, and later at 127, rented a house in Greenwich, Conn.

"Our married life in the city was quite peaceful, happy and uneventful," she says. "Our marital troubles commenced after we went to Greenwich. My husband's business called him to New York city nearly every day. His parents lived in Larchmont. Since he wanted to see his parents frequently, he made almost daily trips to Larchmont and got in the habit of remaining away overnight.

Grew Cool
"I could see that my husband's family was taking him away from me. His love for me, which had been very ardent and passionate, began to cool. His symptoms were those of a man who had grown tired of his wife or was interested in some other woman. I asked him for a definite statement as to his intentions. I told him I expected a baby early in the fall and that he should take an apartment in New York city or buy a home.

"He frankly told me he would not do either.

"He told me," Mrs. Youmans continued, "that the responsibility of married life was too much for him. He said he was temperamental, extremely nervous, and that his occupation as a composer prevented him from keeping regular hours and leading a normal life. Finally, his parents openly infected themselves into the picture. They and my husband urged me to go to Reno and have my baby there.

"I finally yielded and went to Reno in June, 1927. He gave me \$300 when I left, and his father bought my ticket. My husband promised to send me all the money I needed, but sent none. By the end of August I found myself penniless.

STEAMED-UP ELECTION FOR 'MAYOR' MISSES

Chicago, Dec. 24.
Randolph street is laughing up its market-worn sleeve at the results of the "Mayor of Randolph Street" election.

Steamed up by the "Times," tab, with honest intentions, race went to that inevitable conclusion which makes Chicago an election paradise. Only 150,000 ballots were printed, but over 200,000, all looking alike, were dumped at the polls.

So when Chris Paschen, building commissioner, ran first and Sam Gerson, of the Shuberts, second, the street began to giggle. Anybody voted as many times as he pleased, but where the extra ballots were printed is unknown.

Paschen, important cog in Mayor Thompson's machine, sponsors benefit shows galore, so figured the title would give him prestige.

Gerson has never been a personage here. They ran 1,000 votes apart.

Actors conceded it was publicity while it lasted for two unpopularities who needed it, but lament that even a columnist can't conduct an honest election when he wants to.

NOISY DANCE PLACE

Newsome Promises to Put Dimmer on Sound

Billy Newsome, 45 West 57th street, who conducts a dance studio, has to close his windows, move his piano to some other part of the room so the strains cannot be heard outside, and maybe the students will have to wear noiseless soles, ruled Magistrate McKiniry in West Side Court when at least a dozen persons complained of all of the sleepless nights they spend.

The complainants are residents of the fashionable apartment houses, Newsome listened to the complainants tell how they were on the verge of a nervous breakdown. "Oh, your Honor. The same tune. The continuous logs. We cannot sleep," they chorused.

Everybody has threatened to move.

Billy denied the dancing went on until late. He told the court 10 p. m. was the latest. The law permits music until 10.

"Your Honor," I will make radical changes. I will move the piano and close the windows."

The court praised Billy, and everybody left with the hopes of getting some sleep.

Aug. 16, 1927, my two children were born. On hearing of the birth of the two children he sent me \$200. This was insufficient for my needs. I didn't have enough money to remain in the hospital as long as my condition required."

Worked as Saleslady

Mrs. Youmans said she learned her husband was in Chicago with a second company of "Hit the Deck," and that she went to the Chicago hospital, from where she tried to phone to her husband, but he refused to talk to her, she declared. She got a job as a saleslady at \$60 a week in Chicago and brought suit for separation there. It was thrown out of court because neither was a resident of Chicago, she said. Her husband then began paying her \$150 a week, and she then went to Florida with the children.

Mrs. Youmans said she later moved to Peekskill, N. Y., but she was constantly annoyed there by men on whom her husband was spending large sums to have her watched. When the men tried of prowling about her yard at night and tried to break into the house, she said she moved to Jackson Heights, L. I., where her husband sent an emissary to tell her he wanted a divorce. Her husband would not communicate with her himself, she said.

"I am living in poverty," she declared, "trying to keep a roof over the heads of myself and my two sickly children, with scarcely enough clothes to keep us warm in this cold weather and scarcely enough to eat."

Experienced!

Hollywood, Dec. 24.
Joe Brown (not the comedian) and Joe Rilly qualified for jobs as technical directors on Fox's screen version of "Louis Beretti" because Brown used to run speak jerms in New York, and Rilly, then a lieutenant detective, would close them up.

Story is centered around adventures in New York underworld.

Square's 'Bo Ban

Coppers of the mendicant squad are throwing a dragnet for panhandlers with records, and when not catching them in a touch spiel are chasing them out of the Times Square area on general principle.

Coppers have established a deadline between Herald Square and Columbus Circle until after the holidays, figuring the festive season will bring an alien mob of grifters and gratters to Broadway. No arrests so far, main procedure being for a copper to pick the record men out of the parade of hopping the next subway out of passersby and giving them choice or else.

LOW BOOZE PRICES

(Continued from page 1)

Champagne (same), \$65-\$100.
Sparkling Burgundy (same), \$75-\$110; Cordon, \$60-\$85; Brandy (same), \$45-\$70.
Absinthe (not easily procurable), \$175-\$185; Light Wines (same), \$40-\$50.

The tale above indicates that this will be the toughest holiday period, so far as prices are concerned, for the bootleggers have ever had. Some booze handlers claim they are selling the liquor at an actual loss to unload their stocks on hand.

L. A. Staff Switch

Los Angeles, Dec. 24.
Henry Duffy switched Jay Williams, manager of the President, Seattle, to the President here, with Ira LaMott going from the local house to the Dufwin, Oakland, real-

Searchlight Ballyhoo Is Spreading; From \$75 to \$11,000 Jobs in 7 yrs.

Hollywood, Dec. 24.
That ubiquitous searchlight ballyhoo which always works in Hollywood is a crowd collector devised and developed locally. Searchlights to attract a throng is Hollywood's own idea. One of the phenomena that is part of the town, a business-getter. Originator of the scheme is the Otto K. Oleson Co., which launched the first beam attack seven years ago.

Hollywood's searchlights draw people as surely as applause greets the American flag over here. Repetition of the stunt does not dull its appeal, for it is based on the good old moth-to-the-flame adage. Its continued success proves that people flock to light at night with the same consistency that tradition has allotted to insects.

Quite a number of the advantage of a crowd for the opening of a new project, local business has become the biggest user of Hollywood's searchlight ballyhoo. No commercial endeavor is now launched hereabouts without its million candle power announcement. Whether it be a new real estate development, a gas station, or a hot dog stand, searchlights tell the world. Even local banks are not too conservative to make use of so garish a stunt.

Picture premieres and searchlights are, of course, synonyms, and film stars giving private parties have used the beacon for their guests.

Something for Nothing
Immediate response to searchlights on the part of the citizenry is due to their curiosity, the universal hope of getting something for nothing—the free-lunch theory. Openings are put on in a big way out here. There is always something free. Candy stores give away,

BRAZEN SPECS

Working Like East Side Clothes Boys for Gyp Sales

Ticket specs of the small fry type are using plenty of cappers and steers, operating brazenly in front of theatres, not giving a rap whom they solicit and escort to their ticket offices a few doors away.

A side street in the 40's housing four hits has proven a bonanza to the boys selling upstairs locations, with the intake plus gyp rating the cubbyhole operators \$900 or better weekly.

This operating outfit has four men spotted at each house, taking stand when box office opens daily and sticking long after curtain time. Several empty seats are still a small weekly salary which they're glad to pick up as pin money.

BAD BRUSH FIRE SWEEPS 1,000 ACRES NEAR L. A.

Hollywood, Dec. 24.
More than 100 film players and executives on their way to lunch on Hollywood Boulevard were picked up by police and firemen and forced to fight the worst brush fire in the history of the city.

It burned over 1,000 acres of forest land and threatened scores of homes in the Los Angeles district. In all 4,000 men were taken off the streets and pressed into service.

Much of the burned area was in Griffith Park, favored location spot for picture companies. Scenes for Universal's "Western Front" were being taken at the time. As the company was picking up to go back to the studio fire marshals corralled the players and workers and put them to fire-fighting.

Fifteen employees of Paramount were taken during the lunch hour for similar service. Other studios contributed.

For awhile both the Universal and the First National studios were in danger, but a shift in the wind enabled the fire-fighters to get the blaze under control. The dense smoke that swept throughout the city made exterior shooting at all the studios an impossibility.

auto agencies hold raffles, shops hire orchestras, grocery stores hand out loaves of bread. There are always souvenirs. Passing motorists have learned, when glimpsing searchlights from the road to let themselves swiftly to the source. The chances of taking something away free are too enticing to be ignored.

The Oleson company is the pioneer in the searchlight business here. Starting with just the idea it has grown to an investment of \$225,000 in equipment alone. The first job was seven years ago, was improvised with two old government searchlights and a gasoline generator. Now, the power companies are glad to supply the fuel without charge. It all helps business. The searchlights have been combined with searchlights for these openings. While the searchlights silently call those from far and near, the floodlights focused upon the building single it out.

Minimum charge to "open" a business is \$75, which means a three hour job with two searchlights, three floodlights and three men to twirl the lamps. The opening of the last Hollywood Boulevard shopping season, the biggest job done so far by the Oleson outfit, listed 51 searchlights and 75 floodlights and cost the Hollywood Boulevard Association \$11,000.

Searchlight openings are spreading the length of California. San Diego, San Francisco, and outlying towns are learning. Even New York has tasted it, but not to the extent they do it out here. So it's not always those northern lights you see in summer's night skies. It may be the reflection of a Hollywood opening. The "ice" on the femme screen stars helps, you know.

XMAS AUCTIONEERING IN TIMES SQUARE

"What am I bid for this 77 'point blue, in fact I dare say blue white diamond ring. Start up and look at \$20? Gentlemen, be sensible. The setting alone is worth that much."

The spiel of the Times Square auctioneer. During the holidays the rush to purchase Christmas gifts at bargain prices makes these auction stores a very good free show. A haven for the gift-shopping suckers who believe that through these auctioneering emporiums they will secure a gift for brother or sister worth twice the money paid, and if it isn't, say they, it gives that impression anyway.

During the holiday week and the week prior to it, these bidding stores are jammed with Christmas shoppers.

The auctioneers cajole and plead. They show advertisements represented as facsimiles of objects which they sell from anywhere from 100% to 500% cheaper.

Frequently the auctioneers confront the buyer with the fact that, after all, he has been a sucker. They do that with an innocent air, knowing well enough that a customer buys barely more than one gift, especially when a fair price is paid for it. They will hold up a wrist watch and expect \$75 for it.

"A Glotz make, advertised throughout the country. We only carry standard makes, here is a watch, my friends, that retails for \$75. It is stem set, platinum finish and carries 17 jewels. Take out the works, Joe, and show them what it's like. Just listen to that tick, will you? Did you ever hear anything so regular? If you have a watch like this you won't need another for the rest of your life. The band alone is worth \$3, a Blitz make, advertised everywhere and fits any wrist. What am I offered? Speak up, gentlemen. Of course I don't expect \$75 for it. Just give a reasonable offer to start the bidding.

"Ah, the gentleman, says \$5. \$5 for a watch like this. It almost makes me laugh, but as I said, gents, I never turn down an offer. Who'll say six? There were six, six, six, seven, eight, eight, \$10 offered, who'll say 11? Going for \$10, going, it's a bargain at five times that much. Going, going, you certainly will never regret a buy like this. Going, going, it's the one opportunity today. Going, going, going. Sold to that gentleman for \$10. You couldn't get a watch like that for six times this amount anywhere in the world. That man knows value when he sees it."

The next moment the auctioneer takes out an exact replica of the wrist watch just sold. After a little bartering, he gets rid of it for \$5.50.

J. J. Ward Dies at Sea

A cable was received in New York last week from Perry Turner aboard the "Berengaria," at the time bound for London, that John J. Ward, 39, president of the Bingham Photo Engraving Co., had died in his stateroom of sinus trouble. Messrs. Turner and Ward were making the trip together. Ward en route for Germany to consult specialists, while Turner was headed for London and Europe.

The body remained aboard the boat, and is expected to reach New York Jan. 2.

Mr. Ward is well known among Times Square theatrical men. He is survived by his widow, whom he married only recently.

New Year's Amateur Nite May Not Be So Amateur

A pot filled with gold (about \$150) will be given away New Year's Eve to the act donating its services and making the biggest hit at the Artists and Models Ball.

Event takes place in a New York armory.

Next to the stage door of the Palace Theatre will be the new home of

MRS. GERSON'S GRILL

11 Years on Broadway and Moving

Inaccurate Biographies

CLAYTON, JACKSON and DURANTE

By Claude Binyon

The "Variety" mugg addressed Bway's trio of philosophers collectively.

"Where at," he asked, "was youse born?"

Lou (Innie) Clayton looked at Jackson. Eddie (Minnie) Jackson looked at Durante. Jimmy (Moe) Durante looked like a Belgian riding to hounds.

"I love you," Durante said simply. Clapping the "Variety" reporter to his bosom, he kissed him tenderly with warm, red lips. There was silence for a moment.

"I suppose," said the "Variety" mugg quietly, "there will be the usual legal formality? We will be married in the city hall, I take it?"

"Okay, podner," says Durante. "I just wanted tuh see if youse could take it." He threw his hat to the floor and reached for another.

Nobody laughed.

He threw that hat to the floor and reached for another. Nobody laughed.

"I am defeated," he said sullenly. "There apparently is no market for buffoonery here. I shall relapse into a cultured gentleman once again."

So saying, he grabbed his nose by the throat and choked it to death.

Ga'e of laughter.

"Ah," sighed Durante. "Laughter

—how I love it!" He grabbed his nose by the throat and choked it to death again.

Nobody laughed.

Durante muttered.

Question Answered!

"What?" answered Clayton and Jackson.

"Are you three lousy bums?" asked the mugg.

"I speak for myself," replied Jackson. "I am a mammy singer, raised on Aunt Jemima's buckwheat cakes 'way down south. Possibly these other two bums are lousy."

"I ain't," retorted Lou Clayton. "I am a dancer—a tap dancer, as we of the elite affectionately call it." He smiled loftily. "I am a tap dancer," he repeated, smilingly rather uncertainly. Durante gazed at him cynically. Clayton's face became suffused with a blush.

"All right," Lou conceded, "I'm a hooper."

"And what a hooper!" exclaimed Jackson.

"I get yuh, pal—I get yuh," muttered Clayton.

"About—muhself," interpolated Durante. "I was born in deah ole Kaintuck, on Bar Z ranch. Gave me a authenah. Muh people was poor, but they loved theah Jimmy and sent him to tree collidges."

"After much educashun had been developed I looked about for a career. I wanted to be a awthur, but

the publick was callin' fer me and muh songs."

Called Jimmy

"What was they callin', Jimmy boy?" asked Jackson.

"I dinna ken," mumbled Jimmy sadly. "It was a foreign tongue they was speakin'." He sighed.

"So I sang," he said. "I give 'em my all. I poured muh heart out—and they laughed." His eyebrows shot up indignantly. "They laughed at Durante a-givin' his all!"

"What miss is it," asked Clayton.

"We'll miss our subway," said Jackson. "We're playin' a Bowery benefit for a free flop."

"Cease!" cried Durante. "Listen to the story of Jimmy Durante, the artiste!"

"Huh?" said Clayton, dubiously.

Durante took a pratfall to attract attention. Dusting himself, he continued:

"The tree of us has come up together. We has played vaudeville, legittant, cabarets, Murphy's Bath and pictures. But we remains the same lovable fellows we always was." Emotionally he kissed each of his partners.

Durante was sobbing. "We are pals," he whimpered. "They may kick us and bruise our pale white faces, but we is pals."

"Guess I'll go," said the Variety mugg. He walked to the door and quietly closed it on the riotous scene of mother love. He heard kicks and muffled groans as he stumbled into the clean, fresh air.

Mother love! . . . Gad!

Stage Shows

(Continued from page 19)

York became aware of their existence and began showing interest in them as box office attractions. Public was the cheer leader for the presentation idea and through the circuit's furtherance, the presentation ultimately gained an inroad in the sea.

But has New York ever gone into raptures about presentations, or anything else for that matter? The answer is obvious in a metropolis where a bored populace mistakes ennui for sophistication and the superficial for the real.

Little B'way Interest

As for the presentation thing proper, Broadway has shown less interest in its development than any other and less important stem in the show world. Over the length and breadth of the street there are only three presentation houses:

'ROUND THE SQUARE

Where's the Publicity Angle?

Report from Hollywood has it that femme screen stars, led by Billie Dove and Corinne Griffith, are organizing clubs in behalf of the permanence of short skirts, in answer to film land's currently adopted fashion craze for trailing and swishing garments.

Screen girls contend that the abbreviated dresses not alone provide freedom of movement and physical comfort, but allow a great deal of expression in setting off shapely figures.

Surprising Father, Far Away

Horace Brahm and his wife, Gladys, held a recorded conversation lasting two and one-half minutes in Mrs. Benjamin Caruso's studio, New York.

The finished disc was sent to Mr. Brahm's father, ill in an English hospital, as a Christmas remembrance. As Brahm, Sr., has never seen his daughter-in-law, the talk may be a temporary substitute. Mr. Brahm is with "Street Scene," going to Chicago with the switch of the show's companies.

A Double-Cross at Sea

When Flo Macfadden sailed on the "Mohawk" with her cabaret show troupe of girls for the Keeney racetrack at Jacksonville, Miss Macfadden and Joey Benton secured a stateroom suite. After the first day they did not care so much for the rubber necking table collection, so decided to have all of their meals in the room.

A rule of the ship is that no meals may be served in staterooms unless through illness. Miss Macfadden told Miss Benton she had better take the ship for that and send out a seasick call. At the first indoor meal, the steward informed Miss Benton just what she could eat when seasick and stuck around to see she didn't eat anything else. Joey's full meal was tea and toast, with Flo making it double for her portions.

The boat's officers said they had never heard of anyone recovering from severe attack of seasickness as quickly as did Miss Benton. She was all over the dining room table for the next meal.

Pincus Sent Into Panic

Joe Pincus, Al Woods and Alan Dwan returned from Paris on the last tempestuous trip of the "Bremen." The boat was nearly three days overdue, delayed by storms at sea. Its passengers thought they had stood about the limit just before it abated.

At its peak Pincus received a wireless telling him to prepare to return on the same boat, signed by Winnie Sheehan, and the wire said Sheehan would go with him. Innocently, unknowing of the frame between Woods and Dwan, through which he got the wireless, Pincus conferred with them. He avowed never, not on that boat. His companions consoled with Pincus, but finally advised that orders were orders; he had better be a good soldier.

After 24 hours of this arguing and with Pincus dying worse each time, he at last succumbed. Pincus wirelessed Sheehan in New York okay; he would go back with him and not take his luggage off the ship. That doubled up the frame, since Sheehan had no knowledge of it.

When Pincus landed there was an explosion. He's off Woods and Dwan for life.

Paramount, Capitol and Roxy. It is an unprecedented record for New York in proportion to any other key city in the country.

With all the radical changes taking place in theatredom of today the presentation policy remains stable and staple. From a point of vantage to actors it has and still is doing more for them than any other

branch of the business. It has "made" more acts than anything else.

While vaudeville may be tottering, musical comedy wavering and talking pictures continuing to hold the upper hand, presentations will go on. Perhaps in a different, periodically revised form, but still presentations.

NEW YORK THEATRES

THEATRE GUILD PRODUCTIONS

METEOR

By S. N. BEHRMAN

GUILD Thea., 52nd St., W. of B'way
Evgs. 8:50. Mats. Thurs. & Sat., 2:40

RED RUST

By KIRCHON & OUSPENSKY

MARTIN BECK Thea., 45th & 5th Av.

Evgs. 8:40. Mats. Thurs. & Sat., 2:40

GAME OF LOVE and DEATH

By ROMAIN ROLLAND

BELTMOORE Thea., 47th St., W. of B'way

Evgs. 8:30. Mats. Thurs. & Sat., 2:40

BELASCO Thea., W. 44th St. Evgs. 8:10.

Mats. Thurs. Fri., Sat., 2:40

DAVID BELASCO Presents

It's a Wise Child

A New Comedy by Laurence E. Johnson

AVON Thea., W. 46th St. Evgs. 8:50

Mats. Wed., Thurs. & Sat., 2:30

Dir. A. L. Erlanger

Brook. Pemberton Presents

Strictly Dishonorable

Comedy Hit by Preston Sturges

Staged by Antoinette Perry & Mr. Pemberton

STREET SCENE MOVES

From PLAYHOUSE to ANOTHER THEATRE on

FRIDAY, DEC. 27

Extra New Year's Week Matinees

Mon., Tues., Wed. and Sat.

For further information see daily papers

ARTHUR HOPKINS Presents

"HALF GODS"

A New Play by Sidney Howard

PLYMOUTH Thea., 16th St., W. of B'way

Evgs. 8:50. Mats. Thurs. & Sat.

ROXY 50th St. & 7th Ave. Dir.

G. L. Rothfels (ROXY)

William Fox Presents

First Time at Popular Prices

"CHRISTINA"

With JANET GAYNOR—Talking

Sentational Xmas Show—"Baker in the

Wood"—Wedding of the Painted Doll—

Other Novel Features—Midnight Show

RKO THEATRES

IT'S RKO Let's Go

B'way 64th St. 4300

KEITH'S

PALACE

TED LEWIS

RICHARD BENNETT

HELEN FORD

Herb Williams; Glenn & Jenkins

Sylvia Clark; The Rangers

RIVERSIDE B'way 54th St. 4540

RIVERSIDE

JACK DEMPSEY

JAMES J. CORBETT and NEIL O'BRIEN

Stelly Holt Revue; Other Acts

R-KO 58th St. 3rd Ave.

Wednesday to Friday, Dec. 25 to 27

HARRY CARROLL and His Big Revue

Herbert Faye; Boyd Senter; Others

BUDD ROGERS—All Talk

"HALF WAY TO HEAVEN"

R-KO PROCTORS 86th St. COR LEX AVE

Wednesday to Friday, Dec. 25 to 27

WEAVER BROTHERS

ROY ROGERS; "HOME FOLKS"

BUDD ROGERS—All Talk

"HALF WAY TO HEAVEN"

PREMIERE SHOWING

at STRAND Prices

Alice WHITE in "THE GIRL

from WOOLWORTH'S"

The Princess of Pop in Another

All Talking HIT

New York

Strand

Show 11:30

2 WARNER BROS. 1

VITAPHONE HITS

JOHN

BARRYMORE

In His First Talking Picture

"GENERAL CRACK"

Warner Bros. Thea., Daily, 2:45, 8:45

B'way & 52d St. Sun., 3, 6, 8:45

GEORGE ARLISS

in "DISRAELI"

Central Theatre Daily, 2:45, 8:45

B'way & 47th St. Sun., 3, 6, 8:45

"The Mysterious Island"

Technicolor, Dialogue and Sound

with Lionel Barrymore and Lloyd Hughes

On the Stage, LOU ROOSELT in "LUCIANA"

Arturo Roa's Colorful Extramarriage

Capitol Grand Orchestra, Buncluck conducting

B'way & 51st St.

Major Ed. Brown, Mng. Director

Gifts made by Patients from Show Business in Saranac, N. Y.

For the real holiday spirit, order gifts made by hand in the workshops of patients from the show business now in Saranac who have spent long hours conceiving beautiful and appropriate articles.

Beautiful Flowers and Dolls, OLGA KALININ, 80 Park Ave., Saranac

Hand-Tooled Leather Goods of all Sorts and Monogrammed Silver Ash Trays, HARRY NAMBA and VERNON LAWRENCE, 80 Park Ave., Saranac

Attractive Hand-Made Dolls May Be Ordered from HELEN CURTIS, 7 Front St., Saranac

Oil Paintings, Canes and Painted Pillow Cases, FRANK MICKEY WALSK, 80 Park Ave., Saranac

Order Now for the Holidays

And Also Make Happy the Patient Patients of Saranac

Santa Claus' Newest \$15,000 Dolls Can Talk, Sing, Glow and Dance

Broadway and the talker pictures went to Santa Claus' head. That venerable set of whiskers with the reindeer and bag of toys must have been playing the Main Stem instead of the Arctic regions.

He isn't giving things away. But, like the night club, has affixed a fee—not unlike a covert—which is astounding. He's handing out checks for his bounties—checks such as the cashier of a take-joint is accustomed to tally.

It is an unhappy thing that Santa Claus must be linked with scandal. Yet the man behind the bush has no out. It's estimated that the fellow who plays the role of Santa is ripping around the joy dens of the Street. Using a false name and dyeing his beard to travel in color.

Santa Claus has turned playboy. Until this year he had a sterling record. Always on the job and a swell fellow. But one can't play stage-door and night clubs without acquiring a different slant—especially on the cost of dolls.

So, it must come out in print that the heretofore charming benefactor has this Yuletide charged as high as seven or \$15,000 for each of his bearded dolls. That kind of money will procure the last word in a Broadway doll. Santa has included an amazing upkeep, which makes the original cost of his best dolls insignificant.

Take a look at some of his pups. You are now gazing into a show case. Not unlike a stage. It has a spotlight. Footlights. A leading lady and an ensemble of the prettiest dolls. Are you astonished to see them in sables, ermine and silver fox. Or do you believe the brooch that the leading lady wears is genuine? Well, the good for \$5,000 in any shop with three balls.

Maybe you don't believe the rings she wears are real. Or perhaps you think the studded wrist watches the dolls are wearing don't keep time. You better take that up with the importers of them. They cost as much as the best you'll ever see in your wisest.

No Risk. Santa Claus' Broadway dolls are on a par with the finest show girls you've met. And in some respects more valuable. No chance of appendicitis or catching cold. And more, they are talented. That leading lady can talk. . . . You don't believe it? . . . Well, just call the manager and he'll say presto, and it's 10 to 1 you'll find your girl at a show picture. She will talk or sing. Yes, sit—sound and effects. She's wired.

If you know anything about furs and their cost, you will readily estimate the price of that 36-inch silver fox coat. Or the prices of the coats on the other dolls, wearing wraps such as you see at a high society affair, premiere or similar function. And most of these dolls dance. They dance alone or with male partners. See the boy escorts in the opposite case—regular gigolos. They can be attached to the entire set of dolls and as good if not better than the show girls, Santa can boast so much versatility.

Santa has at last perfected a doll of unbreakable, non-inflammable celluloid. They have a peaches and cream complexion, which must be attended to regularly to retain the original color. Each purchaser receives a pamphlet of instructions with a case of ingredients to preserve the schoolgirl glow.

Oil. Instructions in developing the top quality of the talker voice, with directions for adjusting the same to pitch, are also included. The legs and arms are adjustable for dancing. The old dolls used to be of wax, blisque and stockinettes. They were as fragile as a Broadway doll. Now you can imagine the upkeep on Santa's newest production.

He has spent so much time improving the hair and lines of his dolls that all of the boys have offered. Of course, he has entirely overlooked the others. But last year he put so much time in on aeroplane stock, because of the Lindbergh craze, that that department is about perfect. One can get a toy Sikorsky amphibian for as much as \$500 to \$1,000. But that you learned last year. This season are way into big money. Aeroplane games have been improved and some new ones put out. In one of the stores is a train set on a table. It is marked \$2,500. The locomotive is the counterpart of the

BASS K.O.'S MORGAN; WAS 4 TO 1 FAVORITE

By JACK PULASKI

Benny Bass, of Philadelphia, won the world's junior lightweight championship from Tod Morgan when he knocked out the champ in the first minute of the second round at the Garden Friday night.

"Smart" bettors seemed willing to lay any price on Bass. Morgan supporters could have gotten as high as four to one. Rarely has a title holder gone into the ring with that price against him. The odds seemed almost too tempting to short enders, but the layers knew what they were doing.

In the first round Morgan put up quite an exhibition of boxing and socking. Perhaps Bass took Morgan's hitting ability a bit too lightly, for he received a couple of rights that straightened him out. Near the end of the round, when Morgan was shooting both hands, Benny got in close and slammed to the champ's body, and when the bell changed Morgan seemed a bit bewildered by the body blows. He was none too steady going to his corner, probably having had the wind pounded out of him.

Second round saw Bass quickly lash out with two stinging left hooks, then a clean right smash to the jaw. Tod was down. It didn't look as though he could get up, but he did. Another right to the jaw and there was a new champion. Morgan struggled to get up, but couldn't make it. They carried Morgan to his corner.

As regards the odds, it was pretty well known that the first good boy to meet Morgan would beat him. Tod had the title for four years. Al Singer could have beaten him last year, but is pointing for the lightweight crown.

Morgan Never Drew

Morgan never was much of a draw here for the reason that he is a light hitter. Bass will do more as the champion of the division because he can sock and showed class in several rounds.

Semi-final of eight rounds between Al Ridgeway, of Bayonne, and Nel Tarleton, of England, went on last and held the fans. The feathers argued it out in every session. The Britisher is a busy type of fighter and seemed to be out in front until the last round.

Throughout the final three minutes the boys slugged it out, mostly on the ropes, one or the other having his back to the strands. Tarleton appeared to tire but occasionally slammed one over. But it was Ridgeway's showing at the close which won him a shade.

ILL AND INJURED

Marie James, burlesque, convalescing

James Marsh, formerly of "Dimpled Darlings" (Mutual), ulcers of stomach.

Jake Newman, operated upon for gall stones last week at the Ford hospital, Detroit.

Chris Cornalla (Cornalla and Coughlin) ill in Ravenswood hospital, Chicago.

Philip Hirschoff, veteran vaude producer, seriously ill of bronchitis at the Wacker hotel, Chicago.

Manny Gottlieb, Cincinnati branch manager for Universal, is in the Jewish hospital, there awaiting following an operation for appendicitis.

John Irving Fisher, m. c. at the Fox, Washington, confined in the George Washington hospital recuperating from a break down.

Paula Hemmingshaus, NBC contractor in Chicago, suffered a broken arm in taxi accident.

W. S. Rainey, NBC production manager, Chicago, recovering from an operation.

T. B. Treloar, NBC actor, Chicago, back in studio after month's illness.

Finest electric train that courses the devious Rocky Mountain range. If, as one Park avenue father, you would care to add to the equipment, it is possible to have a train set that sets you back \$10,000.

Such figures indicate that Santa has taken his Broadway seriously.

ALLEGED 'SPEAK' MOB HELD WITHOUT BAIL

Sticking up "speaks" in the theatrical district seems to be a soft racket. The racketeers have been operating for some time. They feel the whisperer owners cannot squawk. Detective Bert Moskowitz and John Walsh arrested two brothers whom they allege have been identified.

The defendants are Harry Lawlor, 29, 1230 Bay street, Rosebank, Staten Island, and his brother Francis, 25, of the same address. They asked Magistrate Gottlieb to adjourn the hearing for a future date in West Side court. It was put off until January.

James Smith, manager of the Ship A'ho, 53 West 51st street, avers he was stuck up by Harry and another man not Francis, about 10 P. M. Dec. 8, Harry was the spokesman and brandished a gun, asserted the sleuths.

Smith was ordered to be quiet. Harry then went to the damper and cleaned it of \$10. Leaving the place he warned Smith to make no complaint or suffer the results, the cops state. Smith identified Harry Lawlor, the cops said.

Whispered

The brothers were identified for robbing Archibald Franks and James Richards, 41 West 51st street, operators of a restaurant. The pair of defendants entered, asserted the gendarmes. Harry whispered his deadly mission to the owners of the establishment. Harry kept his hand on his sack coat pocket indicating he carried hardware.

Harry then went to the till and emptied it of \$35. Franks and Richards were advised to be silent. The brothers backed out of the place and disappeared. They did not molest the patrons.

Moskowitz and Walsh stated that Franks and Richards identified the brothers. The latter's place was stuck up Dec. 7, about 10 P. M. Magistrate Gottlieb fixed no bail.

Chatter in Loop

Tony Mitchell, who built up the Hertz stables, is now on his own. Has given up his past connection.

Nan Elliott goes to RKO previews in disguise.

Requiring about 50 supes, "Street Scene" proved a lucky break for the layoffs in the loop.

RKO's new office, still looking for the \$55 balloon which blew away from Sioux City in the blizzard.

Couthout hotel ticket stand got a call last week from a woman for "tubercular seals."

Florence Beebe, golf champ, wants to go picture. She is trying for the cast of the Fox Chir-civ-opera production.

Joe Sherman says if all the first nights he has attended were placed end to end it would be a good time to buy Paramount.

"Beauty shop" on Sixth street, near Michigan, has been made the temporary dining hall for the cast of "Strange Intimacy."

Willie Horowitz has been appointed official gag man for the local music biz. Writing funny speeches for somebody else.

Sam Thall, Keith transportation head, sat through an evening of ballet dances just to see his daughter, Mlle. Zabelle Thall, in the Fávley-Oquirrinski school recital.

Charlie Lenzen and Al Cameron bought a radio just so they could listen in when their tune, "What a Night for Love," got its baptism-via-NBC.

Indie agents move from one office to another so often that everybody has given up trying to locate them. One indie had 17 different desk spots in four months.

Ducks and deer in Wisconsin got a break last week. Ted Healy, in a red hunting outfit, started to chase them.

During the big snow two smart boys tried to dig up sleds to take people sleighing in the Loop at a price. Spent 24 hours looking, but couldn't unearth.

Chorus girls gave the local sheets a boost in collecting Christmas funds. Several used one of their slippers for the collection plate in the safes.

One babe, upon arising the next morning, found a \$50 note in the toe.

Success of the sour science between baseball and football players, has started another promoter looking for Chi's toughest brick-

New York Chatter

ASKED FOR \$1 REFUND AND WOMAN ARRESTED

Mrs. Jean De Sota, 35, of 206 West 104th street, seemed surprised when Magistrate Maurice Gottlieb in West Side Court found her guilty on the charge of disorderly conduct. Mrs. De Sota was arrested by Patrolman James Reilly of the West 100th Street station on the complaint of William Connolly, ticket taker and special officer at Fox's Nemo theatre, 110th street and Broadway.

Connolly testified Mrs. De Sota demanded of him the return of her money, \$1, which she paid to see the show. She was accompanied by her husband.

Connolly explained that Mrs. De Sota sought the return of her admission for her husband and herself. He told her he was powerless, but to see the manager, William Daley.

He told her it was not a policy of the house to return the money, but she could have a refund ticket. He averred that her shouts could be heard in the orchestra and he feared a mild panic might develop. When she refused to become silent he had her arrested.

Mgr. Chanced Panic

Daley, the manager, testified Mrs. De Sota was extremely noisy and shouted for the return of her dollar. He explained she must have a refund ticket, but she refused. He also stated he feared a panic in the auditorium.

Mrs. De Sota denied she was noisy. "I am small, your Honor. I stood in the back of the theatre. About 50 persons were in front of me. The heat was intense and I became ill. I explained these facts, but the best I got was to be arrested, marched through the streets with a large crowd following.

"I was led to a police station, but I bailed myself out. I was humiliated. I was not arrested. I was not obstreperous and did not shout," said Mrs. De Sota.

Magistrate Gottlieb asserted he believed Mrs. De Sota had been noisy in demanding the return of her dollar. Her husband had left before she was arrested. The Court ordered the beleaguered Mrs. De Sota to be released. She was to be discreet and imposed a suspended sentence.

2 GIRL-SHOPLIFTERS

Two girls who claim they have appeared in specialty dances in several Broadway revues are in the Crittenford Home awaiting sentence in Special Sessions Dec. 27 on their pleas of guilty to shoplifting. They are Frances Davis, 18, and Romaine Austin, 18, both of 255 West 113th street.

The girls were arrested Dec. 12 in Kress's department store after they had taken numerous articles valued at \$30 from counters and attempted to leave without paying.

They were arrested by a store detective, who told the justices the two were loaded down with small trifles when they were searched following the arrest. The girls tearfully explained to the court they took the stuff to use as Christmas gifts, but could not afford to pay for them, as they had been out of work for several weeks.

George Radloff, 19, dancer, of 115 West 76th street, was given a suspended sentence by Special Sessions following a plea of guilty to shoplifting. Radloff was arrested Dec. 16 in Macy's after stealing a quantity of articles from counters.

YOUNGEST CAFE OWNER

Mary Fries, president of the corporation which runs the Canton Palace, on Broadway, may be the youngest caretaker owner in the world. She is 16.

Canton Palace is a chop-suey eatery using an all-negro floor show. Talent is drawn from the various Harlem haunts.

Chir's toughest plumber.

A good looking girl at Couthout's. In the Sherman, has kept track of her dining dates for the past two months. Each day she has had a different request to lunch and has gone as high as four dinner requests for an evening. She's the kind that doesn't accept, too.

Bill Seeman has become a hot ping-pong player.

Bert Lewis, former m. c., selling insurance.

Joe Frisco offered a night club post on percentage basis.

Cleo Cullen, one of Broadway's best choristers, is Christmasing with the family in New Orleans.

Bee Lillie will draw three gee's for among the starched fronts and low necks at the Lido.

Get a load of the men entering and departing from the fly and dime stores—look like brokers.

More women wearing paste gems in the supper clubs than ever before. Also imitation fur coats.

Christmas problems were not so tough this year for the B-way press agents.

Walter Moore hasn't missed a formal dinner in three weeks. The social gangster of the town. May go to the coast in a couple of weeks.

Sam Shipman and Phil Baker will appear in a new role—members of the Preface of a novel coming out next month.

Another solitaire on Frances Williams' connubial finger. That certain digit has worn a showcase full of 'em.

Somebody claims to have found a night club where nobody in the floor show is imitating Louise Cook of "Chocolates."

A former dive has changed its policy, taking no chances of being shut. First mate was to change the waiters' uniforms to smocks and Windsor ties.

The Trocadero is just a toy department to Jean Ackerman. She'll say: "I'm going to start reducing some day, but I'm having so much fun!"

Some laugh-statuary in one of the class night clubs. A pile of rotund placed precariously on an exquisite pedestal, has this legend on a brass plate below: "What of it!"

Not the same old Xmas around the Square. Spirit was there, but nothing else, it seemed, and besides "The Market" still a working alibi.

A recently opened Main Stem cafe combines Harlem and Chinatown, dusks furnishing the entertainment under the supervision of the Oriental. A Caucasian man completes the weird ensemble.

Picture scouts from the coast need go no farther than Knox's Fifth avenue hat shop. The quest should end behind the necktie counter. The last word in a looker. She could sell a red tie to Coolidge.

An epidemic of front page stories in the tabs about Ziegfeld show girls of late—yarns about Hazel Forbes, Helen Lea Worthing, Miss Ann Crosby, Gladys Glad, Agnes O'Laughlin and a flock of others.

One of "the boys" collaborating—that is furnishing the inside material for a legit production shortly to be done. Script is about "the boys." Ought to give them some laughs, judging by outline.

Alan Buncie, legit actor, and his wife, Ruth Nugent, who left here before Jimmie Lee Worthing, Williamson and Tait in Australia, have returned and are in New York at present.

Best news that has trickled into the New York dailies pertains to Arthur Caesar being king of the "No" men in Hollywood. He's sort of a crowned head without subjects, alone in the field, according to reports.

They say Al Woods spent half the return passage wishing he was somewhere else. He made that trip on the Bremen when it was three days late because of high seas. Al has booked on the Titanic, missed the Lusitania by accident and had an idea that they had finally caught up with him.

Jimmy Durante is taking a vacation from radio. He read in "Variety" some of his songs over the air were not so hot and, being sensitive elsewhere than on the beam, Jimmy was vamped. His nerve will return, however, if there's any sugar in his next broadcasting.

When the blizzard hit the mid-west last week The Century came into the Grand Central one day 13 hours late. It arrived at 10 at night instead of 9:30 in the morning. Passengers received \$1 an hour for the delay but would have preferred a little more speed. Going west The Century ran from six to 10 hours late. In one midwest town every able-bodied citizen was called to shovel the town out of the snow.

Clothes and Clothes

By Mollie Gray

Elizabeth Brice's Gown
At the 86th St. theatre Elizabeth Brice sings. Her first gown is a smart affair of green taffeta with swathing hips, bustle effect finishing an uncomplicated flounce that, with the hem was edged with a darker net, crystal at the neckline. The back section of the skirt was separated from the front just a little way up on each side, perhaps for some good reason, but the result looked like an accident. Short jacket of crepe with collar and sleeve bands of chinchilla. The crepe covered with a floral pattern in beads and a side ruffle of the plain material, pointed hem.

Mild "Painted Angel"

"The Painted Angel," Billie Dove, is a sanctified night club hostess, who, for a lady with the exciting past related about her, puts on a very ladylike revue. Having been denied any chance to really doll up in the manner to which she (and the public) has been accustomed, the finale of the club show presented her as a gorgeous bride trailing maline and veiling from a perfectly fitting satin bodice. An elaborate headress of course. Her negligee was a help, too, being of dark satin finishing with a circular flounce of varying width, narrow bands of ermine at neck and wide sleeves. Only a brief glimpse of the two-skin fox scarf, one black one white, gown black satin.

But many closeups of Miss Dove's face, enough beauty for any picture. Miss Dove was wise in talking her songs.

Cissy Fitzgerald had no opportunity to do anything but eat and glitter.

Down Below

"The Mysterious Island" is a mechanical masterpiece, beautiful because it's Technicolor, and because of moments of suspense as well. Only its heart (interest) was weak, but who cared?

Jane Daly displays a new creation which seems the perfect thought for what the Women Will Wear in the subway. Made of beautiful bronze, elbow and knee joints ribbed smartly, shoes whose weight would make a great impression on some male toes and an inspired chapeau of glass trimmed with bronze-seaming. Designed for walking—on the bottom of the sea—the audience got into the picture when Miss Daly met Lloyd Hughes, similarly incensed and they made an incomplete pass at each other.

Workmen on this island were certainly swell wearing their satin smocks in pastel shades and bright sashes contrasting. Very interesting.

Champs Swap Compliments

Riverside is holding a convention of ex-racing champions' Mutual Admiration Society, with Jack Dempsey and Jim Corbett swinging knockout compliments in long court speeches. Both boys received warm receptions. Looking back from a front row seat the pleasure on the faces of the champions as they saw the men during Dempsey's appearance was a revelation to an anti-fight fan.

Aside from the familiar Weston and Lyons comedy and the Adda Brown songs and the Sissy-Heldt Co.'s songs, dances and sunny faces, the only new numbers were those of Mile, Rito Louise and Don Lee. Mile, Louise is a striding blonde wearing her hair in the classic simplicity that would be cruel to some, but is a compliment to her. Of her costumes that of the underwear, let was as nice as any, though the interpretation wasn't clear. Girls draped in pearls, another representing coral, four others in brief green floating affairs, possibly seaweed, and on walked Mile, Louise in many white net ruffles under a train of green spangles and stiff, rustling edging it round, part of a bodice of beads—yes, and a feather fan.

Spanish atmosphere is always useful for those form-fitting black gowns with long trains starting from the knees in front, a bit of red somewhere. For this time Mile, Louise wore a taffeta ruffle of flame color, with just a patch of orange under one arm, which patch was the excuse for the clashing lining of her green satin gold beaded cape, an ornate affair but for the lining. Billing "Blue Moods" must have referred to something deeper than surface colors. Flame color array of grass skirts and woolly wig:

in a number hot enough to start a prairie fire, among that alfalfa.

There were several good-looking gowns, among the Sissy-Heldt company, one of egg-shell crepe whose long skirt finished with scallops over a lace hem, another of green crepe whose skirt length came principally from a straight panel in back, double ruffle near the hem all around, cape collar. Another of flat crepe fitted well and used front fullness from one circular flare and from three such in back, black shoulder flower for contrast. Wraps and other costumes looked rather weary.

Double X or Coincidence?

Paramount gives the fans "The Klitzbitz" for Christmas. Mary Brian improves with each talking appearance, and this Sissy-Heldt is going to lose sleep, even hair, over the fact that Miss Brian wears a frock in this picture identically the same as Helen Kane wears—shown in a trailer announcement—in "Pointed Heels." Dress in duplicate is of tiny sheath, black lacing ending in bows on both shoulders and both hips, simple and attractive enough to warrant both girls liking it. Another cute frock used flat collar, cuffs and bows on the bodice front, and wrists of white orpandy.

"Vixen Caps" is an agreeable presentation on the musical order with tars doing the singing and dancing and feathers topping the girls. Aside from the return of Paul Ash the hit of the company is Harriet Hutchins from vaudeville. Scenes are Newport on shore and the stage. The girls' gowns graceful and beautifully colored.

Opening they were of satin and maline, the former for a long bodice that finished with a narrow ruffle used at the wrists, too. They were very full skirts all of which were flowing through the bodices were either orange, or green. Silver tipped tiers on extreme buffant skirts with spangled bodices dressed the finale, long black gloves, fans and headresses completing the ensemble, colors the high shades now used. A lovely dancer wore a long black dress with a black and white sheer crepe applique with white silk, tiny puff sleeves adding to its quaint charm and hers.

White also for the ship shindig with short silver wrap collared with jet beads. Miss Hutchins then wearing flame maline and satin with crepe cape. Colored lights and booming guns and a company salute for the finish.

Ritzing the V and X

Rita Flynn rivals Alice White in "The Girl from Woodstock" (Strand). The girl in her little neck-fringe of curls, probably hiding a growing bob. The story hinges on Miss White's singing at the music counter of a V and X which hasn't been these many years, but then both girls' frocks were the very shoddy of the night club, such as used of the past. And extremely good looking for Woolworth salaries.

Miss Flynn's silk suit had standing collar and cuffs of caracul, silk pleats sewn most of the way, another ensemble showed the length coat, well made. Miss White's dance costumes were very attractive especially the "past-and-present" effect resulting from the form fitting skirt trimmed with leaf motif beaded from right shoulder down to left side of skirt leaving the left side knee length. The other was lengthened with two tiers of pleated maline, yet not in the abrupt manner as though they were just tacked on. Another club costume was the usual ostrich plume and spangle. Of her street frocks Miss White's dotted silk eon suit was cute and becoming.

Boudoir Make-up Boxes

Time was when a make-up box was the thing of block enameled tin found in dressing rooms, but these days it plays a prominent role in all family trade department stores. It is made of fine wood with French and Godey prints on the lid inside of which is a long mirror and is probably found in every feminine boudoir.

Arnold Constable displays very pretty velvet evening wraps in lined crepe de chine on the street floor which seems strange. Their French lightweights and lingerie are lovely underclothes things trimmed with silks or even on lace.

Lord and Taylor's dress slips in white and the new darker colors

are other real lace edged or hand embroidered, some with the wrap-around skirt.

Hoot's Horse Opera

"How's Your Health?" is an amazing piece though in the A B C class for other reasons than Atwell (Roy) Brian (Donald) and Cortnell (Herbert).

It was impossible to decide whether Virginia Eastman looked more attractive in her blue cloth frock that fitted so beautifully with its surplised closed bodice that finished with small buttons almost under the arm, its button trimmed light sleeve and its single point fronting the straight skirt or in a flame color crepe whose long over-bodice was finished with rows of stitching; hats matching in both cases. Miss O'Brien's black gown looked better above the waist with its fishnet yoke and sleeves than below it because of misplaced enthusiasm for silk fringe. "The Funny Opera" part of second act (which Jim McWilliams does funnier all by himself) might just come through a bargain rush though this was partly covered by the acknowledgment they were hired for the party. The answer to "How's Your Health?" is "good."

Taming Horses

Running out of horses, Westerns are now trying to tame heroines. The Shakespearean influence in the cattle country is called "Courtin' Wildcates" which includes Hoot Gibson himself. Eugenia Gilbert was the two-gun gal garnered by Gibson, snatched away and grown as she would. Here is an interesting face, lots of character in it and framed by lovely hair. Her costume an entirely business-like one of leather and two guns.

Uncommon Chatter

By Ruth Morris

Helen Ford's Prim Frock

Richard Bennett completely runs away with style honors at the Palace this week. He looks as though he had been poured into his formal afternoon wear by a most meticulous tailor.

Silk and black wears a giddy frock of deep pink with a princess line that would be very nice except for a lower skirt section of tulle that cuts across the front and destroys a graceful line. Slippers not only match, but are of the same material as the dress, which is quite an achievement in vaudeville.

Helen Ford repeats her dainty, clear-voiced numbers in a darling new frock. White-dotted net, high waist line and prim neck arrangement give it an ingenuously quality that is freed from being too pious by a beautifully and three-tiered skirt that dips to the floor.

Off Stage Oddities

Now that London year is ending, dramatic columns will soon be summarizing the best performances of the past season. A more amusing list might be made of the best performers in the night club.

Such a list could include: Eddie Cantor, dashing out of the Palladium in London, buying out a flower vendor and trying to sell the blooms to motorists in crowded Piccadilly Circus.

Paul Whitehead imitating a little white rabbit and stagging a burning rabbit with Henry Edwards.

Harry Lenetka imitating the feet of Harland Dixon and the face of Charlie Murray.

Sophie Tucker telling about an audience with the Prince of Wales. Walter Reade shedding real tears over his own recital of the trial scene in "Madame X."

Tommasini, Pagnetti at the Astor, with adoring glances from the Italian waiters.

Adolph Zukor humbly trying to find a seat at the Paramount theatre.

A. J. Balaban singing the illustrated songs he plugged in the old days.

Vital Drama

The tremendous excitement of "The Sky Hawk" is not due to anything that happened on the lot where it was made. It's real drama was written years ago by a German air service.

This London air raid has been pictured none too brilliantly, reckoning on the enormous theatrical photography and studio miniatures, but its subject matter is so intensely dramatic that it furnishes one of the most exciting episodes ever filmed. No cinema villain was ever as menacing as that great big death dealing Zeppelin.

John Barrymore plays half of the love interest that serves as an ex-

(Continued on page 53)

Hollywood Styles

By Cecelia Ager

The Hollywood Manner

The liveried boy who opens the door at the Brown Derby stands at attention, salutes, and says "Good evening!" to each entrant (whether or not the guest is wearing a tie). The voice answering the telephone at one producer's home says, "This is Mrs. Scandoso's social secretary speaking."

Peter the Hermit's photographs are taken with backlights illuminating his long gray locks.

The doorman at the ambassador shouts in a resounding voice the names of those awaiting their motors.

Yellow is the favorite color for local Rolls-Royces.

The wearing of white ermine wraps is not determined by the weather.

Fresh caviar is bought in Beverly Hills in ten-pound lots.

Away With Night Clubs

Those who learn about life from talking pictures will soon become dissatisfied with their 'radios, unless some brave producer with a love for the American home will make a picture without a night club. If just one talking picture will pioneer and omit a subplot in its story, others will follow suit, and set designers can stop thinking up modernistic cafes. There will be a return to normalcy, and if a night-club should be absolutely essential to the motivation of a story, picture audiences may be treated to a glimpse of a picture of a night-club, wherein the entertainers of the boob-show do not outnumber the guests by two to one.

For instance, "The Song of the Flame" maneuvered a night club into the production; a Russian one. The generous management of this club, on a night club, with two dozen dancers, a Russian Balalaika orchestra, and a large chorus of mixed voices, that there was scarcely room enough left for any guests.

Even if they wanted to night-club entrepreneurs cannot put on such a night club, with all the talent and the dearth of talent and high price of sequins. Showing such gilded cafes with Hippodrome shows on the screen is apt to make the picture audiences discontented. They leave the theatre and go looking for a night club such as they've just seen the picture, and then they can't find one. Is that fair?

At the Studios

Ethelred Terry has a costume for "Lord Byron of Broadway" that should prevent her yearning for the old Ziegfeld days when a costume was a costume in proportion to its weight and the floor space it required. This costume has both, and it should lack taste that is a small matter compared to its size. The dress, form fitting princess with a huge long train and long tight sleeves, is made of net heavily beaded all over. The round neck in front develops into a deep U decolletage in back. The skirt, which would swing up front is a crumpled edged with flues and flues of ostrich, dripping all along the circular train, too. Miss Terry wears a sleek silver wig that has braids arranged becomingly, and she carries a big ostrich fan. Lots of beads, lots of ostrich, but little idea.

Fay Wray in "The Benson Murder Case," is right up to the mode, perhaps even a little in advance, in a taffleur of navy blue serge. The hip length box coat is cut straight and is bordered down the front and round the bottom with a band of white silk plique. A little turnover collar of white, buttons down the front and white indicating the tailored pockets are all the details permitted.

Skirt is straight, slim and not overly long. The hat is made of navy blue suede, crushed and folded close to the head, with earlaps in the style of the baby bonnets Suzanne Talbot has made much of this season.

Jean Bennett, true-blue through all the derelictions of Harry Richmond in "Putting on the Ritz," is dressed as picture have come to costume these steadfast girls. Good style in pictures connotes a not altogether good woman. Staunch and faithful damsels should look sweet of course, but a little bit dowdy. Ostrich feathers and chiffon are splendid for the purpose. Miss Bennett wears a chiffon dress, with a cape and double circular skirt, all dipping longer in the back and all edged with ostrich feather

fringe. Her slippers are not without their ostrich, either. A toe-ballet costume is made with a tiny blouse embroidered with rhinestones. Its skirt is nothing but ostrich feathers. Great plumes of them, bunched in masses over her hips. As "Alice" in the "Alice in Wonderland" number, Miss Bennett looks her best. Then the trusting young naïveté of her screen personality finds its proper setting.

Lilyan Tashman's reputation for chic may suffer a jolt when "New York Nights" is released, but it really won't be her fault. The picture was made several months ago, in the swathed-hip era, and if it had been released when planned, Lilyan's clothes would have been last-gasps. But the picture suffered change of title and delay, and as a result the costumes are too recent to be period and just old enough to be demode. She wears a splendid example of mod, that has been definitely laid to rest, however, in a black satin evening dress trimmed with crystal. The swathed hips are crossed with bands of crystal beads, and a crystal flower is embroidered on one side of the bodice. The skirt hints of the new silhouette for it is long, and the circular to flare out at the bottom. Dress serves as a historical study now, a specimen of early 1929.

Janet Gaynor will be a timid musical comedy heroine again, this time in "Happy Days." Clothes never were a factor in her screen success, so it doesn't matter how dull her costumes are. They are all pretty much the same. Long blue skirts for demureness, pallid colors for silent suffering. This picture finds her in pale pink dotted net. The traditional long fitted bodice, shorter in front, is joined by the same long full skirt. So that you can tell it from the others, the skirt has some irregular flounces. But the dress has its cape collar like the others, and flowers at the neckline. A violet colored velvet ribbon hangs from the flowers, little-girl like, and the slippers are of pale pink satin. A Valentine, a Camp-fire girl, and Little Sister all rolled into one, saying, "If you love me, sir," and "Thank you, ma'am."

Jeanette McDonald, as a reward for doing so nicely in "The Love Parade," is going to be given one of the most sweepingly lavish suits that Paramount is capable of providing. This spurge happens in "Let's Go Native," and it's made all the more so because it is overlooked by most designers, velvetene. Perhaps velvetene is used so little in Hollywood because it is comparatively inexpensive, and that is an attribute that Hollywood will have none of. At any rate, this dark red velvetene costume that Miss McDonald wears puts to shame in its richness all the yards of chiffon velvet that have been trying so hard to spell luxury in the studios. The slim dress with a slightly flared skirt serves as a background for the five-eighths length coat that looks Russian grand duchess with its surplice closing. A wide band of fox goes round the bottom of the flared coat and marks its cuffs. Coat is belted at the waistline. There is a large fox muff but no fur around the neck which proves that there are designers who can be trusted not to run amok when asked to create something magnificent.

Sharon Lynn leads the chorus in "Happy Days" for which Fox is marvelling at its acting resources, but the costumes give no hint that this is supposed to be a super-production. Instead, they suggest a night-club with a table d'hôte dinner as the draw. Miss Lynn wears a bodice and little sea of spangles and sequins, with a gypsy fringe of spangles around the bottom, and a sequin cap. The girls are in one-piece sequins-over-souffle costumes, so that no one can guess what holds the costumes in place, a bare-back illusion. The quarter length gloves of sequins, and tight-fitting bands of sequins, with rhinestone headpieces complete the banality of the ensemble costumes.

Colored Actor Sent Away

Robert Mitchell, 33, negro actor, of 239 West 62d street, was sentenced to a term not to exceed three years in the penitentiary in Special Session.

He had been convicted of selling narcotics.

VARIETY

Trade Mark Registered
Published Weekly by VARIETY, Inc.
Sime Silverman, President
164 West 46th Street, New York City

SUBSCRIPTION: Annual, \$10 Foreign, \$12
Single Copies, 25 Cents

VOL. XXVII No. 11

Happy, New Year!

15 YEARS AGO

(From Variety and Clipper)

Lenore Ulric, not yet under Belasco's wing, was playing "The Bird of Paradise" on the Coast. She had just broken the record of the Oakland, Oakland, with week's gross, \$11,594.

Daly's theatre, Broadway landmark of the 80's, went into pictures, marking the end of its class career.

With the start of Christmas pantomimes in London, taking many comedy specialists, town suffered from an act famine, war keeping foreign turns out.

Success of "Chin Chin" drew attention to the informal music-and-specialty type of show called revues and they all went to it, drawing much material from vaudeville. Soon to appear was Dillingham's "Watch Your Step."

London theatre was at low ebb, sustained only by the hope of peace by February. Even with prompt settlement of the war, it was realized that financial depression would make the going tough. Nobody in London dreamed the struggle would last four more years.

Standard Polyscope, projected release program of 20 reels a week, collapsed although it had as backing H. H. Tammen, Denver showman-promoter, James Seligman and James Stillman, New York bankers.

Alla Nazimova was the newest recruit from the legit to pictures. Story was she had been offered \$10,000 to do "The Doll's House."

Survey of pictures in St. Louis showed town had 121 houses and theatres had been invested in buildings in the year nearing its end.

50 YEARS AGO

(From Clipper)

New York city was not represented in the baseball league, but had plenty of pro teams. Business was bad. The Flyaways, one of the best local clubs, playing with the best team in its history drew so little at the gate it had to sell four of its best men to Poughkeepsie, of all places, and disbanded in August.

Spalding was not yet in business. Leading sports dealer was Peck & Snyder, remembered by this generation for its ice skates and sporting guns. Then they also carried a "full line of theatrical goods, wigs, beads, etc." Store was at 124 Nassau street.

Peter Goelet died, leaving \$20,000, and the hugeness of the fortune was page one news.

Railroads are in keen competition for show company movements. Three lines advertise in the Clipper, Chicago, Rock Island & Pacific, Chicago, Milwaukee & St. Paul and Chicago North Western. Rock Island advertises a "regular dining car meal for 75 cents."

Sporting taste ran toward trap shooting at live pigeons. Capt. Bogardus, champ in this field, opened a school in the Tivoli theatre building at 8th street and St. Marks place, New York, where he gave instruction in shooting at glass balls to amateurs, just like the modern dance school.

The Baseball league in convention in Buffalo started a movement to nullify the league's own law against Sunday baseball and it was defeated by the league membership vote.

W. S. Gilbert (Gilbert and Sullivan) opened his own production of "Pinafore" at the Fifth Avenue theatre, New York, after scores of American productions had worn the classic out. Clipper regards Gilbert's production as rather inferior to several others of American-made.

Inside Stuff—Vaude

An incident happened recently when a sister team was playing Proctor's in Elizabeth, N. J., which happened to be the home town of the act.

Dialog involved the mother of one of the girls whose furniture had been taken away because she had failed to make weekly payments.

An unexpected interruption occurred when an enemy of the mother rose from her seat and elarioned in the thickest of Irish brogues: "Every word they say is true—she got all her baby carriages that way."

The audience was mildly amused, considering the interruption a part of the act, but no one—particularly the sisters—was prepared for what followed.

The mother herself was in the audience and intended to let no such calumny go unchallenged. She sprang to her feet, brandished a fist at her detractor, and Erin-go-braghd: "And if I didn't have such a good name, I'd never have been able to get five baby carriages on the installment plan."

This Mammy Machree, according to one of the sisters, takes her position of stage mother very seriously. Once when the sisters were billed under Lou Tellegen, she attacked the manager of the house with fury.

"The idea of billing my girls under 'Lou Tellegen!' she berated. 'I never heard of Loumen only just a divorcee!'"

Another time, when another pair of sisters were announced over the radio as the Greatest Sister Team in the world, the mother rushed to the broadcasting station and nearly smashed up the place because of what she claimed "such a monstrous lie."

R-K-O production department is attempting to salvage some of the "nut" represented in costumes and scenery lying idle in the warehouse by unloading to acts at nominal rental fees. It's estimated there is about \$150,000 worth of material in Keith's warehouse.

By turning these sets and costumes over on a rental to acts not in a financial position to buy outright, R-K-O figures it is rendering a service and, at the same time, realizing a little profit for itself. Some 12 or 15 acts have been fixed up in this manner.

When Alexander Pantages operated Pantages theatre in San Diego, \$3,000 was a good week and he made money at that gross. The theatre was taken over by Keith's when Pantages sold out his circuit. The house now grosses around \$11,000 weekly but due to excessive cost of vaude shows and the circuit carrying charges it is operating in the red. The same holds for the Keith houses in Salt Lake City, Spokane and Tacoma, all former Pantages ballwiks.

Richard "Skeets" Gallagher, under contract to Paramount, is now "Skeets" Gallagher. All credits and billing at his request have dropped the "Richard." Gallagher went into pictures from the legit.

Inside Stuff—Legit

Eleanor Johnson got two weeks salary for one day's rehearsal in "Maternally Yours," comedy by Clarence Miller and Ole M. Ness, with which the Hollywood Music Box, Hollywood, reopened this week.

Miss Johnson was cast as lead with Phil Tead. After five days rehearsal in the Hollywood show, Tead went to Edward Everett Horton to give notice on his part in "Among the Married" at the Majestic downtown. When Horton explained he would hold the piece in until Jan. 11 and then would take it to San Francisco if he could get his picture date with James Cruze set back, Tead agreed to stick with him. Made his excuses to Ness and left "Maternally Yours."

Looking for a new lead Ness considered Taylor Holmes and Creighton Hale. Miss Johnson wanted to quit the sixth day but was persuaded to stay one day and read her part with Hale.

After rehearsal the authors decided only a kid would do for the kid part. Ralph Welles was moved up to male lead. The author-producers then agreed that Eleanor Johnson wouldn't balance. Her seventh day's rehearsal put her over the no-play period and she collected for two weeks.

She stuck the second, helping Lillian Sawin break into the part.

Martin Flavin, who authored two current Broadway shows, "The Criminal Code" and "Broken Dishes," has signed with M-G-M and leaves for the Coast. He has a \$100,000 agreement to write covering a period of three years. The actual writing time is for 18 months, however, he spending three alternate periods of six months on the lot, being free to do other work in the intervening six months.

Margaret Perry, baby leading woman, who stepped into "Strictly Dishonorable" at the Avon, New York last week and scored, received a picture offer from Harry Warner. Her timing of laughs and general playing impressed the showman. Miss Perry is heiress to \$1,000,000. Her father was the late Frank W. Fruheoff, utility man. She is 16 and the daughter of Antoinette Perry, former actress who staged "Dis-honorable."

Jack Clifford, who rehearsed with the second company of "Street Scene," withdrew from the show and accepted one week's salary. It appears Clifford was called on to rehearse two or three of the smaller parts and objected to be shifted from one to the other. Matter settled before it went to arbitration.

Knickerbocker, New York, opened in 1893 as the Abbey theatre by Henry Abbey, with the name changed to Knickerbocker in 1895, is under demolition. A 34-story garment centre building will be erected on the site.

Inside Stuff—Music

Universal is considering the propositions of a number of music publishers with a view to either acquiring controlling interest of one or more of them or to effect a tie-up under which songs from U. pictures would be exclusively handled.

Among the publishers whose propositions are being considered are E. B. Marks & Co., Shapiro, Bernstein & Co., Sherman, Clay; Jack Mills, Gene Austin, Bibb and Lang, Al Plantadosi and Hartman, Kemp and Goodman, an official stated. U. had a deal pending with Irving Berlin but dropped negotiations when Berlin insisted his own numbers be included in the deal proposed.

An obstacle to prompt sale of many musical comedies and operettas to picture companies which lately has become more prevalent, is that the publishers of the original music are demanding 5% of the amount realized from the sale and the publishing rights of numbers which may be interpolated into the original score.

The office of the arbiters, handling the sales of these musicals to film companies, have maintained that the publishers should receive no part from the sale and have no ground to base a demand for it. The arbiters claim, during these transactions, that the only right held by the publishers is that of the sales of sheet music and the mechanicals, and since there is no divisible copyright law, the composer possesses all other rights for his own profit solely.

Inside Stuff—Pictures

(Continued from page 16)

would be publicity. Even in a miserable case of a skunk actor told off to the General by a Variety reporter, the General while giving the actor the works would not consent to publication, and since the silent system as told by the General was told in confidence it could not be printed without his permission.

With the talkers, however, and the producers tired of the bad boys and girls of the picture business, if they let it be known they have gone bad, publicity will probably be the outcome from now on. Without Poverty Row meaning anything any more. To be aired now from the picture field is finish for those getting it. Since who get it deserve it, there will be no sorrow or regrets over their departure.

As the film industry is too big for any one person to run it, it is also too big for any one or two persons to disgrace it.

Before the '29-'30 picture season is over, Jack Oakie is more than likely to appear as a Paramount star.

Whether he will attain this rating that quick or only go as high as a featured player will depend entirely on "Marco Himself," selected as the first of two pictures on the Par schedule, the casts of which will be headed by Oakie.

Oakie is under contract to Wesley Ruggles, Par director who discovered him in a Universal picture he was making and placed him under a personal contract. He came to Par by and through an arrangement made with Ruggles.

This director will not guide Oakie in "Marco Himself," Edward Sutherland having already been assigned to direct.

Both the Oakie pictures are on the Par spring schedule and will be released on the '29-'30 program of the company.

Publicity service company has opened offices in Hollywood with elaborate plans to grab off all the screen personal exploitation in a big way. Opening letter and follow-up system informs the player that the service has been watching his or her work and has noticed that they are not getting sufficient publicity—"do not let your talent go unrecognized. Call at our offices for an appointment and we will tell you how we tell the world."

Apparently that the conductors of the publicity institution are unfamiliar with picture routine. Players under contract to studios turn these letters over to the studio press agent as a gag, others take the tip in a more serious vein and demand that the studio press agents give them more publicity.

No ocean-going film executive has been booked up with more doings abroad than Sid Kent. From making French pictures with Bob Bob to working a British in for Paramount's acquisition of the Gaumont chain have been the report published and rumored during the past week.

At the Par office in New York they re-stud the superlatives for Kent's prowess, but in response to anything officially definite they are telling the mongers:

"Kent didn't go abroad just to play ping pong on the Riviera, and he isn't a drinking man."

"Paramount doesn't talk until after things happen."

Executives of an important Chicago chain are said to be highly indignant over accounting methods used by operators whose houses were recently acquired by the big chain.

Juggling included several large bills not shown among the debts, among them one for \$17,000 for decorating. Big chain also discovered, after taking over the houses, that salaries of several employees were booked a few days before the transfer occurred, in direct violation of a verbal agreement.

Whether action will be taken was one of last week's topics at film row luncheon tables.

Since arbitration has been called off for the time being, awaiting Judge Thacher's final decree, Chicago local exchanges are resorting to the courts and legal methods to force payment for breach of contract on the part of the exhibits.

Leader of the movement is Felix Mendelsohn, for M-G, who has several cases pending in the courts. Though the legal and statutory proceedings are admittedly slower and more expensive, the exchange men feel that they will secure some payment in return. Exchanges are not entirely united in this move, and there is no concerted move made to withhold product from the exhibs.

Dave Stern, of the United Artists Pittsburgh exchange, and C. C. Finney, Levitt district manager, are reported a little contained because of Stern having squawked to the New York and about Loew's Penn billing Charles King's personal appearance above the Pickford-Fairbanks picture, "Taming of the Shrew."

Somebody in New York talked to somebody else and Pittsburgh was ordered to discontinue King's top billing and give the picture preference. Stern felt handling by theatre was injuring prestige of Pickford and Fairbanks in Pittsburgh.

A standard for the highest point of efficiency and economy in picture production is being established and practiced at the Mack Sennett studios. Heretofore two reel comedies were conceived on the set, which often held the company up for days at a time to prepare the next gag or piece of business. Now Sennett assembles his troupe and plays the subject to be filmed from every angle. Before a scene is shot, the troupe knows just what to do, with every actor knowing his lines and cues. This saves studio technician time and studio operation.

Kling Vidor stopped off in Chicago to attend a dinner for the picture critics, following which "Hallelujah" was screened for the guessers. Move was made to try and force Public-B. & K. to give the all-negro film a loop showing. Company had refused, fearing to bring the negro element into the loop.

M-G figured that rave notices would influence B. & K., just as good notices for "Mysterious Island" sold the picture to this firm after it had turned the feature down.

President's conference with reps of over 200 trades, industries, etc., on how to make America's business bigger mean plenty of work for press agents. According to producers with Washington contacts almost every rep. had a p. a. and enough copy in suggestions was turned in to eclipse the encyclopedia in size. Eddie Klein of the AMPA attended with Will Hays.

It wasn't revealed who had the most to say but Hays' sources say that Will didn't turn in much copy.

Featured-comedy lead at Par, arguing for more money, cites "Skeets" Gallagher's \$1,250 insult.

"He had stage experience when you were in the chorus, young feller," was the stall.

"Sure, and Clara Bow started as an extra."

"Remember, you're young, my boy."

"And I know the answer to that, too," said the comic, "Jackie Coogan retired at 11."

Hearst is using Talking Picture Epics as a sales machine for two films, "Around the World With the Graf Zeppelin" and "Yesterday and Today," historical newsreel.

Literati

With Mark Hellinger going on the New York "Daily Mirror" as columnist, the New York "Evening Journal" may now exercise its service option on Walter Winchell, now on "The Mirror," to recall him over it all reverts to the very funny deal by which Winchell, a bulwark for Macfadden's "Evening Graphic," was released by the "Graphic" just when that tab needed him mostly to hold up its circulation. Winchell at the time of the shift dealt with "The Mirror," to recall him over it all reverts to the very funny deal by which Winchell, a bulwark for Macfadden's "Evening Graphic," was released by the "Graphic" just when that tab needed him mostly to hold up its circulation. Winchell at the time of the shift dealt with "The Mirror," to recall him over it all reverts to the very funny deal by which Winchell, a bulwark for Macfadden's "Evening Graphic," was released by the "Graphic" just when that tab needed him mostly to hold up its circulation.

A Bang-Up Finish
After a 10,000-mile solo air tour starting Aug. 25, Larry Rue, the Chicago "Tribune" correspondent, in Vienna, hit a mountain 35 miles from his final destination and crashed. Only damage was to the tiny monoplane.

Rue's flight had embraced nine African countries, France, Spain and Italy. As one of the Italian flyers rescued the aviator-correspondent when, forced down on a desert near Sirte, where he was two days without food. Fog held him up for two weeks on the Italo-Austrian border and on making an impatient attempt to complete the last lap of his other literary itinerary, Vienna he was within 35 miles of home when he cracked up.

Kiosk Keepers' Complaint
Kiosk keepers in Paris are irate over one of those prefecture of police orders, that the newsstands revert to their original legal dimensions, sans any extensions or additions. Dealers are indignantly squawking that the ordinance is over 100 years old, passed in 1928, and that the publishing business has advanced to such degrees that the kiosk is inadequate for the many American, English, German and other foreign language publications the average boulevard news vendor carries, along with the native periodicals and dailies.

A Shubert Nightmare
Shubert office man into a turmoil last week while the United Press listened to the squawk, but didn't make the correction. Eruption was over a London U. P. dispatch concerning Shubert theatres over there and referring to the visiting brother as Jake, right out in print.

If there's anything the Shubert office dislikes more than potato chips, it's having Jake called Jake in type. The usual phone call evidently had no effect, as the linotypes repeated on the "Jake" for a second day, with one of the U. P. boys reporting to have told the complainants that "our lucky" we didn't make it "Jake".

In the Show Business
A fifth of the total population of the United States, or 25,000,000 people, are claimed as readers by the E. A. S. Co. Goodwyn Publications, printing three regionals, in a wild statement to M-G-M in requesting a copy of its Anagram book.

The letter from Emanuel Goodwyn says: "Rest assured that the review of it (decidedly favorable) will be carried in our three sheets for the benefit of our 25,000,000 readers."

The three sheets are "The Exhibitor," "New York State Exhibitor" and "National Exhibitor."

M-G-M is forwarding the book requested.

Bob Morris Dies

Bob Morris passed away last week from an attack on his chest. Mr. Morris had been one of the pioneer staff members of the New York City "News." About two years ago he quit because of ill health.

For years Mr. Morris was one of the triumvirate handling the distribution of the city election returns. He was in charge of Brooklyn. When Mr. Morris quit the City News he was assistant city editor. He lived in Richmond Hill, Long Island.

Post Waits Funny Shorts

Nationally Johnson, humorist, has left the staff of the New York Eve-

ning Post, but will remain with the Curtis interests in a more or less free lance way.

He will contribute to the Saturday Evening Post, compensation to be considerably more than when he was with the daily. The Saturday Post is going in for short comic stuff, aiming for humorous matter of from 1,000 to 2,500 words.

Dropping Cantor
Eddie Cantor's daily blooded squib, being "ghosted" by Nat Dorfman, p. a., will disappear from the New York "American" the end of this month. Bell Syndicate is handling the feature.

A make-up man gave the box an inside page one morning last week, and Cantor phoned in his complaint from Boston. Whether that had anything to do with it or not is unknown, but Cantor's brief career on the "American" is over.

Write Way to Freedom
Robert Joyce Tasker, the San Quentin penitentiary prisoner serving from five years to life for robbery and who caused a prison edit forbidding any more San Quentin inmates from writing for publication following his novel "Grinshaw," was given his liberty on parole last week.

Publicity Sales Begging
A "Success" series for the North American Newspaper Alliance with one representative of every industry is being undertaken by James Fitzpatrick, editor of Armstrong Publications.

For films it is understood Fitzpatrick has, but got such a run-around he is now beseeching Charlie McCarthy to have Adolph Zukor do the honors.

12 One-Actors in Book
Twelve of the best original one-act plays produced by the Hollywood Writers' club will be published in a volume by Samuel French Co. The idea was Kenyon Nicholson's, who will write the introduction to the book. A committee is now going over the produced plays and making a choice.

Brown's New Play
Porter Emerson Browne, whose last play was "Bad Man," is writing a new play at his home in Norwalk, Conn., in collaboration with James Warner Bellah, the short story writer. Bellah is spending four weeks at Browne's farm here.

5-10 Gag
A new funny illustrated covered book is being distributed by Woolworths under the title of "What I Know About Women," with a "Baron de Castagn" credited as the author.

Each page is adorned by a huge question mark and not one word of reading matter can be found throughout the pages.

Whitman Publishing Co., of Racine, Wisconsin, is the publisher. The book sells for 10 cents.

Bob Davis Coming Over
Robert H. Davis, better known as Bob, editorial writer and literary "discoverer," is enroute to America with his wife from Italy via Paris. They have closed their villa at Florence for the winter to be in America.

Columning Exclusively
After two years on the Warner scenario staff, Jimmy Starr is out. He is devoting his time exclusively to writing a column for the Los Angeles "Record," which he did while working at the studio.

Henry Hazlitt is the new literary editor of the "Nation," going over to the weekly from the same post on the New York Sun. James Gray succeeds him on the Sun.

This'll Be Good
They say that ex-President Coolidge's autobiography is selling so well that he has been persuaded to try his hand at fiction.

When John Dos Passos sailed for Paris last week he had a wife with him. The new Mrs. Dos Passos is the former Kate Smith, of Chicago. Dos Passos is going abroad to get a play produced, but won't remain.

Fred Stone and the family are now occupying the New York home of Rex Beach, with the author gone south to Florida for the winter. If Beach's golf is not so good, he will try a new novel. Else he will concentrate on golf.

Modern Shakespeare

Los Angeles, Dec. 24.
School principals had a couple of psychiatrists testifying in the court scene of "The Merchant of Venice" as staged for Teachers' Institute.

RITZY

Actors in the 8-week stock season at Newport next summer will have a hostess as well as a host. The past two summers William H. Vanderbilt, president of the Casino, has entertained the players each week at dinner and supper. Now he is about to marry Anne Colby, daughter of Mr. and Mrs. Everett Colby, of West Orange, N. J. Last June Anne was presented at court in London.

Mr. Vanderbilt, State senator from Rhode Island, is the son of the late Alfred G. Vanderbilt by the first wife, Ellen Vanderbilt, now married to Paul Fitzsimons, former naval man. Paul changed his name to Fitzsimmons. William is a nephew of Brig.-Gen. Cornelius Vanderbilt, Mrs. Harry Payne Whitney and the Countess Szechenyi, wife of the Hungarian minister to Washington. Also of Lady Chesham and Anson's daughter. He is a nephew of Cornelius Vanderbilt Whitney, who was sued by Evan Burrows Fontaine, the dancer, and was divorced by Marie Norton, and of Julia French, who divorced Jack Geraghty, Newport chauffeur, son of a hack driver, as well as of Francis Ormont French, who was divorced by Eleanor Burrill and became a taxi chauffeur.

Vanderbilt was divorced by Emily Davies, mother of his daughter. Emily then married and separated from Sigourney Thayer, playwright. Vanderbilt controls the motorbus system between Providence and Newport.

Mrs. MacDougal's Tea
When Alice Foote MacDougal recently entertained the Ibsen Memorial Committee in her home, at 1111 Park avenue, tea, not coffee, was served. The guests included Winthrop Ames, Margaret Anglin, Blanche Yaw, Carolita Nilson, Theresa Heiburn, Gene Buck, Paul Meyer and Horace Liveright.

Mrs. MacDougal, the "coffee queen," is a sister of the late Emerson Foote.

Evelyn Lay's Admirer
William Rhinelander Stewart is attentive to Evelyn Laye, star of "Bitter Sweet." Recently joined by her mother, Mrs. Gilbert Laye, Evelyn is divorcing Sonnie Hale, English actor, whose real name is John Hale-Monroe. Sonnie is expected to marry Jessie Matthews, with whom he has been appearing in the London production of "Wake Up and Dream." Jessie has just divorced Alva Lytton.

Stewart inherited many millions from his father, the late William Rhinelander Stewart, and from his mother, the late Anne Armstrong, who inherited millions from her second husband, the late James Henry Smith; and chose as her third, Jean St. Cyr, said to have been Jack Thompson of Waco, Texas, bellboy, chorus boy and hat salesman in a New York department store.

His first wife was a rich old widow, Mrs. Alexander Redfield of Hartford, and was also considerably younger than his second wife. He survived them both. Stewart is a brother of the Princess Miguel de Braganza, and after paying court to the late Ivis Thomas and Constance Talmadge, now married, and divorced by Laura Biddle, Laura is a sister of Craig Biddle, Jr., who was an extra in pictures and wrote an etiquette column on a tabloid, and of George Drexel Biddle, former assistant camera man for William C. deMille.

Apartments
Mrs. Waterbury Morris has rented an apartment at 136 East 64th street. She divorced Gouverneur Morris, novelist, who then married Ruth Wightman. Her brother, Lawrence Talmadge, now married, was divorced by Maude Hall, who married David Gray, playwright. William S. Paley, president of the Columbia Broadcasting Co., has leased a duplex apartment at 430 (Continued on page 69)

London As It Looks

By Hannen Swaffer

London, Dec. 13.
Frank Gillmore must come over and take lessons. Alfred Lugg can at least show him how to face an angry Equity, even when he has lost the film battle.

When they called a meeting at the Duke of York's theatre to try and form an English Equity, there had been a great deal of talk, which had lasted for over two hours.

A deputy from Germany had spoken in earnest German, a Frenchman had talked in French and a Dane had talked in cultured English. All these had told the English actors how, on the continent, the stage is to join up into various sorts of bodies.

Marie Burke had told the story of the "Open Your Eyes" scandal, and there was a resolution before the meeting to form the actors and actresses of England into a united body, the end of which, it was hoped, would be a trade union joining up the film people and the stage, the musicians and the electricians, everyone, indeed, concerned with the work of the theatre except the managers.

Defending the Stage Guild

The managers' case was put more or less by the Stage Guild people who have, for a long time, supported the idea that managers should join with the actors, although, recently, managers left the Stage Guild.

One earnest member of the Stage Guild, Miss Donovan, went on the stage and faced the angry meeting, answering the charge of snobbery. "What had the Stage Guild done?" yelled the audience.

"Improved the dressing rooms and the lavatories," Miss Donovan replied, looking like Joan of Arc.

The Drama of Alfred Lugg

Then there was some more talk and then there strode from the back of the hall—Alfred Lugg! There were loud cheers and then piercing hisses.

Alfred Lugg was formerly the organizer of the Actors' Association, which he formed into a trade union and which died because members left owing to Lugg's pertinacity and indomitability, because \$100,000 was owed in subscriptions and because the Stage Guild had been formed with the managers.

"I prefer your hisses to your cheers," said Lugg. "I know what they are worth. I am like the heavy man who is hissed by the ignorant members of the audience. You killed the actors and you killed me. You sacrificed me on the altar of your cowardice."

The Man Who Gave Them Hell

Then he gave them hell. He told them that when the Actors' Association was made into a trade union, the resolution was proposed by that Conservative of Conservatives, Allan Aynesworth, and that even then they were too snobbish to join.

Almost in those words, he told them that actors have not "got the guts," that most of them would not join anything, and that those who did not belong to the Stage Guild or the Actors' Association—he did not care which was the better—were traitors to themselves.

"I have left you now," he said, "as I can tell you the truth." Lugg's was a most dramatic speech. It lasted for about 10 minutes and it was one long challenge.

As a matter of fact, he told them the truth. He is by far the finest orator connected with the theatre, he is a hard worker and a good-looking man with a fine voice, a man, indeed, who could play the hero in any drama.

He preferred, however, to try and organize the members of his own profession, but he failed. Yes, it was a long meeting. The resolution to form a new body was carried, at the end, almost unanimously.

Ben Webster Urges a Union

It was rather pathetic to see dear old Ben Webster, who you would think would be a hard-bolled Conservative, pleading to the actors to join their "brothers and friends," who worked the electric lights, the properties and played the music. Webster, I am afraid, was pleading in vain.

I was an earlier speaker. I told them that I had no right to be there, that it was no business of mine and that they ought to run their own affairs and boo me off for interfering. Still, I said, until you do your own work yourselves, I suppose other people have to tell you.

Ashamed of Trade Unionism

I could not help sneering at the nice respectable English actors who, too respectable to join a trade union in London, joined the Actors Equity like sheep, and became trade unionists, the moment they landed in New York. "The fact is, although they join in New York because they have well got to, Heaven, they are ashamed if any of their friends and relatives know about it in England. Besides, some dear duchess might ask them to tea."

Strange Facts About the Theatre

To give you an idea of how theatres can be run in London today, I may tell you that one young actor wrote to me to tell me that he had been offered \$7.50 a week for walking on in an important production and \$15 a week to walk on and be an understudy!

I may add that another theatre has been offered free till Christmas, when the manager will take \$250 a week and a percentage! I can say, too, that a play which is due in London in a few days has asked its company to work for nothing for the first week and that the theatre is to be rent free!

I can tell you, too, of dear old Aubrey Smith walking round bravely trying to get money to re-stage "The Bachelor Father," which ran as a commonwealth and failed.

While, of course, some theatres are doing well, things generally are in a very bad way.

The Alhambra Becomes a Talkie

So far as vaudeville is concerned, the latest blow is the news that Sir Oswald Stoll has let the Alhambra as a talkie house. He pleads in extenuation that American talkers were keeping British talkers off the West End stage, and that therefore he has rented the theatre to British International.

This, of course, is a bad blow for the vaudeville artists, the most antique members of which were safe for a few weeks work at the Alhambra.

Wanted—Vaudeville Sketches

I wonder how much Edwin Burke got from Tallulah Bankhead for his sketch, "The Snob." She made her vaudeville debut in this, the other night, but, to my mind, it was strangely ineffective.

She made her vaudeville debut in this, the other night, but, to my mind, it was strangely ineffective. Tallulah was a personal attraction. Indeed, the first house, on Monday, reached within 10 of Jack Hylton's record, but it was just one of those mean-nothing sketches that did not even give her an opportunity.

You vaudeville people all know that, when the legit stage condescends to go on the vaudeville boards, well, it condescends. It takes no trouble over its material and therefore it is, after a few nights, utterly useless.

NO "SANTA" FOR LEGITS

Mid-West Section May Forget All About Legit Stage for Talkers

Practically deprived of all contact or familiarity with stage shows the middle west, always culture-avid, in the last few years, partially due to the systematic propaganda conducted by Better Films Councils sponsored by the National Board of Review, has been taking a new attitude toward films, tending to dignify them as an art and legitimize the "high brow" interest in the only form of entertainment available in most provincial communities.

Dialog has broken down the last barriers, with the culture houses now able to persuade themselves the talking screen is an extension of dramatic art and, hence, worthy of their attention. They have attacked the problem via lectures, discussions, open forums and academic standards in an effort to separate Hollywood, hokum from the "nuances and trends of the new art form."

The recent publication by middle western dailies of a syndicate series on "Appreciation of the Photoplay" fits in with this new attitude. Articles were written in Browning Society refined lingo.

Small town culture is pounding on talkers with glee, finding great delight in being able to jabber more or less intelligibly in the technical vocabulary of Hollywood, plus their own illuminati twist.

COPS SUPERVISE CHI TREASURER'S ELECTION

Chicago, Dec. 24. Racketeers trying to gain control of the theatre treasurers were left in the cold. Treasurers' union held their election under heavy police protection and the muscliers in never showed. Joe Gaul, secretary and Gene Wilder, treasurer, were only ones not re-elected, with opposition centered on Gaul.

The treasurers discovered that during Gaul's tenure Gaul returned their original charter to the Chicago Federation of Labor and affiliated the group with the Building Services Employees Crafts, which includes such unions as the ushers and ticket takers and apartment janitors.

Jerry Horan and Paul David, head this group of crafts and told the treasurers hereafterward Messrs. Horan and David would control their funds.

Treasurers replied nothing doing, as \$4,000 in funds had been disbursed during Gaul's administration and that was experience enough.

Officers for 1930: John P. Stroth, president; Leslie C. Wilcox, vice-president; A. L. Filigrasso, secretary; Albert C. Eckhart, treasurer and Max Hirsch, business manager. Dues for 1930 were reduced from \$36 to \$24 a year.

Hornblow as Partner

Arthur Hornblow, Jr., has been made a partner in Samuel Goldwyn, Inc., member-partner in turn of United Artists. Hornblow has acted for the past three years as production associate of Goldwyn, his partnership coming as a reward.

Prior to going into pictures, Hornblow was in the legit stage producing end with Gilbert Miller.

Legit Maneuver

Shuberts put over a fast one when moving "Bird in Hand" from the Barrymore to the Masque Monday night. In making the announcement in the papers Shuberts did not mention it was the road company which was coming into the Masque, while the original New York cast was traveling to Chicago. Second company was brought in from the coast and rehearsed a week before opening.

Admit Actress to Bar

Washington, Dec. 24. Mary Rehan, legit. leading woman, was admitted to the bar last week to practice before the U. S. Court of Customs and Patent Appeals. Miss Rehan is a member of the New York firm of Barnes, McKenna and Halstead.

As a leading woman, Miss Rehan appeared with Faversham in "The Prince and the Pauper." Prior to this engagement she appeared in "Little Women," "The Bluebird" and with Walter Hampden in "The Wayfarer."

ETHEL BARRYMORE MAY WALK OUT ON SHUBERTS

There is a report Ethel Barrymore will not be under Shubert direction after New Year's.

This comes indirectly from differences Miss Barrymore and the Shuberts are said to have had over the selection of a cast for her proposed appearance in "Scarlet Sister Mary" (dramatized version).

Recently the work of assigning the cast started. Miss Barrymore was insistent about certain players. Shuberts were as insistent on others. It was expected that the new Barrymore show would get ready before New Year's, but it now looks completely off unless a better understanding arrives between the star and the Shuberts.

Train Legit Stagers Through Film Shorts

Paramount's Long Island studio is breaking in legit producers on shorts. That is, the film bunch is pointing the way for those Broadway lads with whom the studio is doing business. Larry Schwab and Alex Aarons are currently being put through the mill.

As Paramount will make "Follow Thru" and "Heads Up," A. J. Balaban will give both Schwab and Aarons a chance to find out what it's all about by handling a couple of one-reelers. In the case of Aarons it is probable that he will use some of the cast of "Heads Up" who lack film experience. Idea is to let the players get accustomed to the camera in the shorts and to find out about make-up before launching the full length screen version of the musical.

Tellegen-Bayne Co-Stars

Lou Tellegen has been signed by Hunter Williams to co-star with Beverly Bayne in "Escapade," which went into rehearsal this week and bows in three weeks hence at Ford's, Baltimore, preparatory to steering into a New York house.

Support cast includes Virginia Chew, Robert Lovick, Francis Bendelston, W. J. Rathburn and others.

Tellegen thus will not head the cast of Jack Linder's proposed revival of "Cortez," in which he formerly appeared for brief run at the Baltimore, New York.

CAST OF FILM FOLK

Hollywood, Dec. 24. Rand Barker will make his debut as a local producer in presenting "Her Panic," a comedy by Hunter Kenney at the Figueroa Playhouse, January 5. Lane Chandler, who recently was with Paramount, will head the cast. Other players will be Betty Boyd, Shirley N. Claire, Kit Guard and Allan Paul.

W. B. Buys "Scarlet Pages" Warners Sam Shipman, John B. Hymer play now at the Morosco, New York. Plans for early spring production.

20 DARK HOUSES DURING BEST WK.

Broadway's Leading Shows Only in for Heavy Sugar—Things So Bad Bootleggers Selling Booze on Installments—Many Plays Sticking Just for Holiday

DEPRESSED FEELING

Holiday outlook along Broadway not so hot.

Some of the dark spots among the numerous unentertained legit theatres have been lighted by means of revivals and special attractions. There are still nearly a score of houses without legit plays. Some hits are giving added special matinees from Thursday on, but not many.

The leaders are expected to clean up. Other shows sticking for holiday coin are listed to exit immediately thereafter.

The general feeling appears to be that "there ain't no Santa Claus" this year. The continued sagging stock market has its depressing effect. Vile spirit is lacking and "merchandise" men who supply wet goods are reported taking orders on time payments to get rid of their stuff.

Part of the holiday card of new shows has come in without arousing enthusiasm. "Half Gods" at the Plymouth is distinctly doubtful; "Inspector Kennedy" rated a weak mystery play at the Bijou; "Red Desert" may get by mildly at the Beck; "Meteor" at the Guild, may make the grade but is no smash. Among the others to come are three or four money possibilities.

Non-Musicals

Non-musical leaders remain unchanged. "Strictly Dishonorable" is perhaps the most solid at \$20,000, but "June Moon" and "Wise Child" again drew somewhat bigger grosses because of larger capacity, while "Berkeley Square" held to over \$15,000; revival of "Sherlock Holmes" completes the only five big money dramatic shows; "Street Scene" and "Journey's End" (both holdovers), top the balance of the field, with "Young Sinners" getting about as much; "Gambling" and "Jenny" around \$10,000; "Broken Dishes" and "Criminal Code," \$9,000 or bit more; "Mendel, Inc.," \$8,000; "Candle Light," "Bird in Hand" and "Subway Express," \$8,000; "Salt Water," \$7,000, with the balance rated around \$5,000 and less.

Musicals

"Sons of Guns" and "Fifty Million Frenchmen," both new musicals, are away out in the van; the latter claims top agency call, but "Guns" is the actual leader, with standee trade most of the pre-holiday week for a gross of better than \$47,000; "Frenchmen" rated over \$43,000; "Bitter Sweet" slipped considerably, but is rated third and should come back; "Sweet Adeline" went off to \$32,000 and likewise should jump; "Heads Up" around \$30,000, with "Sketch Book" and "Scandals" down well under \$30,000; "Wonderful Night," \$22,000; "Little Show," \$18,500, but still quite profitable.

"Wake Up and Dream" is the outstanding production due in next week at the Selwyn. There are but two other definite premieres, "Dame Your Honor" at the Cosmopolitan, and "City Haul," Hudson; "Phantoms," also cabled, but not certain at Wallack's. No closing this week.

Cut Rates

There are several additional attractions on the cut rate list including those shows which laid off last week: "Inspector Kennedy" (Bijou), "Jenny" (Booth), "Robin Hood" (Casino), "Your Uncle Dudley" (Coral), "Candle Light" (Empire), "Ladies of the Jury" (Eranger's), "Salt Water" (Golden), "Mendel, Inc." (Harris), "A Wonderful Night" (Majestic), "The Criminal Code" (Newman), "Broken Dishes" (Ritz), "Many Waters" (Times Square), "How's Your Health" (Vanderbilt), "Houseparty" (Waldorf), "Bare Facts" (Triangle), burlesque "Columbia Book," "Half Gods" (Plymouth), "Bitter Sweet" (Ziegfeld).

Labor Stepping in On Both Sides In Macloon-Equity Injunction

Two Ideas

Film company negotiating for the score of an opera it will transpire to the screen almost went nuts trying to get down to a financial basis on the transaction.

Every time money was mentioned the opera representative countered with, "But who are you going to have sing it?" He nominated Scotti and Alda among others.

Picture concern is still trying to sooth the lad into some sort of shape so that the financial end can be discussed.

SAM HARRIS MAY GO WITH SCHENCK'S U. A.

According to inside reports, negotiations have been opened under which Sam H. Harris, veteran play producer, may make talkers for United Artists under arrangements similar to those entered into recently between Joseph M. Schenck and George M. Cohan, Arthur Hammerstein and others.

Harris and Schenck are said to have discussed a deal in a preliminary way prior to the latter's departure for Europe. Details leading to a contract are to be ironed out on his return.

Choristers in Hollywood With \$50 Wkly. Contracts

Hollywood, Dec. 24. With eight musical productions planned within the next six months, Fox is increasing its chorus girl brigade from 32 to 100.

Six-month contracts at \$50 weekly go to the chorines.

Maurice Kussel is the latest dance director on the Fox lot, and will make a quartet, with Earl Lindsay, Danny Dare and Dennis Murray, to drill and train the hoofing department.

Edelsten's Good Will Trip

Willie Edelsten, agent, sailed for London on the Olympic last Friday. Edelsten, associated with Lyons & Lyons in New York, is making the trip abroad to be present at the marriage of his daughter, known as Anita Elson on the English stage. Miss Edelsten, or Elson, will wed Nick Prince, London business man, Jan. 7.

Edelsten expects to stay over about a month to look over the foreign show field.

CHI FROWNS ON PLAY

Shuberts will not send "Rope's End" to Chicago because of the play's theme dealing with the Loeb-Leopold murder case in that town. Chi city fathers are said to have voiced objection to the piece.

Hammerstein's "66"

Hollywood, Dec. 24. Paul L. Stein engaged by Arthur Hammerstein to direct his first screen operetta, "Bride 66." He will produce for United Artists.

tractions are on a "buys" basis, a roughly proportion considering the total: "Heads Up" (Alvin), "Scandals" (Apollo), "Strictly Dishonorable" (Avon), "It's a Wise Child" (Belasco), "June Moon" (Broadhurst), "Book" (44th St.), "Top Speed" (46th St.), "Gambling" (Fulton), "Sweet Adeline" (Hammerstein's), "Michael and Mary" (Hopkins), "Sons of Guns" (Imperial), "Berkeley Square" (L), "Fifty Million Frenchmen" (Lyrie), "A Wonderful Night" (Majestic), "Journey's End" (Miller's), "Young Sinners" (Morosco), "The Little Show" (Music Box), "Half Gods" (Plymouth), "Bitter Sweet" (Ziegfeld).

Los Angeles, Dec. 24.

In the injunction application made by Louis O. Macloon and his wife, Lillian Albertson, in their fight to compel Equity to let them again produce plays, and specifically "New Moon" on the coast, Judge James in United States District Court will reach a decision Jan. 6.

Meanwhile I. B. Kornblum, attorney for Equity, has moved to have the injunction petition set aside on the grounds of no jurisdiction by federal court over non-incorporated body. Equity representatives of Central Labor Council constituting a special committee for the purpose will call upon the Macloons and inform them that the use of the legal injunction in labor cases is considered an unfriendly act to organized crafts.

Some of the Los Angeles labor element have suggested to Charles Miller, local Equity representative, that it might be good tactics to submit the Equity-Macloon quarrel to arbitration.

FOX SUES AL H. WOODS TO RECOVER \$125,000

Fox Film Company has filed suit in the New York Supreme Court against Al H. Woods to rescind an agreement by which it paid him \$125,000 in 1925. Its principal consideration was the right to purchase the film rights to "The Green Hat," by Michael Arlen, which Woods is alleged to have represented he controlled to the extent of 50%.

In applying for an order to examine Woods before trial, the Fox company wants to find out what representations he made as a result of which the Fox company paid of \$125,000 for a quarter interest in the stage rights to the "Green Hat," "Pelican" and "The School Mistress," which Woods held for this country and Canada, and also concerning his representations as to the film rights which were to be offered to Fox.

The Fox company wants to question Woods concerning the sale of "The Green Hat" film rights to Metro-Goldwyn-Mayer, in July, 1928, for \$50,000, the film having been released by that company last December under the name of "A Woman's Affairs." Fox alleges Woods did not acquire the film rights to that play until long after he represented that he had a 50% interest and that he then got the rights from Curtis Brown, as agent for Arlen, the author.

The complaint alleges Fox was to be notified, under the terms of its payment of \$125,000 to Woods, of any offer made for the film rights to the play in question, and was to be privileged to buy the rights for the amount offered. The plaintiff offers to return \$30,683 received from Woods as its quarter interest in the stage production of the three plays mentioned.

Opera's Coast Loss

Los Angeles, Dec. 24. Columbia Grand Opera company dropped \$26,000 in three weeks at the Blittmore. Houses ran heavy to the paper, the box office banking only \$2,000 one week.

Society femmes in L. A. and Hollywood paid heavy on their guarantees.

Mrs. Barney Tries Again

Los Angeles, Dec. 24. Alice Pike Barney, the 70-year-old author-producer, who dropped \$10,000 in her amateur musical production at the Figueroa theatre, will try it again.

This time it's to be a heavy Russian drama authored by herself. However, she will take a chance with professional players this time, and has engaged Sarah Padden and Wallace Stark to play the leads. Theatre has not been selected as yet.

Stock Managers' Counsel Blames Show Unions for Stock's Funeral

An open letter sent out by George Julian Houtain, general counsel for the Theatrical Stock Managers' Association, addressed to Frank Gillmore, president, Equity; William F. Canavan, International Alliance; Joseph Weber, A. F. of M.; Charles E. Lessing, Scenic Artists; Edward Childs Carpenter, Dramatists' Guild; Arthur Hammerstein, Managers' Protective Association, and William E. Green, A. F. of L., has stirred up a hornet's nest as far as the head of the I. A. is concerned. Houtain in his missive, under date of Dec. 23, went after each of the different branches of show unions and proceeded to point out how each organization was killing show business in general.

President Canavan of the I. A. told a Variety representative that "I consider him (Houtain) an irresponsible person and I don't propose to have any contact with him."

Canavan expressed amazement at the contents of the letter, and was at a loss to account for the attack on the stage unions inasmuch as he had sent a letter to James T. Fisher, one of the stock managers in July in response to a communication from the former as to stock conditions and had offered to do whatever he could to help or assist local stock conditions where the matter warranted.

Houtain assailed each group via its chief executive. He declared the stock men would not agree with Equity on Sunday shows. He stated Weber had become arrogant and that he had insisted on full orchestras when a three-piece orchestra could have sufficed and worked regularly; that the stock managers would put back musicians if he were to rewrite the scale downward, become more liberal in his contracts and "live and let live."

He told Canavan that his I. A. was driving managers from the theatre in force; that stage crews in stock theatres after striking a set on Monday played cards the remainder of the week; and that "your union has done more to close stock" than any other force in the theatre. The Lesser and Green barrages were not so poignant or marked, but they were "in keeping with the general gist of the letter."

He avowed Carpenter and the Guild were not fair or just in their high-priced royalties. That the play agent while receiving his 10% commission would pass the buck to the authors when the stock managers complained about the royalties and that authors refused to listen to reason.

In conclusion Houtain admitted he wasn't a showman, but an attorney. He asked for conferences and the appointment of a plan and scope committee of three to head off a funeral of the legit show biz in general and the stock managers specifically.

She'll Find Out!

A chorus girl from out of town reached New York on a visit to her churning chum, says Eddie Buzzell. Mutually relating experiences, the Broadway gal remarked: "It was in three flops this season."

"Too bad I didn't see you in that show," answered the dumbdora.

Avon Co. Observes Day They Sloughed Bard

Portland, Ore., Dec. 24. Shakespeare anniversary observed here by Stratford-on-Avon Festival players at the auditorium for four days. Play date were Dec. 17, 18, 19 and 21. No show Dec. 20, in keeping with historic English stage custom dating from Dec. 20, 1649.

On that date, soldiers entered the Red Bull theatre, in London, and dragged performers to prison on an anti-theatre ordinance. Memory of the affront to the profession was kept alive for many years by observance of the show Dec. 20. The Stratford company used it as publicity gag here.

"Interlude" Chi Holdover

Chicago, Dec. 24. N. Y. Theatre Guild has doubled subscription lists over last season, this year passing 14,700, against 7,300 subscribers last year. Increase is partly attributed to the inclusion of "Strange Interlude" on the five-play schedule. O'Neill's piece will continue at the Blackstone after the 15-week regular Guild season ends Jan. 11. In another house, the Studebaker, with "R. U. R." taking up the Blackstone time.

Irving Marks' Visit

For the first time in 10 years Irving Marks, theatrical representative of Europe, is in New York, his home town. He will return to Paris, his headquarters, in about 10 days. Marks is as well known in any foreign capital as in Paris or London. He acts for a number of American legit producers in securing plays and players from the other side.

Skinner Quits Shuberts

Otis Skinner has obtained from Gilbert Miller "A Hundred Years Old," a play which he has renamed "Papa Juan." He starts his tour at Philadelphia, Jan. 6. Veteran actor's route this season is in the Erlanger houses, and not within Shubert walls as formerly. Play is by the brothers Quintero.

"Miracle" in Dallas

Dallas, Dec. 24. Morris Gest has his "Miracle" set to open here Dec. 26, to run until Jan. 12, at Fair Park auditorium. Stage crews spent nearly a month building the biggest set ever put on a stage in Texas. Prices range from \$1 to \$3 in two days a week.

Willard Mack Free

M-G-M failing to renew his contract, just expired, Willard Mack, author-director-actor, is out, with future plans not known. The legit joined the picture company in August, 1928. The contract written at that time ran out last week.

SCREEN TEST "HEADS UP"

Cast of "Heads Up" spent most of last week over at Paramount's Long Island studio taking tests. Film company is going to screen this musical and, if possible, would like to use the original cast, according to report.

Victor Moore will also be in "Dangerous Nan McGrew."

Lou Silver's Long Rest

Chicago, Dec. 24. Lou Silver, stage director with "After Dark," has been advised by the Mayo Brothers clinic to take a long rest. Silver is now in Tennessee, with his wife.



Season's Greetings to All Our Friends

AL GOODMAN

And his "Brunswick Recording" orchestra. Engaged for George White's forthcoming production "Aces Up." At present pinch conducting for Jack Donahue in "Sons o' Guns."

MORLEY SAYS "NO"

Amateur Producers Continuing On "Seacoast of Bohemia"

Chris Morley and Cleon Throckmorton call attention to a canard to the effect that they had been snubbed in Hoboken and were moving to Brooklyn. They have been at work daily in the Jersey City reading a revival (opens Thursday) of "The Blue and the Gray," which has a sub-title, "War Is Hell." They also deny the publicity given Hoboken has damaged the beer places over there, but that it is the other way around.

With the "Seacoast of Bohemia" on, and unimpaired, Morley and his partner have leased the script and props of "After Dark" for a showing in Brooklyn at the Century, formerly called the Shubert-Teller.

The attraction was billed as it was in Hoboken and led to the assumption that the boys had deserted Hoboken. The Brooklyn showing is under the management of Harold Hevia.

A Jersey daily printed the amateur producing twain had skipped the Rialto, Hoboken, owing the landlord \$3,000.

Shea's Stock Closes;

Salary Claims Filed

Joseph E. Shea's stock company at the Westchester, Mt. Vernon, N. Y., has closed. Salary claims in lieu of notice have been filed with Equity. Rules governing stock companies call for two weeks' notice to be given if a season or eight or more weeks is not played.

Manny Stires, said to be a local real estate man, guaranteed salaries for the company, but later withdrew his support, advising Equity to that effect.

Balieff, Film M. C.

Chicago, Dec. 24. Nikita Balieff of "Chauve-Souris" is going to m. c. for Publix. A. J. Balaban, visiting here, confirmed that he had signed the one with the Russo accent.

"Baggage" Cast Wins

Los Angeles, Dec. 24. Superior Court Judge McComb entered a judgment against Arthur F. Smith, producer of "Excess Baggage," in favor of the State Labor Commission for \$3,100.

Smith produced the piece at the Figueroa Playhouse in May, 1928, and closed it without notice four weeks later owing the cast one week's salary. Claims were filed with the Labor Commission by Jean Armond, Earl Collins and other members of the cast. When Smith did not settle the claims suit was brought.

Yiddish-English Guild Off

The Judean Drama Guild is temporarily if not permanently off through lack of subscribers.

Hyman Adler, legit producer, had been prime mover in establishing the Judean Guild, which was to have given a season of contemporary Yiddish drama translated into English at the Bayreuth.

Lack of support caused Adler to shelve the idea after refunding \$4,000 which had been subscribed.

Shows in Rehearsal

"Simple Simon" (Florenz Ziegfeld), Ziegfeld.
"Aces Up" (George White), Apollo.
"Challenge of Youth" (Hyman Adler), Bay.
"Baby Blues" (Levythal Productions), Waldorf.
"Hoboken Blues" (Will Morrissey), Lyric.
"The Bottom" (Leo Bulgakov), Waldorf.
"She Got Away With Murder" (Shuberts), Morosco.
"Apartment Seven" (Frederic Clayton), Bryant Hall.
"Nancy's Private Affair" (Myron Fagan), Knickerbocker.
"He Got the Job" (John Golden), Little.
"When Hell Froze" (MacGowan & Reed), Longacre.

"Maternally Yours"

Freak Fad Play, Dull

Los Angeles, Dec. 24. "Maternally Yours," freak play dealing with pre-natal sex control, opened Monday night before a friendly Pasadena audience society people present as guests of Clarence O'Dell Miller, wealthy Pasadena attorney, co-author with Ole M. Ness, actor. Piece proved stupid and dull. To make it even more freakish, they distributed milk in half pint bottles through the audience between the first and second acts.

Oakland Stock Ends

Oakland, Cal., Dec. 24. The Fulton theatre again passed out of the picture as a stock house with the final performance Dec. 14 of Belle Bennett in "Stella Dallas." Henry Duffy's present plan is to use it for rentals as a road attraction house and the first booking calls for the appearance of the San Francisco symphony orchestra in a series of children's concerts to be given at intervals during the school season starting in a month or so.

The staff has been functioning at the Fulton, disbanding with the closing. Mrs. Mildred Susan, who acted as secretary for George Ebey and officiated as house manager during his long illness, remained as secretary to E. O. Bondeson during the Duffy regime, but is now out. Bondeson moved today to Seattle, replacing Jay Williams, who is slated for the President in Los Angeles.

Ira La Motte, for some time now at the President down south, returns to the Dufwin here, replacing Harry Fox, who will be placed in some other Duffy house, according to announcement.

Jane Sherman, Valerie Baller, Lillian Ostrom, Earl Loxford, "1915."

Doris Patson, "Strike Up the Band." Thelma White through Louis Shurr for a featured part in George White's "Aces Up."

"Lincoln" Salary

By arbitration players in the recent revival of "Abraham Lincoln" received two-thirds of a week's salary from William Harris, Jr. It was ruled that the others, holding usual two-week notice contracts, were not entitled to the claim.

"Lincoln" played a single week at the Forrest, New York. The manager posted notice after Tuesday evening. Since it was a revival, it was given second season classification, which principally concerns notice of closing to players. Harris claimed the contract provision on that point was ambiguous and was upheld.

Divorce in Conn.

Norwalk, Conn., Dec. 24. Ruth Putnam Mason Wolfe, actress, playwright of this city, was divorced in Bridgeport from Edwin R. Wolfe, New York artist.

Mrs. Wolfe, granddaughter of the late James Mason, charged desertion. She directed the Putnam Players of New Canaan and Norwalk and also the Mansfield Players of New London.

Miss Mason was formerly with the Walker stock in Cincinnati.

ENGAGEMENTS

Ray Shannon, "Aces Up" (George White).
Hal Clarendon, Knox Herold, Theodore Scharf, Raymond Barrett, Ray Harper, Margery Swem, Edwin Redding, George N. Price and Madge Christie, "Phantoms."

1% POPULACE LEFT FOR LEGIT DRAMA PLAYS

Hollywood, Dec. 24. One per cent of the draw population is all legitimate drama can count on in Southern California, in the opinion of a vet stock producer whose activities have been in southern California the past couple of years.

He recalls the days when 35% of the population was figured the legitimate draw.

With the advent of pictures the legit draw fell to 20%.

The spread of motoring nights and Sundays, at least in the southern coast region, left, only 10% of the population dependable for the drama.

Radio executed the final devastation. According to the producer the legit manager must figure how to get by on the patronage of 3% of the population. One per cent of it is the occasional theatregoer. Another 1% is composed of those who take in a legit show every three or four weeks. Leaving only 1% to count on as persistent and interested patron of the legit drama.

The talker hasn't cut any further into legit biz is the producer's observation. He thinks ultimately it will help it, with pleasure in dramatic dialog revived for many adults and discovered by the younger generation, many of whom have been raised on pictures and hardly know where is such a thing as the legit theatre.

FUTURE PLAYS

William Farnsworth has taken over "Whip Hand" from Herman Shumlin and has listed for production latter part of January.

Denzel and Lohmiller will produce a new musical comedy written by Edward Laska and Roger Gray. Lyrics and music will be by Edward Pola and Eddie Brandt, composers of the numbers in "Wolf Wolf." Tentative title is "Mary and Gay."

"Bridge of Sighs" is next for Michael Newman, now casting and goes into rehearsal in two weeks.

"Baby Blues," musical produced several seasons ago by Mulligan and Trebitsch and folded prematurely when its angel vamped, is being revived by Jules J. Leventhal.

Now casting and due for rehearsal in two weeks with show being cast with burlesque layoffs new to musical comedy.

"Children of Darkness," by Edwin Justus Mayer, has been put in rehearsal by MacGowan and Reed and will try out at the Nixon, Pittsburgh, Dec. 30. Opens at the Biltmore Jan. 6.

Lester Lonergan is directing. Cast includes Emil Sonder, Mary Ellis Charles Dalton, Walter Kingsford, Eugene Powers and J. Kerby Kawkes.

"Lost Sheep" will reach production shortly under Marion Gering and Jacob Weiser. Gering will direct it.

"The Tower of Crime" is set as next for A. E. and R. R. Riskin, with rehearsals scheduled for two weeks hence.

Riskins quit producing a year ago to engage in writing field, but are doing a comeback as producers with this one.

"Swan Song," by Ben Hecht and Charles MacArthur, is next in line for Sam H. Harris and scheduled for rehearsal next month.

Tom Howard, comic, has been signed by Jones & Green for a new musical of carnival life captioned "The Grifter."

"The Beggar's Curse" goes into rehearsal next week as initial production of Madison Productions, Inc. Opens at Wilmington, Del., Dec. 17, with New York to follow.

Cast includes Dorothea Collins, Edwin Jasper, Lewis Hurley, Frank Pitts, Grayce O'Connell, Marjorie Lee, Frank Giordana and others.

"Virgin City" is next for David Belasco and will take precedence in the Belasco production schedule over "Blind Windows," recently tried out and hauled in for revision. "City" had been set for production last spring, but shelved because of casting difficulties which have since been abrogated. Piece scheduled for rehearsal in two weeks.

AHEAD AND BACK

Abe Halle, manager, for "Fifty Million Frenchmen."

Merritt Franken, press agenting for "Bare Facts."

Harry Davies ahead and Robert McVabb back, "The Un sophisticated."

Milton Ralson, former general press representative for Schwab & Mandel, has taken similar berth with Connolly & Swanstrom, to handle exploitation of "Sons o' Guns," at the Imperial, New York.

Harry Cort, ahead and back, "Blue Heaven," Chicago.

Herman Bernstein ahead and back, "R. U. R.," Chicago.

Al Bachelder, ahead, J. Frank Gibbons, back, "June Moon," Chicago.

Jack Sheehan, ahead, "Street Scene," Chicago.

CAST CHANGES

Phillip Tong has gone into David Hutchison's role in "Sons o' Guns," Imperial, New York. Tong, however, jumped into the part last week as an accommodation. Hutchison displaced an ankle bone while practicing a dance in his apartment. He is expected back into the show next month.

Walter Woolf out of "The Duchess of Chicago." Nate Wagner replacing.

Betty Compson taken ill Sunday was out of "Fifty Million Frenchmen." Lyric, New York. Lee Anne Meredith replaced her.

Chi "Show Boat" \$31,000, Despite Storm, 8 New Shows, Advance Biz

Chicago, Dec. 24.

Brr! That blizzard!
Shopping business dropped from peak last week, but the storm had to come along to offset any advantage. Only eight houses open. Rialto sprang back into high this week, however, with every theatre open and advance sales encouraging. Subscription run of "Strange Interlude" at the Blackstone ended last week to around \$17,000, and the Guild piece continues with a big future sale. "Show Boat" showed no serious feeling at \$31,000 for the 11th week, but "The Moon" for its 15th week was down to \$20,500. Advance for the latter this week heavy. "Blackbirds" dropped to \$14,000, but also had a nice Yule week order. Studebaker went back to legit after several weeks of nice money with \$1.60 top pictures, taking in "R. U. R." for the Guild's subscription run, an arrangement due to continuance of "Interlude" at the Blackstone. "Mrs. Fraser" Good Finish. Grace George closed a strong six weeks in the Princess with "Mrs. Fraser" for the 11th week. Ruth Draper ended a two-weeks' run at the Selwyn with \$12,000, and grossed around \$24,000 for the fortnight. In all there are eight openings this week.

Estimates for Last Week
"Animal Crackers" (Grand, 1st wk.). Marx Brothers' musical opened Dec. 22, and a fair advance received. "Bird in Hand" (Harris, 1st wk.). Preceded the other openings on Dec. 21. "Blackbirds" (Adolph, 6th wk.). Colored musical still battling at \$14,000 and hopes for the best. "Blue Heaven" (Garrick, 1st wk.). Opened Dec. 22 and is the comedy originally known as "Venice" after considerable revision. "Brothers" (Erlanger, 8th wk.). Storm drop to \$9,500; out rates helping and still good. "Illegal Preference" (Playhouse, 2d wk.). Battled discouraging notices and hit around \$3,500. Is in spot neglected in bad weather. "Night in Venice" (Majestic, 1st wk.). Reopened after a shut-down last week, transferred from the Grand. "Queen Bee" (Cort, 4th wk.). Holding up bravely at \$4,000. "R. U. R." (Selwyn, 1st wk.). Booked for only three weeks to care for Guild subscribers. "Show Boat" (Illinois, 12th wk.). From \$34,000 two weeks ago to \$31,000 storm week. Not a disheartening drop. "Street Scene" (Apollo, 1st wk.). Opening Christmas night with the New York cast. Big mail business reported. "Strange Interlude" (Blackstone, 4th wk.). Now strictly on box office. Third week, \$17,000.

Lone Stock in Pittsburgh
Pittsburgh, Dec. 24. Legit at low ebb last week with George Sharp's stock at Pitt alone carrying on. With Nixon and Alvin dark, Sharp put on Rex Melville's old "Sis Hopkins" with extra inducements for kiddies, and braved pre-Christmas week with colors flying. Alvin this week has Ethel Barrymore for fortnight, to be followed by two weeks of Thurston. Then comes Ted Healy in return of "Night in Venice" and start of Shubert operetta "Venice". Nixon, with "Vanties" current, brings Mary Ellis in "Children of Darkness" New Year's week and nothing in sight for awhile.

Drama-Musical Stock
Hollywood, Dec. 24. Musical productions alternating with two weeks of dramatic stock. Planned by Lawrence Marsh, director of the Savoy Players at San Diego. Marsh held auditions in Hollywood last week, as the result of which Margaret Lee and Douglas Keaton, leads; Buddy Waddles, juvenile, and Duane Thompson, in-tense, went to San Diego. Marsh wants to open Jan. 5 with "Hit the Deck," Waddles in the part he held down in a Los Angeles production.

Wouldn't Tell Why Barrymore Owed Him

Los Angeles, Dec. 24. When Millard Smith appeared in Superior Court to collect a \$400 L. O. U. from Lionel Barrymore Judge Wilson asked him how the debt was incurred. Smith refused to answer. The court then asked him if it was a gambling debt. "If I answer that," replied Smith, "I might incriminate myself!" Judgment was rendered in favor of Smith. Barrymore made no defense.

Horton's First Trek

Los Angeles, Dec. 24. Edward Everett Horton will move his production of "Among the Married" to the Curran theatre, Frisco, after he closes his run here Jan. 12. This will be the first time Horton has played outside of L. A. in six years. Horton recently disposed of his lease on the Majestic theatre here to Louis Macdon, who will produce "New Moon."

"Gambling's" Long Trek

George M. Cohan will fold "Gambling" at the Fulton, New York, Jan. 4, and take the entire company on tour headed for the West Coast. It is not unlikely that "Gambling" with original cast may be filmed for a talker by United Artists. Cohan has been assigned to write and direct Al Jolson's first for United Artists.

POST'S NEW ROLE

Hollywood, Dec. 24. Guy Bates Post takes the Wm. Faversham part in "Her Friend the King" on the coast. Henry Dury has western rights. Portland and Seattle will see it first, with Post first doing two weeks of "The Masquerader" at the Portland Dufrin, starting Jan. 5. Dale Winter and Henry Dury go into the President, Los Angeles, with "The Cat and the Canary," following run of "That Ferguson Family." "The Boomerang" succeeds "Abraham Lincoln" at Duffy's El Capitan, Hollywood, this week. Tom Moore, Kay Hammond and Ben Lyon in the cast.

Combo Stock Show

Chicago, Dec. 24. Dark for some time, Midway, former southside stock burlesque spot, reopens Saturday with a combo vaude and legit stock. Two shows daily, with an hour of vaude. Stock headed by Frances Jean Robertson and William Juhl. Enterprise under auspices of Emil Low. Will stick to pop prices except the week-ends.

COMEDY OPENING

Wilmington, Dec. 23. "Trevelyan's Ghost" by Dwight Taylor, farce-comedy, opens at the Shubert-Playhouse this Friday (Dec. 27). A. L. Erlanger and George C. Taylor are the producers. It is the author's first professional production. Cast includes Frederick Kerr, Phyllis Povah, Rea Martin, Nancy Ryan, Percy Ames, Charles Brown, Harold de Becker, A. J. Herbert and Percival Vivian. Cast includes Frederick Kerr, Phyllis Povah, Rea Martin, Nancy Ryan, Percy Ames, Charles Brown, Harold de Becker, A. J. Herbert and Percival Vivian.

"SARI" REVIVAL, WITH MITZI

Mitzi is curtailing her vaude engagements to return to musical comedy in a revival of "Sari," which Paul Yarten will produce. Mitzi appeared in original production of the Hungarian operetta under management of the late Henry W. Savage 15 years ago.

Cantor-Valentine Claim

Los Angeles, Dec. 24. Grace Valentine, pictures, filed salary claims with the state labor commission amounting to \$345 against David Cantor. Miss Valentine declares she was engaged by Cantor to play the lead in "The Night Hawk" at the Orange Grove theatre. Cantor gave her two checks amounting to \$354 which Miss Valentine said bounced.

Fat and Thin

Musical comedy star, whose picture isn't doing so well, has been persuaded to stop pinning it.

Situation arose through the stage name touring this fall with the press remarking that she looked much thinner in person than on the screen. Somebody happened to suggest that maybe the studio cameramen didn't shoot her from the proper angles—and the star thought so well of the alibi she concocted a personal campaign exploiting it. Company which made the picture finally called her in for a talk, since which she has laid off.

As a matter of record the lady arrived in Hollywood a bit plump, went on a diet while the film was in work and has since prevented the lost weight from returning, which explains the difference the critics are noticing. However, the star has received no intimation that the original film company will exercise its option for further picture offers so far absent.

L. A. LOSING 5, GETS 8 LEGITS

Los Angeles, Dec. 24. Last week was cleanout week, making way for the new crop of legitimate shows. Five current attractions were withdrawn for new ones at the week end while three houses which have been dark re-open this week.

Among the holdover attractions for the New Year "Among the Married," at the Majestic, in third week, did its best trade at \$3,200. Actor's theatre brooded with "Passing of Third Floor Back," which blew at end of third week, gross around \$1,100. "Bad Babies," somewhat of a break, due to school holiday and cut rate for fourth week at Figueroa getting around \$2,900.

With practically no overhead to speak of the President with second week of "The Ferguson Family," had no net profit at \$4,700. "Abraham Lincoln" proved a bust at the El Capitan and was yanked on second week at \$4,500, while "The Climax" ran short of "The Climax" in final stance at the Hollywood Playhouse. "In His Arms," at the Vine Street, quit in third week at \$3,400.

Houses changing attractions this week are Biltmore, "Diamond Leth," which opened on 22; "El Capitan," "The Boomerang" same day. Also Hollywood Playhouse with "Dear Me." Vine Street with "The Rear Car" and Actor's Theatre with "The Power of Love," Christmas day. Houses to dust off their seats are Hollywood with "Diamond Leth" and "Materially Yours," Dec. 23 and Mayan, with "Oh Susanna," on Dec. 27, both starting "cold." Then at end of week, Belasco will harbor group of Midship players for a week.

Estimates for Last Week

Actors Theatre—"The Passing of the 3rd Floor Back" (3rd and final week). They would not take this one from the start. Scrambled at \$1,100. Biltmore—Columbia Grand Opera Company (3rd and final week). Got around \$50,000 for three weeks with \$15,000 for the parting essay. Egan—"The First Night" (4th week). It took the day, if not no worry, so why should anyone be concerned even if it is \$900 or so? El Capitan—"Abraham Lincoln" (2nd and final week). No right period of year for this superb production and cast, so Duffy let it fade out, \$4,500.

Figueroa Playhouse—"Bad Babies" (4th week). Pre-Christmas, and boy friends at cut rates, \$2,900, which was no profit.

Hollywood Playhouse—"The Climax" (3rd and final week). Guy Bates Post gave lesson on "The Climax" (3rd week). Drew from all around to top business of engagement with \$3,200.

President—"That Ferguson Family" (2nd week). No excitement. Just \$4,700, which is profit.

Vine Street—"In His Arms" (3rd and final week). They never wanted this "In His Arms" theatre. Rambeau and Franklin Pangborn. Final \$3,400.

L. A. Yiddish Troup

Los Angeles, Dec. 24. Mollie Cohn and Jack Berlin will open at the Frisco theatre, Dec. 30 for a week of Yiddish drama.

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the gross credited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered. Classification of attraction, house capacity and top prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

Admission tax applies on tickets over \$3

"Berkeley Square," Lyceum (8th week) (C-957-\$4.40). Business in general away off last week—pre-Christmas but some shows held their pace with little difference; this success over \$19,000. "Bird in Hand," Masque (39th week) (CD-700-\$3.85). Moved from Barrymore with No. 2 company; originally sent to Chicago; around \$8,000. "Bitter Sweet," Ziegfeld (8th week) (M-1,622-\$6.00). After excellent start business dropped; over \$50,000; John Ervine, well paid but may recover. "Broken Dishes," Ritz (8th week) (C-945-\$3). Getting by to profit; some cut rates, with agency call moderate; \$9,000 estimated average. "Candle Light," Empire (13th week) (CD-1,000-\$3.85). Hasn't had losing week though trade not exceptional after 13th-week agency buy; around \$8,000. "Death Takes A Holiday," Barrymore (1st week) (D-1,000-\$3.85). Presented by Les Shubert; opens Thursday (Dec. 26).

"Fifty Million Frenchmen," Lyric (5th week) (M-1,400-\$6.00). New musical success indicated by big demand in agencies; above \$42,000. "First Mrs. Fraser," Playhouse (1st week) (CD-879-\$3.85). Presented by William A. Brady; authored by John Ervine, well regarded in Chicago; opens Saturday (Dec. 28).

"Gambling," Fulton (15th week) (CD-913-\$3.85). Will take to road at another week; could remain longer but George M. Cohan's coast plans brought decision to tour westward; \$10,000 lately but "several" considered a net. "Half Gods, Fifth Avenue" (2nd week) (CD-1,042-\$3.85). Opened Saturday.

"Heads Up," Alvin (7th week) (M-1,450-\$5.00). Besting \$30,000 and classed as one of list of best musicals; should last through season. "Houseparty," Waldorf (16th week) (D-1,101-\$3). Sticking to moderate money; \$15,000, satiate opening through tie-up front and back. "How's Your Health?" Vanderbilt (5th week) (C-771-\$3.85). Something of disappointment to date; pace after first week.

"Inspector Kennedy," Bijou (2nd week) (CD-605-\$3). Opened Friday; first nighters not enthused. "It Never Rains," Eltinge (8th week) (C-923-\$3). Moved here from Republic Monday; guaranteeing house very light to date. "Jenny," Booth (12th week) (CD-946-\$4.40). Average; doing better than \$14,000 thought; around \$10,000; should stay through January.

"Journey's End," Miller's (41st week) (D-912-\$4.40). Besting \$30,000 and good money though grosses eased off during past month; about \$12,500. "June Moon," Broadhurst (12th week) (CD-1,113-\$3.85). Since opening leading non-musicals in gross; \$24,000. "Ladies of Jury," Erlanger (9th week) (CD-1,520-\$3). Resumed Monday after lay-off one week; average over \$14,500; recently around \$10,000 but better money expected. "Many Waters," Times Square (13th week) (CD-1,057-\$3.85). Off last week; resumed Monday; average over \$12,000 but lately \$8,500; leaves after another week. "Strike Up the Band," State (Jan. 6, postponed until week following. "Mendel, Inc.," Harris (5th week) (C-1,051-\$3.85). Laugh show did not stand up as expected, dropping to around \$5,500; may pick up. "Meteor," Guild (1st week) (CD-

714-\$3). Presented by Theatre Guild; tried in Boston and rated having good chance; written by S. N. Behrman; opened Monday. "Red Rust," (2d week) (D-1,189-\$3). Junior organization of Theatre Guild playing in this; reported doing fairly late last week. "Salt Water," John Golden (5th week) (C-900-\$3). Liked with business only fair to date; expected to move up; \$7,000 or bit more. "Scandals," Apollo (14th week) (R-1,168-\$6.00). First three months to very big money; dropped lately over \$30,000. "Seven," Republic (1st week) (D-901-\$3). Presented by Jimmie Cooper; written by Frank J. Collins; melodrama, opens Friday (Dec. 27).

"Songs of Songs," Imperial (5th week) (M-1,400-\$6.00). Biggest thing on Broadway; new musical starts like smash; over \$47,000. "Sketch Book," 44th St. (26th week) (R-1,356-\$6.00). Carroll revue making run; dipped under \$30,000 but should come back. "Street Scene," Playhouse (51st week) (C-879-\$3.85). Almost year for dramatic smash; moves to Ambassador; expected to average to remain into Spring; bettering \$17,000 during autumn but dropped to around \$12,000 lately. "Strictly Dishonorable," Avon (15th week) (CD-920-\$3.85). Record business for house weekly; close to \$20,000; in no way affected. "Subway Express," Liberty (14th week) (D-1,052-\$3.85). Averaging \$12,000; off lately with estimated pace about \$8,000; may move after holidays. "Sweet Adeline," Hammerstein's (17th week) (M-1,236-\$6.00). Musical leader for time at around \$43,000; eased off in last month; last week \$32,000. "The Criminal Code," National (13th week) (D-1,184-\$3). Slated to go on tour but engagement indefinite; ending slightly changed with better box-office results; \$30,000.

"The Game of Love and Death," Biltmore (5th week) (D-1,000-\$3). Moved from Guild for balance of subscription period; one week more, house getting new attraction. "The Little Show," Music Box (35th week) (R-1,300-\$4.40). Came back very strong; doing well; averaged \$25,000; recently off, about \$18,000. "The Street Singer," Shubert (14th week) (M-1,394-\$5.00). Averaging \$2,000 until lately; lay off last week; resumed Monday. "Top Speed," Chamin's 46th St. (1st week) (M-1,413-\$5.00). Presented by Bolshoi; \$10,000; better than also authored it; opens Wednesday (Dec. 26).

"Wise Child," Belasco (21st week) (D-950-\$3.85). One of best money makers on Broadway; average grosses over \$23,000; looks like clinch for all season. "Wonderful Night," Majestic (9th week) (C-707-\$5.00). Better than some of other musicals; average around \$25,000 and has topped that figure. "Wolf Wolf," Royale (1st week) (M-1,134-\$4.40). Presented by William Demarest and Bernard Lohmuller (new); opened in Boston; opens Wednesday (Dec. 25).

"Young Sinners," Morosco (5th week) (CD-893-\$3). Some reviewers rated this comedy rather raw; doing business and liable to stick; estimated above \$12,000. "Your Uncle Dudley," Cort (5th week) (C-1,042-\$3). Should get share of holiday trade but has no down real strength; around \$7,000.

Special Attractions—Little Theatres
"Sherlock Holmes," New Amsterdam; revival has drawn big biz; in me week. "The Blue and the Gray," Rialto, Hoboken; revival; opens Thursday (Dec. 26). "Rippling Topples," revival; opens Wednesday (Dec. 25). "Bees in Toyland," Jolson's revival; opened Monday; four weeks. "Playboy of the Western World," Irish; revival; opens Friday (Dec. 27).

Ruth Draper, Comedy; opens Thursday (Dec. 28). "Coco Rango," 14th Street. "Robin Hood," Casino; revival; resumed Monday, after Jolson date. "Hoboken Hoboes," Lyric, Hoboken; revival; resumes Monday. "Michael and Mary," Hopkins; figured for run. "The Novice and the Duke," Assembly; resumed Monday.

Frisco Grosses

San Francisco, Dec. 24. Legitimate theatres here went into the pre-Christmas slump with one exception. "Journey's End," at the Geary, third week, got its biggest gross since it opened, \$18,750. The Cusumano next door was dark, owing to the departure a week sooner than expected of Mae West in "Diamond Lil."

Duffy's President with Charlotte Greenwood in "She Couldn't Say No" dropped little below \$7,000 and his Alcazar with "The Boomerang" slightly better than \$3,000. "Hunting Tigers in India" augmented with pictures of Zeppelin trip around the world and pulled about \$4,000. Green Street with "The Flat Tire" in 14th week slipped to \$1,200.

Along the Coast

By Bill Swigart

Los Angeles, Dec. 21.

Hollywood Boulevard was again emblazoned with a battery of sun-ars and loud speakers amplifying the voice of the radio station which it could be heard in Beverly Hills. Not a theatre opening, just the premiere of Hillcrest Motors' new showrooms. By virtue of its affiliation with Decca and its network of radio stations along the Coast, it drew outstanding figures in Hollywood's civic and film circles to put the event over.

Two hour broadcast over the Don Lee network included many film names. There is no other city in the world where radio stations can depend upon so many artists willing to make an occasional appearance gratis as Los Angeles. Some respond to the requests for the publicity, while the majority are seeking picture work and will ask for a spot in the hope that some picture producer or director, listening in, will call them.

Operators realize the condition and steer clear of the professional demanding pay for air work. Despite this, radio operators claim they are losing money.

While the new Red Star music publishing Company has been organized less than two months, it has 59 new songs ready at the Fox studio to select from for publication. Some 31 of these are already spotted in Fox pictures, while 28 are being held in reserve for the ultimate find their way to the screen by being spotted in forthcoming pictures.

Titles and authors of the numbers yet to be spotted for publication are: "Let's Do" and "The Fairyland Brigade" by Pease and Nelson; "Nobody Home," "I've Got Everything But You," "My Love Songs," "Riding on Moonbeam" and "Till I Met You" by John Burke and George Little; "Whisper Sweet Nothings," by James Monaco; "The Home of the Great Strings," by Monaco and Joe McCarthy; "Magic Carpet of My Dreams," "Look At That Girl," by Byron Gay; "The Little Blue Gate," by C. W. Cadman and Edward Lynn; "Lady in Green," by Cadman and Kummer; "Love Dawn," by Cadman and Houston Branch; "I Whisper At Twilight," by Cadman and Kummer; "Song of the Padded Flower" and "A Pair of Blue Eyes," by William Kernell; "When the Robin Sings After the Rain," "The First Song That I Sing in My Dreams" and "Where the Little Bridge Crosses the Stream," "Trifles" and "You Do, Don't You," by James Hanley and Joe McCarthy.

Songs to get the best plugs over local air last week are recorded here in the order of the number of times played:

Shapiro-Bernstein's "What Do I Care" was clocked 24 times in one night. In addition to the 10 sellers, played more or less each day by popular demand, following new numbers, yet to reach the first 10 class, are heard quite frequently: "You're Always Right" (Feist), "You Can't Understand" (Donaldson, Douglas, Gumble), "Every Now and Then" (Sherman), "Gypsy Dream" (Roe), "Remick," "The Troubadour" (Santley), "Just You, Just Me" (Robbins), "Wouldn't It Be Wonderful" (Witmark), "Hello Baby" (Plantados), "The Dreamer" (DeSylva, Brown and Henderson).

Earl Burnett, Harry Richman and Paul Whiteman have all recorded "Singin' in the Bath." Used in Richman's U. A. picture, Number was composed by Sam Messenheimer and Val Burton.... Rox Rommel, former musical director for Universal theatres in Germany, is now here composing for U. pictures.... Al Goodman is expected to accompany Larry Schwab here around March 1 when the latter comes in to assist Paramount on "Follow Thru."

With the opening of "Show of Shows" here (Vib) the Kreis store on Broadway, devoted a window display to "Singin' in the Bath." Placed a regulation tub in the window with a girl in a bathing suit singing the song. A improvised shower dripped over her. Song was carried to the street by a series of loud speakers. Cops had to keep the mobs moving.

Buddy Valentine has been relieved of the Coast representation of the Joe Morris. No successor as yet named. (Art) The Bismarck and Artie Mehlinger all made flying trips to San Francisco, Portland and San Diego to take advance orders on sheet music for the new year.

Steiner at Radio

Hollywood, Dec. 24. Max Steiner arrived here with William LeBaron and will be associate musical director at Radio studios with Victor Baravella.

B'WAY SAYS VALLEE SUIT SMELLS PECULIAR

Into carpenters, who rivet the keyholes of Broadway's chambers, are looking strictly askance at the breach of promise suit for \$200,000 brought by Agnes O'Loughlin, "Whoopie" vaudeictorian, against Rudy Vallee.

Miss O'Loughlin's complaint, filed by her attorney, Julius Kandler, is as brief and as terse as an unshelled cucumber. In a page and a half of legal paper Miss O'Loughlin, without resorting to definite dates, action or letters alleges in approximately eight paragraphs that the baton wielder proposed a combine with her for sometime in November but was forgotten to remember.

Relying on such a promise, she alleges that in July she was taken advantage of by him. It's claimed the incident leaves her innocent but shocked.

When the suit broke Rudy was quoted as cracklingly pained that the girl should sue him, but when a mugg interviewed the crooner, Vallee obliged him with a reference to his p. a.

"P. a.?" exclaimed the mugg. "Well, see Ed Heusing, he knows all about it, and he certainly is sore about the suit."

"Who wants to talk to him?" "My lawyers have ordered me to keep quiet."

Vallee couldn't recall just where Miss O'Loughlin lived or her phone number. Furthermore, he's sore at Variety. He claims the paper printed a paragraph about a week or so ago, covering a "concocted" band leader (unnamed) and that it referred to him. Vallee claims he's not concocted but very modest even to a fault, and can quote the trade papers to prove it.

Victor-Columbia?

Negotiations for the control of the Columbia Gramophone Co. are reported to be underway between Louis Sterling, president and principal stockholder, and the Victor Talking Machine through its English subsidiary, His Master's Voice Co.

Victor, affiliated with RCA, is said to be dickering to take over all of Sterling's interest in Columbia. Later became active head of the company when it went bankrupt about eight years ago. He is also head of the Nippon-O-Phone Company of Japan.

Paramount has been reported after Columbia for a long time.

Bennett Band in Victoria Crash; Everything Lost

Richard Bennett and his 11-piece orchestra were passengers on the ship Fort Victoria, which was rammed and sunk off Sandy Hook last week. They were sailing to fulfill an engagement in Bermuda. No lives were lost in the accident.

The boys lost all their instruments, clothing and various other personal possessions. They narrowly escaped from going down with the sinking ship by piling into the last available lifeboat and were picked up by another ship and brought back to New York. Bennett and his band were supposed to open at the Hotel Bermudian, Bermuda, Friday for an engagement of four and a half months. They spent two days in New York purchasing new instruments and other paraphernalia and Saturday again sailed for Bermuda to fulfill the booking.

ASH'S TWO WEEKS

Paul Ash's return to Publix as m. is for two weeks only. He was asked by Publix to open at the Paramount, on Broadway, Friday to fill in until Rudy Vallee returns Jan. 3 when Harry Richman opens at the Paramount, Brooklyn.

Ben Black, who went out of the Paramount two weeks ago, is to be back for two weeks. It is announced: "He will not return to any Low house, from reports."

Ray Back in Louisville

Louisville, Dec. 24. Happy Ray's band is back at the Savoy (pictures) after being out during the summer.

Ray returned the house for seven years, but was let out when the management installed sound.

Wife With a Heart!

George Walsh, of the original Yacht Club Boys, reorganized and appearing in the new Yacht club, is back on the job after spending a week in the alimony jail, West 37th street, New York. Walsh's wife is professionally Josephine Davis.

Mrs. Walsh averred he was in arrears \$6,000. Then she went to visit him in the house-gow and released. It seems Walsh didn't like the bill of fare and was on a potato diet. He said the beds were terrible and he had to sleep on a bare spring covered with a blanket. Miss Davis said she couldn't see him suffer like that.

Disc Reviews

By Bob Landry

Rudy Vallee

(Victor 22193) "A Little Kiss Each Morning" and "I'll Be Reminded of You" are both well-established via radio, with the additional plug of Radio's picture, "Vagabond Lover," now added. Indicating enormous sales for this disc.

Paul Specht

(Columbia 2056) Specht gets only ordinary representation from "I'm Sailing on a Sunbeam" and "I'm Following You" both from Duncan Sisters' picture, "It's a Great Life." Fair for dancing.

Vernon Dalhart

(Columbia 2061) Vocal stuff teaming "Song of the Condemned" (rendered poetically as "con-dimmed") from Sammy Goldwyn's photoplay and a Pollyanna dietician admonishing against the evils of wagging tongues, entitled "Be Careful of What You Say."

"Condemned" has a certain foot-stomping rhythm better adapted for instrumental than vocal rendition. Moral tune is limited to more sentimental circles.

Irene Bordoni

(Columbia 2027) "Believe Me" is in the Bordoni manner with lyrics to suit. "Just an Hour of Love" calls for humming strains and high range vocalizing not the French star's strongest department.

Sir Hamilton Hart

(Columbia 2020) Band leaders, when clicking in America, become m.c.s. In England they get knighted. Sir Hamilton has nicely performed Hungarian dances, Numbers 5 and 6, semi-classic, better known in America by ear than by title. Representing for over here naturally doesn't help these foreign records.

Eddie Walters

(Columbia 2035) "Hio Baby," from First National's "Forward Pass," is a peppy hot-cha collegiate, and combined with "Singin' in the Bathub," shouldn't accumulate shop dust.

Gene Austin

(Victor 22223) Pair of ear-soothers are "My Fate Is In Your Hands" and "All That I'm Asking Is Sympathy" with Austin giving it "that."

Piano accompaniment best, although incompletely, described as bizarre weaves a fantastic tattoo throughout.

The Old Sexton

(Pathe 32501) Clarence Gaskill's words and music capitalizing the Malden miracle appears about a month after the Boston cardinal ordered the cemetery closed, but not before it had attracted wide publicity that will probably help "At Father Power's Grave" sell in Catholic neighborhoods. Lyrics are sweetly innocuous.

Vince Lopez

(Pathe 3707) Lopez's ace recorder has a pair of pips in "Aren't We All" backed by "The Shepherd's Serenade," a simple melody of haunting appeal likely to bull's-eye when M-G-M's "Devil May Care" gets into general circulation.

Eger W. Wall

(Brunswick 4533) Agreeable dance stuff are "Here Am I" reversed by "Why Was I Born?"

Irving Mills

(Brunswick 4587) Irving Mills, one of the most prolific recorders in mechanicals and Brunswick's business director, struggles valiantly to make "Stardust" sound like class and doesn't negotiate the incline.

"Melancholy" by Joe Rines, the mate, is much better.

Jack Denny

(Brunswick 4604) From the Mount Royal Hotel, Montreal, this group nicely handles "Congratulations" and "Climbing the Stairs."

Piano Selling on Increase In Spite of Recent Collapse Of American Piano Company

PUBLIX CONVINCED ON MUSIC SALES-ENLARGING

Following satisfactory experiments in selling of sheet music and records on a comparatively small scale in the lobbies of a handful of houses throughout the country, mostly de luxers, Publix is laying plans for immediate expansion in the music-record field.

More elaborate stands at which music and records will be sold, with ample space for display, are under consideration for all theatres in the Publix chain in cities and towns with a population of 50,000 or more. Publix is experimenting at the Paramount, Brooklyn, with a larger music counter.

At this house Publix has a girl in charge, instead of a man, with the stand located in the outer lobby with a larger display given to songs and records.

Publix started the idea among picture houses of selling music and records in lobbies, Loew's and others following suit. Convinced that the idea is a paying proposition, Publix has determined to go ahead the expansion, but before doing that has checked the angle of opposition in the local music and record dealers.

Dealers feel that while the theatres might represent a certain amount of opposition, on the other hand the extra plug given songs through the sale of sheet music and records during the run of the picture results in increased demand for those numbers. With every new picture, Publix changes the songs it sells in the theatres. Whether a Paramount, Warner Bros. or the feature of any other company, the same plug is made.

The records Publix sells are made by themselves, and are known as Publix Records.

"Bud" Waring Killed

Altoona, Dec. 24. Monroe "Bud" Waring, 34, brother of Tom and Fred Waring, "Waring's Pennsylvanians," was fatally injured Friday evening when his automobile was struck by a Pennsylvania train at a grade crossing in Tyrone, home town of the Waring's near here.

His wife, Lois, was seriously injured in the crash and a woman employed by the railroad as crossing watchman, was also injured when struck by the wrecked automobile. It was expected to recover. Waring lived three hours after the accident.

Bud Waring formerly traveled with "Waring's Pennsylvanians" in a business capacity but at the time of his death was employed in Tyrone.

On the same day at the Waring summer home near Harrisburg, William Shutter, Jr., was shot and killed as he fled after being challenged by a state policeman. He is alleged to have attempted to force entry into the home.

Chi Union's Assessment

Chicago, Dec. 23. To avoid a raise in annual dues, Chicago Federation of Musicians has voted a 2% weekly assessment against all members holding steady jobs. This will increase yearly revenue \$60,000.

Tax does not affect theatre orchestras, which have been making a 2% contribution. Levy applies to steady wage only.

Assessment affects about 800 musicians. "Steady jobs" construed as work three days a week. Dues remain at \$15 a year.

Lyman's Chinese Engagement

The Lyman's band has been booked through "Taps" for four months at Sid Grauman's Chinese theatre, Hollywood, beginning Jan. 10.

Lyman closes at the Club Richman Saturday night and Tuesday leaves for the coast.

Reported Will Osborne and band will replace the Lyman outfit. Osborne also under exclusive broadcasting contract to Columbia (WABC).

Despite the recent receivership for the American Piano Company, the latter embracing three of the grade brands of pianos, piano selling of the medium priced instruments is on the increase, a manufacturer of that type of piano declares.

Mason & Hamlin, Knabe and Chickering looked upon the class makers of the higher price instruments, were the subsidiaries of the American Piano Company as the holding company. Several reasons are advanced in the piano trade as to the failure of the concern. Most prominently is mentioned the business decision to conduct the selling agency of the three concerns in any town where each had had individual representation through a long established local music house. This centralization placed the three brands, closely priced, in one store, allowing no real competitive sales talks as previously in separate stores for each, and making the opposition instrument of the same average cost, usually the Steinway, the only actual local competition to the sale-combined brands.

This procedure in time, it is said, gradually reduced the range of selling amongst the three American controlled plants.

1,600,000 Sheet Sale

That there has been a piano selling increase of quite recent years appears to be borne out by the phenomenal record sale of the sheet music of "Sonny Boy," from the Warner-Jolson picture and published by Harms. That reached a net of 1,600,000 copies, an unheard of high in the popular music trades. The nearest formerly reached was the sale of "Ramona," Felsit published, to 1,200,000. Other highs were around 800,000 considered big. At present are a couple of talker song hits that threaten to reach the second high level of sheet music sales.

"It was the piano angle in connection with the American's collapse and the sheet music possibilities in sales that prompted the inquiry of the actual condition of the piano industry. At the office of the American Piano Company, it was stated there is too much of a rush on/straightening up things under the receivership for any one to go into the causes of that company's disaster. The information therefore necessarily comes from the company's competitors, but is considered trustworthy.

Piano Playing

A presumption that radio, discs and self-playing pianos have in the matter of course decreased the demand for plain piano playing in the home is decreed by the medium price makers. They say the theme songs of the talkers send the buyers into stores for the sheet music which they want to play at home. They also assert that there are more pianos in the home currently for the young to practice on than ever, and that piano teaching is still foremost among the youthful in the piano.

The self-playing or player attachment in pianos has faded away as a loss to sheet music sales is another statement. It is said, that but two grades of self-players have been on the market, the "Ford and the Roll Royce." The cheaper kind is of the foot work operation, while the highest priced and found only in the homes of the very well to do are the electrically operated players. With the gradual disuse of the foot pumping kind, that piano became a straight playing instrument, while the "Rolls Royce" sort, the makers allege, are not of sufficient quantity to cause any music publisher worry over sheet sales.

An estimate of the number of pianos in American homes would not be made by the piano man. He said there are no reliable figures available. Upon being informed of the prevalent high record sale, and that the music publishers have not discovered as yet what their peak sale can go to.

L. A. EXPECTS DULL NITE; EXODUS FOR NEW YEAR

Los Angeles, Dec. 24. Doesn't look as if there'll be much of a New Year's celebration around here. Most of the boys and girls will whoopee it out of town, due to last year's embarrassing moment when the town fathers had prohibition officers stationed at the entrances of the class, flasks or bottles. Since then the town has tightened up some more. Hence, the expected exodus.

At that, some of the places are getting ready for the '30 festivities with the Ambassador's Coconut Grove to ask \$15 per plate, as will the Roosevelt's Blossom Room, Biltmore, and Max Fisher. Some of the night clubs will be satisfied with \$10.

Invitations coming from the Casino at Agua Caliente are scarce, as this guest list is confined to patrons best known to that resort and who can be counted upon to go up against the gaming tables.

New floor show at Les Ambassadeurs, New York, with 14 girls and those schnozzle lines.

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Russ Communists' Club Sharing Nothing Much

The Russians (formerly Little Club) on 44th St., needs holiday business badly. Shuberts, who own the site, recently turned the place over to a group of Russians on their percentage basis. No rent, but the Shuberts were to get a cut of 10% on gross. As yet there has been no net and little gross the cafe was reported to have taken in just 65c, and someone left a nickel tip. That was for two cups of tea. Though around 10 Russ entertainers are employed none are understood to be getting salary. They work "for table" "extras" and grub. Food is the only thing they're sure about.

L. A. Russ Vogue Fades

Los Angeles, Dec. 24. Alexander Borissoff, former orchestra leader at the Russian Eagle Cafe, Hollywood's class night club, filed salary claims with the State Labor Commission amounting to \$412 against the club and Gen. Theodore Lodjenski, its founder. Borissoff claims salary for four weeks.

The Russian Eagle was much frequented by Charles Chaplin, Jack Dempsey, Estelle Taylor and other celebs of the film colony. Recently it was incorporated as a club with the membership limited to 200. It was the first of a number of Russian clubs to sprout up hereabouts. All of them have suffered from the lack of patronage in the past few months. The Moscow Inn has changed hands three times recently and the Russian Bear folded up two weeks after it opened.

TIE-UP—BONUS

Robbins Music Co. declared a Christmas bonus to all executives this week amounting to about three months' salary. Robbins was the first company to make a film tie-up being publishers to M-G-M.

SEVERE SENTENCES FOR LIDO VENICE OFFENDERS

Saratoga, Dec. 24. The sequel to the sensational raid by prof. agents at the Lido Venice, palatial Saratoga Lake roadhouse, during the racing season in August, was written in federal court at Utica, when Judge Frank Cooper imposed a sentence of a year and three months in Alcatraz prison on H. Sullivan, alleged proprietor; one of a year and two months on Richard Stone, alleged head waiter, and one of a year and a day on Steve Theodora, employee.

The sentences, the stiffest handed out to night club or roadhouse men in Northern New York since the Volstead Act was enacted, were imposed after a jury had found the trio guilty of liquor violations.

Judge Cooper stressed that the sentences were imposed "as an example to others." This was after Dean P. Taylor, U. S. Attorney, pointed out the Lido Venice case was "one where higher ups have been convicted in an important case, and where a severe sentence is warranted."

Attorney Roscoe Irwin, of Kingston, Albany, former internal revenue collector in that district, filed an appeal for the convicted men, pending disposition of which they were released on bail.

During the case testimony was offered that the restaurant privilege at the Lido, Venice, which opened in 1928, brought \$3,000 a year.

Miami Clubs

Miami, Dec. 24. Miami is to have its floating night club this winter. It is the Amphitrite, reconstructed cruiser which was at Palm Beach a season or two ago but didn't catch on. Ed Strong of Cleveland is the boat's principal backer.

Fred Waring's Pennsylvanians will be a feature of the floating night club. Aaronson's Commanders will be the band attraction at the Roman Pools casino, to be conducted by John and Christo. Emile Coleman (Montmartre, New York) will supply the tunes at Desauville. Larry Stry will have his orchestra at the Lido.

Woodard grill at Miami Beach has been renamed the Montmartre. It will be conducted by Murray Abrahams.

L. A. Cafe's Stock Complaint

Hollywood, Dec. 24. Frederick V. Martin has filed a complaint with the State Corporation Commission against the Brandstatter-Aligon, which operates the Montmartre Cafe. Complaint alleges that \$30,000 stock of the corporation was issued to an individual without receiving any financial consideration for it. Charges will be heard this week.

TOKIO CLUB

Havana, Dec. 15. Every night club owner in Havana is wondering how the season is going to be as a result of the stock market crash. Some have spent thousands of dollars getting their places in shape, on a chance. This club's redecoration cost more than \$25,000 and with the entertainment the costliest in Havana, there is a steep nut to override. Zedek Moore and his 13 Illinois Makers (largest band to ever play a cafe in Havana) have been signed for the first two weeks besides a Cuban "son" (native music). Coto and Marino's floor show is the best seen in Havana for a long time. Managers here as a rule have not given the entertainment angle subsidiary and although they engage big names, the shows are very poor. Pflury Sisters, dancers, who have played in all local cabarets and theatres still are favorites. Carmen and Pepe Guerrero, typical Spanish "dancers," brought here from Spain, do fast heel clicking and Spanish singing in a very attractive way. They have won the crowd and go big every night. Good combination of looks and ability. Lineup has Billie Gay, Jackie Cortez, Thelma Elliott, Jean Godreau and Joan Germaine, with Miss Morgan leading the group. Keen competition among the clubs here is raising standards of the floor shows.

The Air Line

By Mark Vance

Christmas All Over

Merry Yuletide season plausible excuse for dragging in any old tune, gag or expression these days. It's nothing new, and the fans would be surprised if any of the stations passed up a single program without some mention of Christmas. Maybe next year the stations will use recorded greetings and run them during lulls in the program. Clifton, Jackson and Durante, who have been on two stations, but mainly WMCA, temporarily suspended air activities last week. Big Chief Schnozzler, moved by the sad news his radio stuff wasn't hitting on all cylinders, decided to cut out the mike for the present. A return is almost certain, however. On WMCA the C-J-D contingent was replaced by a colored band.

Delivery Boys manage to bring some joy to WMCA when changing their pace. Same goes for Jack and Bob, who appear on different programs, but make their vocal assignment one of the best things on WPCH. They get sweet harmony. Vic Irwin and musketeers on WMCA showed some improvement. Irwin should give his radio numbers more scrutiny.

Diversity characterized the Cities Service concert, WEAF, Cavaliers, did some effective Christmas caroling. And a hand wave for the orchestra's "In a Toy Shop." Dave Grupp directs the Raybestos Twins orchestra, WEAF. This program popped up by Al Bernard and Billy Beard. New period was the Kinney Hour on a 30-minute WOR assignment. Orchestra under Murray Kellner's direction came over fairly well.

Orchestras

Armstrong Quakers zipped effectively on WJZ and some worthwhile music from the Armour period which followed. Stringed ensemble on for the Slumber music WJZ. Even Milton J. Cross eases in sleepy announcing. Freddie Rich batons the orchestra for the Howard Fashion Plates, WABC. He seems trying to better his programs. Weeds Myers orchestra on WABC from Washington not bad on some numbers. Usual instrumental layout plus vocal injections, Ben Pollock heard from WABC from the Silver Slipper. Topical dance numbers featured. Duke Ellington WABC had a hotfooting period.

Spreading The Puff

What price announcer? Graham McNamee introduces each RKO artist with a laudatory announcement. Yet some of the vaude folks follow right up with one of their own in which they make sure to mention their names several times. A most palpable case was last week when McNamee puffed up George Price. Yet Price got in his name several times so that the ra-

Rainbo Reopening

Chicago, Dec. 24. Fred Mann's Rainbo Gardens, damaged by fire after recently reopening with expiration of U. S. padlock, will be closed another month for reconstruction.

Beacon Organists

Stuart Barrie, organist at the Maitland, Philadelphia, was brought to New York as guest organist for the opening of Warner Bros. new Beacon theatre on upper Broadway last night (Tuesday). Regular organist at the Beacon will be Louise M. Roesch, formerly with R-K-O.

Robbins' Rose Co.

Robbins Music Co. this week is organizing its first subsidiary, William Rose Music Co., Inc., to exploit and publish the numbers of Billy Rose.

It starts with the new Fannie Brice United Artists picture, "Be Yourself."

Jean Kenin and George Clifford, dance team, have been engaged to open an indefinite date at the Montmartre Club, Miami, on New Year's Eve.

Lon Forman, musical director of Palace, New York, threw a party at Keen's Dec. 21 to celebrate 10 years with RKO.

dio fans could not mistake that George Price was on the air. This is a waste of valuable time.

Pretty good job of warbling on the Mid-Week Sing from WEAF. Makes one feel like passing the basket. Amos 'n' Andy skidded on a little on their WJZ blackface exchange. Six nights a week consume a lot of material, especially when it is all supposed to be short and funny. WMCA finally giving its artists' bureau a credit line. That bunch works hard enough to get something. Looks like WMCA has a monopoly on the Negro night clubs. Two in one night, Small's Paradise and Plantation. Fritz Forsch deserves mention for the progress his Coward Comfort orchestra WEAF is making. Music satisfactory.

Vallee First

Somebody is taking no chances of Rudy Vallee taking a backseat during his Fleischmann Hour WEAF with extras. The Countess Olga Medolago Albani, mezzo-soprano, was given an inning. On the parallel line Vallee's crooning won out.

Mary Garden returned to the air last week. Miss Garden gets a kick out of the radio work, judging from the way she sends over that little spiel between numbers. She was star artist with the Victor hour, WEAF.

Careful Presentation

Selberling Singers have become a sweet feature weekly on WEAF. A lot of thought placed in the production. (Continued on page 53)

TED HENKEL



Musical Conductor
and
Presentation Director
CIVIC THEATRE

Auckland, New Zealand
PITT ORCHESTRA OF 30
STAGE BAND OF 20



TAVERN

A CHOP HOUSE

OF EXCEPTIONAL MERIT

156-3 WEST 45TH STREET

East of Broadway

The RAJAH of the Radio

B. A. ROLFE

His radio programs in behalf of the Lucky Strike trademark via the mammoth N.B.C. chain, have endeared him to fifty million listeners. That's why we're proud that, in his air features, he consistently features...

"Singin' in the Rain"
"How Am I to Know"
"Just You, Just Me"

ROBBINS MUSIC CORPORATION
Publishers
729 Seventh Avenue, New York

Coast Stations Record Free Saps for Commercial Hours

Los Angeles, Dec. 24.

Local radio stations mean little or nothing in the way of revenue for entertainers. KFI and KHJ, the two largest stations on the coast, due to their NBC and Columbia hookup, use little local talent.

At KPWB, KNX, KEJK and KMTR, \$100 is top for an entertainer. For orchestras the union scale is paid. None of these stations has developed an orchestra to "name" standing. The only "name" entertainers developed in southern California are Charles Hamp, June Purcell and Charlie Wellman.

Of the 22 stations in and around L. A., 15 of them will not pay more than \$10 for entertainers and most of them want singers and others to work for nothing. One station, on the air 24 hours daily, has a \$5 salary top. Others get the performers to give auditions on programs paid for by commercial houses. This gag is worked plenty.

In most cases the station engages the performer and in turn sells him or her to the company buying the program, the station charging a flat rate for the time and entertainers. Some stations are recording the broadcast, using the records at a later date to re-broadcast the same program. Because of this the musicians' union has issued an order that all union musicians working on a program which is recorded must receive the same scale paid to musicians recording for Movietone or Vitaphone. This scale for broadcasting is \$6 per hour for recording, \$30 per man for three hours or less.

KFOX at Long Beach rates as the biggest money-maker among Southern California stations. Long Beach is populated by former mid-west citizens, now in retirement, who think jazz is strictly the nerds. The owner of KFOX is a fiddle player and spends most of his time before the mike playing old-time tunes, which are ace high for local consumption. His rates are equal to those of the L. A. sta-

tions and it's all profit to him, as long as his fiddle holds out.

Hollywood, Dec. 24.—Pan American Broadcasting Corp., of which Kenneth G. Orniston of Almee Semple McPherson fame, is president, is attempting to cash in on the influx here of Spanish players for the foreign versions.

Company has shipped low wave receiving sets to a dozen or more broadcasting stations in the principal South American countries and has arranged for them to re-broadcast programs to be sent from here four times a week.

Programs to be given in Spanish by players at the various studios, services of whom they will get gratis through studio publicity tie-ups.

Dubin for M-G-M

Al Dubin moves to the M-G-M lot Feb. 1, under a new three-way arrangement between the songwriter, Gene Austin, to whom he is under contract, and Robbins Music Co., publishers to M-G-M.

Dubin is now finishing his year with Warners and when moving will be the first major songwriter to change affiliations in Hollywood since the theme song thing came in. Agreement with M-G-M runs a year. Austin gets a cut-in on the Robbins end.

PUBLIX MUSIC CHIEF

His duties amplified, Boris Morros has been placed in direct supervision of the sheet music and record department of Publix, which governs the production and sales of music and discs in Publix houses.

Herbert Hayman has been in charge of this department. Whether he will remain in the department has not yet been decided.

Leo Feist, Inc., in New York, was awarded a judgment for \$21.51 last week against David Selig for damages sustained by one of Feist's delivery trucks in a collision with Selig's car Jan. 17, 1929.

Discreet Radio

A toilet tissue company has been trying in vain to get on the air for the past few months. Though the company offers nearly double the usual amount for a commercial hour, various networks and independent stations refuse to accept the account.

Germany to U. S. Radio

First broadcast from Germany to the United States was effected Friday while experimenting for the international broadcasts which are to take place in celebration of Christmas day.

Program, which lasted 22 minutes, was sent from the Berlin Studios, Germany, on a short wave length, station operating on a power of 51.38 meters. It was picked up in New York by RCA, using a special short wave receiving set, and transmitted to NBC, which etherized the entire program. Program consisted solely of singing, all in German.

JUIELLE'S ALMONY SQUAWK

Don Juille, former music director for Demarest & Lohmuller's "Woof Woof," has made a motion through Atty. Saul Godwin, to modify the decree of alimony which he was ordered to pay to Minnie Juille by the Supreme court of Kings county.

Last month the Kings county court ruled that Juille slip his wife \$30 weekly. Juille's explanation for a re-argument of the decision is that he is now out of a job and cannot raise the necessary \$30 weekly.

ORGAN JUDGMENT

Walter Reade, Broadway theatre operator, lost by default when no appearance in his behalf was filed in the New York Supreme Court in a civil suit brought against him to collect an unpaid balance on a theatre organ by the Rudolph Wurlitzer Co.

Judgment was for \$5,200.63, which represents an unpaid balance of \$4,800 plus interest.

LICENSE FEE SCHEDULE LAID BEFORE CONGRESS

Washington, Dec. 24.

Radio commission has submitted to Congress a schedule of license fees proposed to support the government in its regulation of the broadcasters.

Industry is reported to favor the licensing system principally because of the belief that paying Uncle Sam for the use of the wave length and the service rendered would give them a firmer hold on their allotment of ether.

Schedule of fees was worked out by the commission on request of the Senate. It cost \$628,108.25 to run things last year. This was considerably more than originally appropriated, with the commission left for a time without funds to meet the payroll.

Under unit system worked out the communication stations would pay the highest fees. Broadcasters of programs second. These unit fees will be \$25, \$100 and \$300.

Highest powered station working on a cleared channel and, on full time would be required to pay either \$800, or \$3,000, or \$9,000, this determined by the number of units the commission decided the station should carry.

To collect these fees the recommendation is that Congress provide for licenses to be issued by the commission with collection made in advance.

HALL LEAVES MAJESTIC

The Majestic Radio Hour has been replaced with C. B. S. for 1930.

Wendell Hall, previously in charge of the Majestic program, left employ of the company last week. He is replaced by Lee Seymour.

Gage at KTM

Los Angeles, Dec. 24.

Frank Gage, former manager of KPO, Frisco, replaces Gordon Soule as manager of KTM, the Pickwick Stage Company's radio station here.

Earl Carpenter opens at the Cafe Nacional, Havana, New Year's Eve. Jerry Friedman goes into the Montmartre, Miami Beach, on the same day.

INDIE STATIONS' 'CANNED' BREAK

Los Angeles, Dec. 24.

Small radio stations and those outside the national chains are beginning to see daylight through the canning of entire programs by the large commercial advertisers.

In the past the big chains have grabbed all the choice advertising programs due to their locations in cities where talent was available. Now, with advertisers such as Shell Oil, Kelvinator and Prudential Insurance canning their programs and shipping them to small stations, the chains are beginning to feel the pinch.

Warner Bros. is trying to make arrangements with Electrical Research Products, owners of the recording patents, to permit them to make commercial records. In this connection they will use picture players as the entertainers. Recently they had a record made by an outside recording company for Screen Secrets, fan mag. Alice White, Doug Fairbanks, Jr., Dorothy Mackall and Jack Mulhall were on the record.

The advantage explained in recorded programs being released through individual stations instead of a chain is that due to the difference in time from the Atlantic to the Pacific seaboard, the advertiser can have his program released throughout the country at the same time. Releasing through a national chain there is a difference of three hours between New York and the coast. A program released in N. Y. at 7 p. m. is heard in L. A. at 4 p. m. The latter is a dead hour.

Cost of broadcasting through the smaller stations is much less than through a chain. It also cuts the cost of performers. The advertiser can also eliminate those parts of the country where his product is not used.

These arguments are offered to counteract the greater listener lineup of chain broadcasts.

Maurie Rubens replaces Anthony Trint as musical director for WMCA, New York.

Merry Christmas and Happy New Year

THIRD CONSECUTIVE SEASON

At Hotel Manger Grill, New York

HAL KEMP

AND HIS ORCHESTRA

THROUGH COURTESY OF HOTEL MANGER

OPENING EARLY IN JANUARY AT CORAL GABLES COUNTRY CLUB, FLORIDA

Exclusive Brunswick Recording

Personal Management E. W. SCHEUING, National Broadcasting Co.

Personal Representative ALEX HOLDEN

Some More Greetings to E. W. Scheuing, Emerson Yorke,
D. W. Ploger, Joseph Schmidt, Fred Waring, Louis Katzman

Ringling May Create Opposish; Auditorium Mgrs. Fostering It

The Christmas present being handed out by the Ringling office to auditorium managers throughout the country is the ultimatum that they will now take the Ringling circus at the Ringling prices or else. It is the old idea of a combine trying to dictate to the small managers and the latter are sore. Already the managers have started a series of letters to independent circuses advising of the Ringling move, stating they are still open to terms, but not from the Ringling offices.

Some 20 men, representing auditoriums throughout the country, are affected by the Ringling ultimatum. The policy shapes up with the last minute signing of personnel of the circuses. Many are afraid that the same tactics will be used here when the performers and others will get the club. In other words, they will be told they will have to work at Ringling prices or go without work.

Time Rise
Show print men are never more firm in their belief that the time is ripe for new circuses. They are not standing back. Some are even offering financial aid to responsible men to get out new tricks. They base their faith on the tested theory that no amusement monopoly has ever succeeded for any length of time.

In keeping with this plan Charles Sparks is working at the present time on a new 20-car railroad circus. With the aid that is coming his way there is a chance he will put the thing over. If he does it will cut in on the Ringling offices. After that office has set a number of fairs it is going to be impossible to change the routes which will give the opposition a sweet time with the big ones. These fairs have to be on circuits and the circus must play or pay no matter what happens around them. It looks like the Ringling merry Christmas idea is not going so good.

Harvey's Turtle Races

Chicago, Dec. 24.
R. M. Harvey has closed eight towns for turtle racing in the spring. One of the big spots is Tulsa, Okla.

If sufficient number of towns can be booked Zack Miller is figuring on turning the entire business over to Harvey. All the races are under control of the Miller Bros., properties at Ponca City, Okla.

Sparks Sells "Nags"

Macon, Ga., Dec. 24.
A general "nag" sale was conducted by the Sparks circus, in winter quarters at the Central City park here, when a number of riding horses and trick broncos were disposed of.

The circus has bought a carload of new horses that will be trained during the winter and the old ones that "are not what they used to be" were sold for whatever price they would bring.

Belmont Down and Out

Toledo, Dec. 24.
Joe Artess Belmont, circus clown and trouper for 53 years, permanently injured while doubling for Theda Bara in "The Serpent" in 1915, when he missed the net in a 45-foot backward fall, now is down and out here, with two sons to support. Their father will be one of the beneficiaries of the News-Examiner Christmas fund boxing show. Joe's wife also was injured the same year, when the rigging of her ladder broke. Joe now is blind, but still can do a few stunts to please the kids of the neighborhood.

CLOWN, NEAR 100, DIES

Kansas City, Dec. 24.
William J. Fisher, an old time clown, died at his home in Shelburne, Mo., Dec. 13, lacking but five months of being 100 years old. He was ill but a few days. Fisher was once a clown and was with the John Robinson circus over 70 years ago.

Gruberg's Bernardi's Buy

Chicago, Dec. 24.
Ruben Gruberg, owner of the Rubin Cherry shows, is reported as having purchased half interest in the Bernardi carnival, a Pacific Coast outfit.

Felicia Bernardi will have Cliff Kelly as general agent. Kelly expects to leave for the Coast in Jan.

ALL RINGLING CIRCUS WORKERS GO ON SALARY

Chicago, Dec. 24.
Candy butchers and ticket-sellers on the Ringling circuses in 1930 are going to work on flat salary. Ticket men will receive \$35 weekly. Under the old plan, under Jerry Mugliani, these boys worked on a commission basis. It was not uncommon for a man to earn \$600 concert tickets at one show. Hard work, but the boys put it over.

This one change in plan is figured liable to cost Ringling at least half a million in season's gross due to probable workers' let-down in work.

101 Next Season

Ponca City, Okla., Dec. 24.
The following people have been re-engaged for 1930 on the 101 Ranch: Geo. Myers, arena director; T. O. Manning, auditor and treasurer; Jack Bell, musical director, and Fred Seymour, director of personnel. The circus went into winter quarters here Dec. 17, winner on the outdoor engagements, but losing on the three indoor stands.

R. M. Harvey will again be general agent.
Hoxie's Stock Poisoned.
St. Louis, Mo., Dec. 24.
A disgruntled groom poisoned all Jack Hoxie's stock at the close of the "101" engagement here last week. Carbolic acid was used.

"Silver King," Hoxie's trick horse, valued in the thousands, was lost along with the others.

Music's Circus Nick

Chicago, Dec. 24.
Circuses and carnivals will be taxed \$100,000 to \$150,000 to have music in 1930. The tax goes to the American Society of Composers, Authors and Publishers.

Canned or orchestra music must pay. The long-name bunch have agents all set in key cities to start in the spring.

Big Top Gyp All Out

Chicago, Dec. 24.
The Christy Bros. Circus has notified all racket men that they will not be used in 1930. With Christy dropping the gyp, this leaves all major circuses free of the chiselers.

Cole Bros. and Gentry, both of which passed out of the picture this fall, were the only other two carrying lucky boys. There may still be a very few small wagon shows that use the fake idea, but 1930 will find all circuses using real clean.

MEDICINE SHOWS CROWD

Louisville, Dec. 24.
Four medicine shows on one block—a record for this town. Charlie, Whitecloud and Cash Miller are the best known of the quartet. All give free shows to attract biz and sell the cure-alls.

Galveston New Booster

Galveston, Dec. 24.
Galveston Beach Association held annual election of officers and considered tentative program calling for ten special feature events and extensive advertising this season.

Tom Moore, manager Hotel Galveston, succeeded E. B. Barfield as president. Barfield, former carnival operator, has one of principal rides on the beach.

OUTDOOR SLANTS

Frank Abbott was re-elected president of the bill posters' union in Chicago, with Jack Jilson going in for the sixth year as biz manager.

Floyd King, former owner of the Gentry and Cole Bros. circuses is now in Dyersburg, Tenn., his home, trying to interest the local banks in a new 10-car outfit.

Ringling Show Mgrs.

Chicago, Dec. 24.
William J. Conway, last season with the Ringling-Barnum circus, will be manager of the Hagenbeck-Wallace circus next year.

Dan Odum, unless changes are made, will retain the title but will give his time to the fair end.

Jess Adkins will be manager of the John Robinson show, while Sylvester Cronin will be at the wheel for Al G. Barnes.

Auspices Circus Strands

Chicago, Dec. 24.
The Moose Indoor Circus at Muskegon, Mich., paid off 19% to all performers, leaving several stranded in town. Show closed last week. It was under management of John McGrall.

Edward Hook's "Moose" circus at the Ashland Auditorium, Chicago, paid in full and netted \$3,000.

3-Ring Midget Circus

Chicago, Dec. 24.
Coliseum here is figuring on a midget three-ring circus next month. Troupe consists of 150 midgets who put on a complete circus.

RITZY

(Continued from page 50)

Park avenue. Blanche Turka, actress, has bought a two-acre tract at Chappaqua, N. Y., and will build a colonial residence. She divorced Ian Keith, actor, who then married Ethel Clayton, actress. Ann Andrews has leased an apartment at 400 East 53rd street. Eleanor Shaler has also leased at that same address. The daughter of Gen. Charles Shaler was last in Anderson's "Almanac."

Club Work

Show people continue to be well paid for appearing at private entertainments. At the supper-dance given by Mr. and Mrs. Louis Gordon Hamersley at 1650 5th avenue, Ruth Eiting, Will Mahoney, Fred Keating and Miller and Farrell appeared. At the supper-dance given by Col. and Mrs. William Hayward at 1651 5th avenue, Jack Keating, Lucky Roberts and Evelyn Laye appeared. But not the hostess's former daughter-in-law, Constance Bennett, who is in Paris.

Nita Naldi on Estate

Many of the gay Americans who visit Paris have met Aga Kahn, the Indian potentate, and the lady he recently married, Jean Andree Carron, modiste, to whom he has been devoted for years. They have visited the fine estate near Paris that Aga Kahn sold to J. Searle Barclay of New York. Nita Naldi now lives there. Nita is said to have changed her name from Dorothea to Nita, a phonetic operator in New York before joining "The Follies" and featured in pictures. Barclay has been divorced by Isabella Hunnefeldt, socially registered.

Post-Ritchie Finis

Guy Bates Post, divorced by Adele Ritchie, first married Jean Peyton. Adele, daughter of J. B. Pulz, first married Charles Nelson Bell. For years she was courted by the late Joseph Herbert, actor, and for some time to have been a phone operator in New York before joining "The Follies" and featured in pictures. Barclay has been divorced by Isabella Hunnefeldt, socially registered.

Post first acted in 1933 with Mrs. James Brown Potter (mother of Mrs. James A. Stillman), and Miss Ritchie first acted in 1933 with Thomas G. Seabrooke in "The Isle of Champs-Élysées."

Reno Applicants

Mrs. Hamilton Cottle, wife of a professor at Princeton University, is in Reno for a divorce. She was Ann Seton, daughter of Mr. and Mrs. Ernest Thompson Seton. Her father, the naturalist and author, changed his name from Ernest Seton Thompson. Her mother was Grace Callatin, of the distinguished New York family. She was married in 1923, was previously attended by John de Blesse, a handsome film extra. Also in Reno for a divorce is Mrs. Frank Chapman, Jr. She, a writer, was Elizabeth Cobb, daughter of Irvin S. Cobb. Chapman is a concert singer.

Obituary

TED WILDE

Ted Wilde, picture director, died at his home in Hollywood, Cal., Dec. 17, following a paralytic stroke. Wilde was directing Charles Murray in "Playing the Market" (Eddie Small) at the Metropolitan studios. During a scene he was stricken and apparently realizing his condition was critical asked to be taken home and died 24 hours later.

Wilde was born in New York city, was a graduate of Columbia University, where he specialized in dramatic construction. Wilde began his stage career in 1912 playing comedy parts in musical stock. During the World War he went overseas with the 326th Infantry as a corporal and was wounded at St. Mihiel. He also produced a number of musical acts for the soldiers while with the A. E. F. After the war he returned to the stage and in 1922 went to Hollywood. He got a job with Harold Lloyd as a gag man and then directed for

PLAYS ON BROADWAY

(Continued from page 55)

achusetts. His ward, Ann Carr, is immensely attracted by Raphael Lord, a student who has not been there long. He is a sort of mystery and is some five years older than other students, having been a soldier of fortune before turning to scholarly matters. Anne has another suitor, a football star who dies of heart failure during the party that night. Excitement attendant upon Raphael's demand that he tell Anne of the attraction is a contributory cause, according to Curtis Maxwell, the athlete's brother.

Lord is determined to pull out for New York, positive he will make his way upward in the business world. The second act, five years later, Lord has made great strides. He has done even more than he said he would. He had accomplished the merger of automotive industries. Right now he is engrossed in the development of a South American republic where his drillers struck oil. A hundred thousand people had bought stock in the corporation because of faith in Lord.

In addition he has the dream of making the country a utopia, a land of model dwellings, a place that will take his own children out of the slums, from poverty in paradise. But there comes a time of indecision. He realizes he cannot longer live with Anne, his wife, calling Dr. Avery. Right now he knows there is a shadow coming over his life and does not want Anne to be enfolded.

Another two years elapse. Matters in the South American venture appear to be in dangerous condition. Maxwell, holding the grudge against Lord, although being paid a handsome salary, has tried to sell out the opposition. However, Anne has always believed there would be a time when Raphael's mind would collapse. She believes the moment has come for her to step in and save him. She goes back to the plane of normal beings. For a second or two he listens to her, then again becomes visionary, knowing that he will win. He and Anne are now in a position where the result that man is coming to the house to settle on Lord's terms. But Anne had gone. She threatened to leave if he continued his extraordinary behavior. She had protested his schemes that included machine guns in the land he would make a utopia. She felt that she no longer had a place in his heart. A curious curtain on a curious mentality.

"Meteor" is a study in "absolute egotism." Lord, who slept on park benches, had a power of observation, never lost confidence in himself. He knew what would happen, loved power above everything. When asked why he bought a country house he said he was getting for his brother-in-law, he said he wanted to feel like God and did and was sincere about it. Perhaps there never was such a man, save in an author's mind. Perhaps this is only finale for such a being was to go nuts. But the author did not go that far.

Alfred Lunt gives a powerful and alluring picture of Raphael Lord. He is the genius (described as the development of a sixth sense) that seems supreme, almost superhuman. Such a person might easily be offensive on the stage, but Lunt wins sympathy. Miss Fontanne's is not nearly the assignment that is Lunt's. She has her moments, but her power is the other lead out-distances all other characters. Edward Emery very good as Dr. Avery. Douglass Montgomery and Lawrence Leslie also counted. "Meteor" the story of a marvel who achieved great wealth and accomplishments, is skillfully produced. Dec.

the latter, his pictures including "Speedy" and "The Kid Brother." From there went to First National. He is survived by his widow and one child.

ALPHONSE BUSSON

Alphonse Bussion, 35, reporter for the Los Angeles El Herald de Mexico died at the Metropolitan studios in Hollywood from a heart attack while covering a meeting for the standardization of Spanish dialects to be used in pictures. Bussion had been connected with newspapers in Mexico City before coming to Los Angeles five years ago. He is survived by a widow and two children.

BUD WARING

Bud (Monroe) Waring, 34, brother of Tom and Fred Waring (Waring's Pennsylvanians), killed by railway train in Tyrone, Pa., Dec. 20. A news story of the fatality appears elsewhere in this issue.

EDWARD R. KELSEY

Edward R. Kelsey, 51, secretary Toledo Rotary club and Toledo News-Bee columnist, died Dec. 18 of heart trouble. Kelsey worked on

In Fond Memory
of
JULIE WITMARK
and
ERNE BALL
They Have Passed on
But Are Not Forgotten by
TOM QUIGLEY

Toledo papers for years, then became a. a. for the Lyceum and Burt theatres there and later managed the two houses.

At one time he ran his own stock company in which Harry Seymour and other stars appeared. His widow and daughter survive.

William P. Castleman

William Pryor Castleman, former opera singer, died in Louisville, Dec. 13, following a short illness. Mr. Castleman made his debut in opera at the Hague in 1889. He later sang at the Paris Opera House and the Algerian Opera House.

The wife of Frederick McQuilgan, dramatic editor Chicago Evening American, died in Chicago, Dec. 17. A son also survives.

The mother (78) of the late Dr. George B. Lathrop, died in Boston, Dec. 17 with interment in Arlington cemetery.

Paul J. Cassett, 24, violinist, who had played in the Keeney, Mozart and Capitol theatre orchestras in Elmira, N. Y., died in that city Dec. 15.

The father of Paul M. Wildrick, Variety correspondent at Southern Tier, N. Y., died Nov. 28.

A sister of Seymour Felix died Dec. 20 in Greenwich, Conn.

Charles P. Seiber, 34, former assistant manager, Pontiac theatre, died Dec. 13 at Saranac Lake, N. Y. He is survived by his widow and mother.

The mother of M. B. and Edward Shanberg, both of the Midland Circuit of Theatres, died in Kansas City, Dec. 17, of heart trouble.

Deaths Abroad

Paris, Dec. 15.

Sigurd Hesselberg, 63, Norwegian writer, died at Bergen.

M. A. Willner, 70, author of several novellas, for which Franz Lehár, Goldmark and Puccini wrote music, died in Vienna.

Louis Baud, 65, French journalist, died in Paris. He was the father of Christiane Dargit, dancer, now playing in Hamburg, Germany.

Luciano Zucconi, 70, Italian author, died in Paris.

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING-CENTRAL 0644-4401

Englewood

Mankin opened a fine act bill Tuesday night, with his fine costume and his contortion bits; splendidly staged. Roberts and Renee are good hoofers and should build that part of their turn. Their clowning and singing not so hot. Renee even flopped with what is usually a surefire comedy torch ballad.

Alies Alberti and Co. (New Acts) followed. Duncan Sisters, at the Palace these two weeks, on for a surprise act. Girls, in costumes, worked for 20 minutes. Gray and White should cut their opening song and get right down to hoofing. The boys deliver on hoofing and comedy instrumental work.

Opening the regular bill were Stanley and Aitree, excellent teeth workers. Next were Johnson Bros. and Johnson, who start slow and finish strong with song and dance routine. Their clowning is bad and should be sliced to the bone. The comedy smash went to Joe Freed and Co., with their three blackouts. Two girls and three men in some heavy joke clowning that pleased. Between bits, a girl manages to be vocally fairly entertaining. Bertram and Ralston (New Acts) next. Closing was Intero and Rhythm, good dance flash, with two men and three femmes. Best was the opening Indian bit, done with a fine mountain scene drop. Act slowly down a bit but picked up at the close with a good Oriental adagio. "Night Parade" (Radio) feature. Business very good. Loop.

Belmont

With five of the first six of the nine-act bill being conglomerations of songs with "Singin' in the Rain" featured any number of times, Friday night's program was quite inferior.

However, these pre-view night programs, with six acts and sometimes seven working grades, not much to arrange in cold and unpleasant weather, when the performers, anxious for the best possible returns, are forced to work before a small and cold house.

Opening were two men and a girl, whose pins would be a nifty hoistery ad, in fair harmony and

dances, but only one number, trio legging finale, showing merit.

Nad and Edwards, after their comedy Japanese entrance, amused somewhat with the girl's baby-talk and rompers, but bored after her first two ga-ga songs.

If May Weir trio, two men and a girl, tried a fast entrance with accordion, cornet and band, and if the band sang and attempted comedy, act might be strengthened for small time. More musical novelty and less straight harmony would aid, too.

Lorenz and Yvette, man and girl,

from manager of Bellepark to assistant manager of McVicker's. Ed Nikoden from manager of La Grange to manager of the Bellepark; C. M. Kaiser from assistant manager of Bellepark to manager of La Grange.

Cleve Adams, formerly district manager here for FBO, and now in New York office of Real pictures, has returned for a couple of weeks to help Bill Benjamin, new branch manager, gets set here.

OTTAWA, CAN.

By W. M. GLADISH

Joe Franklin, manager, Keith's, has been appointed civic publicity advisor for 1930 for the municipal government in recognition of his community and tourist trade work during the past four years.

The Magnoscope is being used with all short film subjects at the Avalon.

The Regent here is giving one

sound news. Initial show has Eddie Dale and Co. for headliner, Alexander Sisters, Don Cummings and Solardo Trio. "Romance of Rio Grande" on screen.

With the reopening of the Seventh Street theatre by RKO, Frank Burke has returned here as divisional publicity director.

He will be in charge of all publicity and exploitation for the four RKO Twin City houses now in operation. Burke had been in charge of the RKO St. Louis division.

Cecil Miller has been transferred from Tacoma to the Seventh Street.

Nat Wolf, recently appointed booker for the Public Northwest division, with headquarters here, has rearranged his department. Ted Volnick will book northern Minnesota and North Dakota; Vincent Dougherty, Southern Minnesota and South Dakota. Twin City bookings will be handled by John Branton.

Wolf formerly was film booker for the Orpheum circuit, with headquarters in Chicago.

Reopened with vaudeville, RKO Seventh Street boasts the largest pit orchestra of any theatre in Twin City vaude history. Number 14 pieces, the size having been dictated by the local musicians' union when RKO decided to do away with its orchestra at the Orpheum.

Just to make it worse, mercury slumped to 11 below zero in St. Paul and stayed there over the weekend. Only house that did any business last week was Public's Uptown, class neighborhood site, which had to give away \$100 in merchandise every night to do it.

BALTIMORE

By BRAWBROOK

Maryland—"Little Accident," Ford's—"Whoops."

Virginia Futrelle, soprano, daughter of the late Jacques Futrelle, short story writer, and wife of Charles Raymond, Loew's Baltimore manager, played her second engagement as soloist at the Century theatre here last week and scored.

Picture license revenues for the state of Maryland increased this year despite the decrease of the number of theatres from 88 to 81. Revenues were \$14,390.85 against collections of \$13,523.76 for 1925.

Station WBAL, Baltimore's super-power broadcaster, is heading a fight before the National Radio Commission for an increase of cleared channels, making a total of 50 instead of the present 40.

Helen Channing, New York, has been appointed secretary of the Film Board of Trade, which has jurisdiction over Quebec and Eastern Ontario, with headquarters in Montreal.

Herbert H. McElroy has been appointed manager of the Ottawa Winter Carnival the first week in February.

Earnings of Famous Players Canadian Corp., with its 156 theatres, broke all records for any three months during the first quarter of the current fiscal year.

L. W. Killam, principal stockholder of Famous Players Canadian Corp., has sold a big block of his shares to Fisher Bros., Detroit.

The Oscar O'Shea Players reopen the Embassy (former Galvin) Dec. 22. The house is back on the union list with full stage crew and orchestra.

MINNEAPOLIS

Metropolitan-Dark. Schubert—"Holiday" (stock). Fantasy—"Painted Heels," vaude. RKO Seventh Street—"Romance of Rio Grande" vaude. Palace—"Xmas Potties" (stock bur.). Minnesota—"Navy Blues" and Public unit. "Snap Talkers." Century—"Show of Shows." State—"The Marriage Playground." RKO Orpheum—"The Great Gatsby." Lyric—"The Girl from Woolworth's." Adlon—"Broadway Staircase." Grand—"The Tresspasser" (second loop run).

Gladys Hurlburt and Ruth Lee are succeeding Alys Dwyer and Dorothy Lord as leading lady and second woman, with the Bainbridge stock. Miss Lee is a Minneapolitan who has played leading feminine roles on Broadway in "Tenth Avenue" and other plays. Miss Dwyer said she had signed with Fox to play leads in talking pictures at Hollywood and will start work at once.

The Shubert (Bainbridge dramatic stock) has scaled its midnight New Year's eve show at \$250 top. It will be a nondescript vaudeville entertainment instead of the regular dramatic offering of the week, "The Front Page." Public houses also are giving midnight New Year's eve shows. A dramatic local showing of "The Love Parade" is announced at Century, all seats reserved.

Stock burlesque is dying a slow but sure death at the Public. If the opening bill is any criterion, vaudeville at the RKO Seventh Street, which reopened last Saturday, will consist of four small-time acts with talkers, comedy and

DES MOINES

Berchel-Dark. Dances-Chang. Des Moines—"Paris." Family—"Should a Girl Marry?" Gardens—"The Green Murder Case." Orpheum-Vaudeville. Palace—"Long Long Trail." Paramount—"Half Way to Heaven." President-Dark. Shrine—"Connecticut Yankee." Strand—"13th Chair."

George F. Ogden, promoter, announces La Argentina for city show time in January.

Synchronization of broadcasting stations WHO of Des Moines and WOC of Davenport, backed by a \$600,000 station rehabilitation project throughout the state, will be achieved after January 1. Des Moines will be the broadcasting center.

Damages of \$2,500 are sought against Public Theatres Corp. by Jennie Emery, who claims to have been injured in a fall at the Paramount here Nov. 1.

Town now has two George Clarke, both theatre managers. George Clarke will manage the President for Oberfelder-Ketchum, opening Dec. 28. George F. Clark, who manages the Shrine auditorium and Berchel, however, is no relation.

DALLAS

By RUDY DONAT

Majestic—"Romance of Rio Grande." Palace—"Tiger Rose." Melba—"Painted Heels." Old Main—"Sacred Flamea." Capitol—"Broadway Staircase." Fair Park—"The Miracle" (legit).

Johnny Winters, New York, replaced Billy Muth as feature organist for Palace (Public) here and Alexander Keesee opened this week with augmented concert orchestra. Muth transferred to Denver.

Public is remodeling old Majestic, San Antonio, to take place of their Empire and Princess, renamed State.

Official recognition has been given station WACO, Waco, formerly WIAD. Operated by Central Texas Broadcasting Co., headed by J. M. Gilliam, with \$50,000 invested. Only station in U. S. bearing initials same as the town where located.

Robb & Rowly, indie chain, have opened the new Texas at San Angelo. Largest picture house in West Texas.

Bob Kelly, press agent, and Holman Swiger, manager, Palace (Public), have been transferred to Metropolitan, Houston.

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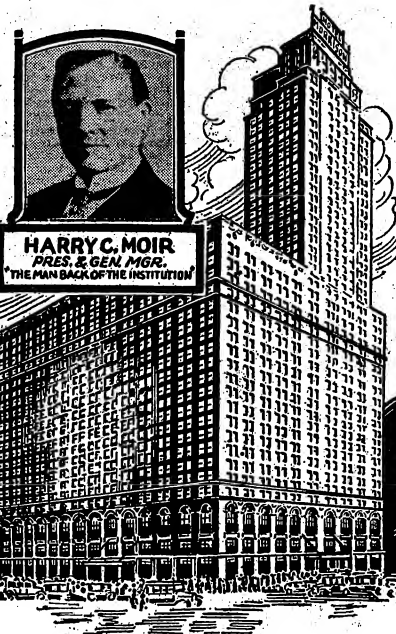
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NEWARK, N. J.

By C. R. AUSTIN

Shubert—"Nina Rosa."
Broad—"Let's Be Gay."
Proctor—"Vaude-Tanned Legs."
Loew's State—"Sad Little Chair."
Newark—"Lost Zepplin."
Mosque—"Johnny Jones."
Bransford—"Go Long Letty," stage show.
Fox Terminal—"Sunny Side Up" (5th week).
Radio—"Paris."
Capitol—"Gold Diggers."
Empire—"Burlesque."

After flirting with the idea for some time the Mosque takes the plunge this week with a Friday opening. Coincidentally, prices go up to 85 cents nights with 30 cents from 11 to 1 and fifty cents 1 to 6.

Dancing schools hold sway this week on picture house stages.

Continuing the raids the police nailed 14 more speakeasies Saturday.

Warners are making a play for their New Year's Eve shows at the Mosque and Bransford, charging \$10.

Charles Melson is getting a publicity break from the influential "Sunday Call." Column called Ringling Melson with paper's picture critic, Robert C. Ring and Melson in a by-line used regularly. It gives supposed conversations of the two. Originally Ring couldn't see Melson but finally he fell for the Bransford idol.

KANSAS CITY

By WILL R. HUGHES

Shubert—"Connecticut Yankee."
Orpheum—"Shannon."
Mainstreet—"Love Racket," vaude.
Loew's Midland—"Untamed," vaude.
Newman—"Marriage Playground."
Royal—"Heart in Exile."
Fantages—"Immoral Lady," vaude.
Garey—"Mutual Bur."
Empress—"Stock Bur."

"Journey's End" New Year's week at Shubert.

Several times, in reports of different acts and artists appearing here, mention has been made that the Kansas City show-goers do not want masters of ceremonies to tell them when to laugh or applaud and neither do they fall for clowning in a show, whether from m. c. or star. One of those things happened the other evening during a performance by the Oberfelder-Ketcham stock company at the Orpheum, where Ian Keith was the guest star, and Landon Laird, dra-

matic editor of the Kansas City "Star," commented as follows:

"Dropping into the Orpheum theatre for a minute Saturday night, we were just in time to see Ian Keith 'clown' a show. If he thinks he added anything to the performance thereby we wish we could see it from that point of view."

"It was the important third-act moment when Keith, as the Marquis du Saint Lac, was supposed to announce the award of the medal of virtue to 'La Senora Manuela Castellana, etc., etc.," wife of the Spanish war minister. Instead of reading the lines that way he stepped out of character and the dialog of the play and gave the prize to 'La Senora Manuela Chill Con Carne Con Frjolles."

"This sort of humor had various effects on various persons. Part of the house, not knowing what else to do, laughed. The other part thought Keith wasn't feeling so good."

"Betty Hanna, as Senora Manuela, left the stage. A veteran theatrical man sitting in the rear of the audience, said 'Phooie' and left the house. The other actors carried on rather dazedly, not knowing whom the 'ad libbing' gentleman would start on next."

"Mr. Keith doubtless thinks he is a great comedian. We still prefer Harpo Marx."

DENVER

By JACK ROSE

Aladdin—"Is Everybody Happy?"
America—"In the Headlines."
Broadway—"Harry Linder."
Denham—"Able's Irish Rose" (stock).
Denham—"Public Rep."
Orpheum—"Wise Girls."
Rialto—"Untamed."
Taber—"The Night Parade."

Edward Peil, Sr., and Richard Eilers have left the Denham stock. Peil returns to Hollywood and Eilers joins another stock in El Paso.

"Rio Rita," musical comedy, at Broadway week of Dec. 29.

Mr. and Mrs. Harold H. Woodward of Brooklyn, N. Y., and Nellie Wilson and Ernest Stone, vaude team at the Orpheum, escaped serious injury when their car was struck by an auto that was wrecked in collision with a speeding fire truck.

Denver will be well represented in the first volume of Yale Workshop plays. Included will be Harry McGuire's "Yella," and Maurice Gnesin's (director Civic Theatre) "The Mistress."

VARIETY BUREAU WASHINGTON, D. C.

416 The Argonne
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By HARDIE MEAKIN

Columbia—"Mysterious Island."
Earle—"Half Way to Heaven."
Fox—"Love, Live and Laugh."
Palace—"Is Everybody Happy?"
Rialto—"Hold Your Man" (1st half); "Shannon of Broadway" (2d half); "RKO (Keith's)"—"Great Gabbo" (1st half, hold over); "Vagabond Lover" (2d half for run).

Things still continue to come fast for C. F. Winchester, manager of the Fox. About 10 months after he went on that theatre's payroll as a doorman he was made manager. Shortly after he married a local girl and now there is a boy.

Plenty of "Paris" around here lately. Two weeks ago at the Met. it was Bordon's "Paris." This week at the Palace it's "Battle of Paris" and next week at the Fox it's "Hot for Paris."

Switching opening days has started plenty of juggling in local houses. R-K-O and Rialto bringing in new features on Wednesday, Christmas Day. R-K-O thus gives "Great Gabbo" a week and a half and the Rialto "Hold Your Man" four days.

Allan Rogers, present m. c. at Loew's Palace, goes into the N. Y. Capitol week after next and then the local house will get the rotating m. c. idea of the new Loew units.

Fox is doubling up on Christmas parties this year. Monday it was the Central Union Mission with Mrs. Hoover giving the gifts to the youngsters, while today (Tuesday) it is a special tie-up with the "Times," an afternoon daily.

Another Fanchon and Marco unit, "Dance Moods," finishes here. Coming Saturday company jumps back to Hollywood.

Town is still legittime. National will have Gillette's "Sherlock Holmes" Jan. 4 and a recent booking of "Trevelyan's Ghost," due Dec. 30.

John Irving Fisher, m. c. at the Fox, is recovering from a breakdown which took him to the George Washington hospital. Will rest ahead for several weeks.

PORTLAND, ORE.

By JAMES T. WYATT

Broadway—"Romance of Rio Grande."
Ballet—"Hallelujah" (2d wk).
Adler—"Wise Girls."
Portland—"Glorifying American Girl."
Rialto—"Battle of Paris."
Music Box—"Skinner Steps Out."
Blue Mouse—"Her First Affairs."
Oriental—"Piccadilly."
Orpheum—"Jazz Heaven."
Dulvis—"Henry Daffy Players."
Auditorium—"Stratford-on-Avon Play-ers."

Fox-Broadway has revived custom of Wednesday night lobby dance. Starts at 10:30 p. m. after last stage show, then to midnight with stage band for music. Idea popular and gets biz.

Publix Portland has booked "The Covered Wagon" for its next Monday "revival" night, showing at midnight.

Col. Woodlaw, operator of the Circle and Capitol, downtown second runs, picketed because of union trouble, will reopen the old Columbia under lease from Universal House will have RCA Photophone.

American Legion staging four-day circus Dec. 30-Jan. 2, instead of regular New Year's show.

Publix has started a Monday night boost called "Revival" night. Everyone film hits are shown after final night performance. This week had "Glorifying American Girl" as regular program, with "Beau Geste" run Monday midnight. Looks like a possibility with appeal to patrons who missed the old films.

SARANAC

By HAPPY BENWAY

Frank (Micky) Walsh left for New York City with usual goodbye, good luck and don't come back!

Mrs. Katherine Murphy, superintendent of 80 Park Avenue, Saranac, after a long illness is again looking after the welfare of all at the Saranac.

Oscar Lorraine is now living at 80 Park Avenue and doing well.

Ethel McDonald has returned to thyne San as nurse, Jane Faulkley leaving.

Joe Donatello got up for the first time since his arrival here and went to Dr. Mayer's office for the official X-ray.

Joe Sullivan, vaude agent, left for Montreal after visiting his brother

Nick at 34 Baker street, who shows big improvement since coming here.

Joe Brennan has moved from 46 Sheppard avenue to 68 Franklin avenue.

George Harmon has moved from 37 Church street to 34 Park avenue.

Weekly Passing Show

Winter must be here; its around 25 below zero. Col. Charles E. Bray, Frank Walsh and Keith Lundberg celebrated their birthday—Friday the 15th with no mishap. There is a Santa Claus as Fred Rith, Vernon Lawrence, Jimmy Cannon, David Mavity and Benway got the okay to spend Christmas at home. James A. Williams got the okay to "cure" on the porch. Mae Armitage is up and around. Al Hunter now settled at 7 Front street, doing well. Lawrence McCarthy is in bed with a little set back. Benway is getting measured for new teeth. Alie Bagley sent her husband a pair of mittens; he is with a Mutual wheel show. Angia Papafillis and Harry Clark will sing the Christmas carol at 9 Front street.

Write to those you know in Saranac.

ROCHESTER, N. Y.

By DON RECORD

Lycium—"Dark."
RKO Palace—"Her Private Affair," vaude.
RKO Temple—"Love Comes Along," vaude.
RKO Rochester—"Hot for Paris," vaude.
Eastman—"Glorifying the American Girl."
Piccadilly—"Hard to Get."
Regent—"Taming of the Shrew."
Fay's—"Wall Street."
Victor—"The Great Dictator."
Strand—"Change."
Family—"Change."

Palace's (RKO) midnight show New Year's eve has price raised to \$1.

Publix conducted four matinees to gather canned goods for the poor. One at each theatre with one can admission price.

Medbury Mummies, dramatic group of Hobart and William Smith colleges, Geneva, produce three one-act plays this winter.

Spiritualist seance put on as midnight show at Loew's here in connection with "13th Chair." John C. Kelly, English medium, was main card. Local spiritualist church cooperated. Audience at last show invited to stay free, and some did.

University of Rochester dramatic club produces "You Never Can Tell" Jan. 18, direction Boyd Clark.

HOLLYWOOD and Los Angeles

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Phone Hollywood 6141

Gay Seabrook and Betty Pierce cast with Franklin Pangborn in "The Rear Car" at Hollywood Vine Street theatre. David Hartford directing.

Assignments at Warners are: Joe Jackson to "Agony Column"; Roy del Ruth to direct; "Sweet Kitty Bellair," to Grubb Alexander, and Gordon Rigby to adapt "Dumbbells in Ermine," from the play, "Weak Sisters."

Jack Haskell is directing "The Evolution of the Dance" as the first of a series of dance Technicolor shorts for Warner Brothers' variety program.

John Robertson will remain at Universal to direct "Singing Cabaret," starring John Boles and to go into production Jan. 2. Musical, formerly titled "The Land of Song," is an original by Houston Branch.

At the election of officers of Local 47 of the Musicians Union, Scott Williams was re-elected vice-pres.; Fred Forbes, recording sec., and Ward Harrington, sec. and treasurer. Clarence Shaw, C. H. Potter and J. G. Stamm, trustees.

A jury in Municipal Judge Sheldon's court decided that Curtis Moseby's Apex Club was not a liquor nuisance. They held that Moseby was not responsible for liquor brought in to the club by patrons. It was Moseby's second trial on the charge, the jury disagreeing at the first trial.

Eddie Conrad, under contract to Eddie Dowling, will return from New York with Dowling next month to play a part in "Honeymoon Lane" for Sono-Art.

Lani MacIntire filed salary claims with the State Labor Comm. for \$200

against the Metropolitan Studio. MacIntire claims he was engaged to play for a picture and after waiting for a week found that another musician had been engaged to take his place.

A claim was also filed against Pickwick Pictures by William Terhune, cutter. Terhune said the company owes him \$175 for editorial work he did on its picture.

Henry Hall returned after a season in Duffy stock at Portland.

Robert McWade opens in "It Pays to Advertise" at the Durwin, Oakland, Dec. 23.

Harry Lang, former by-line reporter for the Los Angeles "Examiner," is now functioning as a unit press agent at the Radio studios.

James Ford is juvenile in "Oh Susannah," musical at the Mayan. George Kane replaces Agnes Detoro. Gary Bracken is promoted from mean heavy to slick heavy, replacing James Liddy in this operetta.

Ethel Jackson joins the Callis-Baker Players at El Paso as Ingenue Dec. 23.

The Strand, Long Beach, has switched from a split week to a full week. The house is booked by MelkieJohn Bros.

Oliver Hardy's hoarseness caused a week's tie-up of the Laurel and Hardy comedy, "Blotto," at the Hal Roach studio.

Mission theatre, San Diego, reopens with Gloria Joy Players in stock Dec. 23 with "The Girl from Chicago." Second week, "Adam and Eve" third week, "The Gorilla." Earl Moore directing.

A bench warrant for the arrest of Aubrey Kennedy was issued by Municipal Court Judge May D. Lahey when the former official of Colorart Synchroton failed to appear in court in answer to a charge of being a lewd and disolute person. His bond of \$500 was forfeited.

Reginald Denny, after completing one picture for Sono-Art, will appear in "Madam Satan," which C. B. DeMille will produce with an all-star cast for M-G-M.

Noah Beery has been placed under contract to Warner Brothers through the Joyce-Selznick office for one year.

Carl Harbaugh, scenario editor at Mack Sennett studios, has resigned to join the Hal Roach writing staff.

Carl Walker, formerly manager of Pantages, will go to the local Orpheum as manager instead of the Orpheum, Frisco. Local house reopens Dec. 25 with "Hit the Deck."

Million Dollar, which has had a catch-as-catch-can since the Public Circuit leased it to S. Lazarus, will undergo another change from second run pictures to vaudeville from the beginning of the new year. At that time "Lost Zeppelin" will have its premiere with its midnight show. From time to time the house will get first run pictures.

Fay Walker, secretary to Luther Reed (Radio), is in the Monte Sano hospital recovering from an operation for appendicitis.

Alfred Steiner is new orchestra leader at the Hollywood Egyptian.

replacing Theodore Holboll, who has taken his violin onto the recording sets.

Lillian Sawin in playing in "Maternally Yours" opposite Ralph Welles at the Music Box, replacing Eleanor Johnson.

The Iris, Chino, Cal, closed since spring, opened by Frank Moreno.

C. H. Griffith, who has been ill, is back as assistant manager, U. exchange.

MPTO of Southern California now officially in the Allied States line-up.

"Overture," new title for Fanchon & Marco "Power" idea, opened Dec. 19 in Southern California. Hunt and Dahl and Stella Royal added.

Radio picks "Girl of the Port" as new title for "The Fire Walker," just completed.

William Wellman's next, following "Young Eagles," will be a George Bancroft starring picture. Studio is now looking for a suitable man, to go in after Bancroft finishes in "Ladies Prefer Brutes."

Simeon Gest's Civic Repertory opens an eight-week season at the Hollywood Music Box Jan. 30 with "Goin' Home" (mixed cast). Productions following will be "And So To Bed," "The Skin Game" (Galsworthy) and "An Enemy of the People."

Campaign for \$250,000 for a permanent Pilgrimage Play Theatre seating 2,000 to replace the canyon amphitheatre destroyed recently by fire, launched by Mrs. Robert J. Burdette.

Henry Lang, Kingsman, Ariz., exhibitor, in serious condition in a Los Angeles hospital suffering of cancer of the mouth.

Savoy theatre (dramatic) at San Diego has gone to \$10 p.

Laurence Pigard promoted from assistant manager of the State, Fresno, Cal., to manage the T. & D. Hanford, Cal., replacing J. Fred Miller.

S. G. Mendenhall replaced Jules Reisman, resigned as manager of the Criterion and Rialto theatres in Medford, Ore.

L. E. Tillman's western division led all eight Columbia Pictures divisions in the Goldberg testimonial drive W. C. Ritter's Los Angeles exchange was second among the 37 exchanges.

An angel and a devil will be the comics in George Harbman's cartoon series for Hal Roach.

"Hunting Tigers," 8-reeler doubled with lecture, follows Mae West in "Diamond Lil" at Elvange's Elmore theatre. This will be third film in the house since it was wired for sound.

SEATTLE

By DAVE TRAPP

President "Dadde" (Stock). Orpheum "The Careless Ace" (Vaude). Seattle "Hello Everybody" (Musical). Seattle "Pointed Heels" (Fifth Ave.). "Thine Called Love" (stage). Fox "Bunny Side Up" (3d week). Coliseum "Nix on Dames" (Blue Movie). "Kissin' Gals" (Musical). Music Box "Mr. Antonio." Metropolitan "Bernard Shaw" plays (Legit).

Jack Russell Players opened Pantages Dec. 21 with Magel and Reece Gardner in leads and Ted Umarki tour featured. Joe Muller is manager.

Press club has its big circus here Dec. 25-29. Then four days in Portland. Vancouver, B. C. cancelled owing to too many taxes. Found that five provincial taxes and three local taxes required, in addition to \$250 daily license. The taxes would aggregate 8 per cent.

The Liberty is to be reopened by Jensen & Von Herberg, sold out for over a million to Arthur Interests, which sold to Fox.

Alf Kelighley announces his Fanchon & Marco booking offices will cover Oregon out of Seattle, the Portland arrangement with Joe Daniels being terminated.

Emil Bondeson here as new manager of President (Duffy). He succeeded J. E. Williams, who goes to President, Los Angeles. Bondeson

here year ago and was building nice when order came to close house. With late New York success booked and good cast headed by Leona Powers and Howard Miller, spoken drama, the only in this burg, should build now.

May Robson went to Portland for Duffy after week here. Leona Powers resumed lead with Players at President.

MONTREAL

His Majesty's "Dracula." Palace "Say It with Songs." Imperial "Big Time." Orpheum "Double Bill." Grand "Double Bill." Empress "Double Bill." Boxy "Double Bill."

Adolph Zukor in an interview last week stated the province of Quebec will shortly be made a testing ground for the production of all French pictures and if successful would lead to production of talkers in German, Italian and Spanish.

Famous Players Canadian Corp., Ltd., in annual session last week denied the reported offer of \$75 a share either verbally or in writing.

Agreement was reached last week in the injunction asked for by Famous Players against its former president and general manager Nathan J. Nathanson, to prevent him from selling certain properties here, postponing the case until Jan. 17. Meanwhile temporary injunction to that date is granted.

Gaiety has been closed down for fortnight with stock burlesque undesired. Meanwhile court action is being taken against insufficient dressing of actresses at the house. This house has been running in red for months with Mutual circuit shows.

Wilfred Luncheon now assistant manager of Capitol here.

Only town where Sunday theatres are forbidden in this province. Granby, has a fight on its hands. The Elite theatre attempted to run any way and police took names of all entering. Penalties are \$5 for first and \$20 for second offence by theatre goers and \$20 for first and \$50 for second offence for proprietors.

SAN FRANCISCO

By WALTER RIVERS

Al Hallett has joined the Cole Players at the theatre in San Jose. Elaine De Vere, formerly at The Green Street, is playing leads.

Home Curran is back in town to supervise the opening of "Follow Thru" which he is putting into the Capitol. Three legit theatres here under his control.

Sid Goldtree has started casting "The Peephole" to open at the Green Street Jan. 9. Of the cast playing "The Peephole" is retaining three, Hugh Metcalfe, Larry Cook and Marion Fleurnoy.

Promotions in the Public personnel include Eugene K. K. manager of the St. Francis, transferred to Salt Lake division and Milton Samis, named to succeed him. Bert Natus was brought from Portland, Ore., to be assistant manager at the California theatre.

SOUTHERN TIER, N. Y.

By PAUL M. WILDRICK

Fox reported building a picture house in Hornell, Max I. Landman, who owns Hornell property, turned one offer down.

Jules Bernstein will build a new theatre in Dunkirk to replace the Regent which burned. It will be ready by Sept. 15, 1930.

Lack of patronage has closed the picture house in Mayville. Manager W. S. Patterson held shows in the Sweetland Opera House. Other small town theatres in Southern Tier are finding it impossible to compete with the bigger city houses.

Among the firms recently declared officially out of existence by proclamation of Governor Roosevelt due to failure to pay taxes for the past five years are two Elmira corporations, the Elmira Theatre Co., Inc., and Chemung Theatre Co., Inc.

MILWAUKEE

By FRANK J. MILLER

Alhambra—"Shannon." Davidson—"Follow Thru" (stage). Garden—"Footlights and Poles." Gaiety—"Mutual Burlesque." Majestic—"The Kiss." Metropole—"Hallelujah." Palace-Orpheum—"Vagabond Lover." Riverside—"Glorifying Girl," vaude. Strand—"Glorifying Girl," vaude. Wisconsin—"South Sea Rose"; stage show.

"Journey's End," held over for a second week at the Davidson, did not break any records with real winter weather and Xmas shopping against it. At any other time of year would have had two capacity weeks. "After Dark" is the New Year's week attraction.

The board of estimate has decided to keep Milwaukee's picture censors on the job and a fund of \$2,300 was awarded the commission. Mayor Han maintained the censorship of pictures, even as liberal as that of local censors, is necessary. Abolition of the board would lead to various protests of women's clubs, he said.

ST. PAUL

BKO President—"Marianne." Paramount—"Taming of the Shrew." Mayers—"Glad of the American Girl."

Tower—"Lucky Star." BKO Orpheum—"Song of Kentucky," and vaude with Rose Midgets. Metropolitan—"Dark." Strand—"Wild Girls."

Road looks washed up for the Twin Cities. All shows set for the Met having cancelled after "Rose Marie" and "Connecticut Yankee" fell with a crash. No legit here at all.

New Year's frolic at the Boulevards of Paris night club will be \$11, amount to cover midnight lunch. Place getting plenty of reservations despite what for this neck of the woods is a tough price rap. Cost went up after John Lane, proprietor, took a 4,000-mile airplane trip to East, signing talent.

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SYRACUSE, N. Y.

By CHESTER B. BAHN
Wetting—Bar
Lewis—Vaudin
Kantons—Vaudeville
Paragon—Why Bring That Up?
Eckel—Broadway
Rena—The Gamblers
With Leow houses here and in Rochester, plugging the January festival, set for circuit observance, Keith's in both cities is backing its own opposition "festival" at the instigation of the divisional management.
Recommendation of Col. George Fletcher Chandler, Governor Roosevelt's special Auburn investigator, that the New York State Fair plant here be used as a prison auxiliary drew anything but a favorable reception locally.
Culminating a Strand theatre romance of last winter, Lola May Gillette, saxophonist with the Debutantes, the house's former girl band, and Lionel Wilcox, until recently assistant manager there, were married last week. Wilcox is now in the projection department of the Paramount theatre.
Keith's has replaced its girl pushers with university and high school boys, West Point style. Only Eckel and Empire, on the main stem, now have ushersette.
Only his widow and the Rev. Hardy Lumb, pastor of the First Presbyterian Church of Canandaigua, were present last week when the ashes of Raymond Hitchcock were interred in the family plot in Woodlawn Cemetery, Auburn.
One week's experiment with a tab show as an auxiliary to the picture program was enough for the Empire theatre. Harry Lewis' troupe departed Saturday night.
Excavation for the foundation of the new theatre which the Schines will erect in Cortland has been completed, and bids for the house, which will seat 1,620, are now being received.
Jack Warner, who presides at the Keith stage door, turns actor this week, playing straight for Ken. Sparrow, orchestra conductor, in a specially arranged novelty overture.
Frank A. Frailick, 77, former stage carpenter at Keith's, Syracuse, died Sunday at St. Joseph's Hospital. Frailick was employed at Keith's from the opening of the house until he retired about a year ago.
Robert W. Case, manager of the Brighton for the Palace Theatre Corp., stepped down Saturday. Jack Sardino, brother of Frank Sardino, president of the corporation, succeeded him.

AIR LINE

(Continued from page 56)
grams. Evident in the special vocal presentation of a number line "Hallelujah." Frank Black's master arranging hand may be back of it all. Manhattan Moods, with an orchestra led by Claude McArthur, may work up something on WABC. Some musical comedy numbers were featured. Happy Troubadors WMCA came over effectively. Dave Mendoza's excellent orchestra again did well on the Maxwell House period WJZ.
Building Name
Eugene Ormandy is winning a name with his music during Jack Frost period WEAF. That interpretation of "Away Down South" was worth tuning in. Lone Star Rangers WOR are hashing some old boys, but singing 'em harmoniously. Leicester Harmon WMCA is doing an astrologistic stunt that should bring results if not too pal-

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pably phoney. Answers to the lovelorn can run a lifetime.
Another of the splendid Atwater Kent periods got a tough break by being on at the same time Mary Garden was top-noting it from WEAF. Real competition here between the Victor and A. K. periods. Should be at different hours for radio fans' benefit. "Aida" for the most part came over impressively from WEAF for the National G. O. period.
Radio Wishing Everybody
Everything imaginable in the commodity line has wished everybody happiness, so his should get on the right foot. Radio sure makes the old proverbial Santa look like a piker. A & P Gypsies (WEAF) mixed carols with Yuletide music. Timely and effective. Roxy and Gang's sent over some nice music from WJZ. Stringed outfits still doing yeoman service (WMCA). And a few also going their usual staid, including the Dorian Stringed Quartette, from WOR. A capable organization. Music not distorted.
Contralto voice of Mme. Merle Alcock was heard to advantage via WEAF during General Motors Party. Don Vorhees has his orchestra giving a good account musically.
Neglecting Air
Vic Irwin on WMCA should realize that there is a vast difference between tunes for the dance floor and the air. On for 30 minutes, he should give his broadcasting more thought. His men at times seem to show utter indifference to their air (WJZ) doesn't have to hurry about the result as long as piano playing hookup. Ken Rad Cabin Nights is the feature.

UNCOMMON CHATTER

(Continued from page 48)
cuse to picture the air raid. She has a sweet, ingenious quality that should make her a favorite heroine with picture audiences. The mixed-alto atmosphere of some of the comedy scenes furnishes Daphne Pollard's cockney comedy with a perfect background. She plays one of those beer-drinking ladies of Elocadid Circus in broad and awfully funny style.
Sponge Necklaces
In the shops... Novel muff-purse at Saks-5th Ave. made of crushed black velvet with smart smoked crystal ring. Also, lovely evening handkerchiefs... Beautifully worked seed pearl bags at Stewart's, to be picked up for the small item of \$350... Elbow and full length evening gloves at Stern's, held into shirings with bits of elastic to achieve that correct, careless look. Also, long black suede gloves with trim of heavy silver and rhinestones. Completely "Diamond Lil".... Southern wear hats at Hollander's, featuring the wider brim.... Best's silk and wool hose, seamless and spiral-knit, three smart shades being Arabian, Beauville and Tanola.... Stewart showing combination beach and tennis pajamas by Molyneux. In figured wool challis and gaiters as can be with yoked trousers, flaring into pleats just above the

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knee, and matching jacket.... Perugia perfumes at I. Miller.... Among the amusing items for beach wear—necklaces made of brightly dyed sponge, and crystal and straw string belts that attempt to give a matching bracelet. Also for wear on the beach for no very good reason are cap-wings of straw in simulated waves.

Long Skirts No Go
Long skirts have been given the musical comedy test and found wanting. In "50,000 Frenchmen" the chorus girls are groomed in svelte gowns that mold the hips snugly and terminate in trailing ends and angular lengths. To dress a dancing chorus in styles of this kind is about as inappropriate as to rig out a line of Tiller dancers in elaborate showgirl costumes.
First act afternoon gowns are disappointing. Their waistslines, instead of being molded, are gathered in by string belts that attempt to give a modish effect. Costumes for the racing scene are beautifully worked out as to color, but seem decidedly bad style on uncorsetted figures. The evening gowns are quite lovely—particularly one of gold moire, worn by Betty Compton.

Roxy entertainment always grows very young at Christmas time. This year's celebration involves a repetition of that cunning "Wedding of the Painted Doll" and an original version of the Hansel and Gretel legend. The whole thing is nicely done with enough sparkle and glitter to please kids of six or sixty. The picture house version deviates from the opera in a last scene which introduces Mother Goose characters at a beautifully staged Christmas party. Montford's costumes for this scene are delightful. His Little Miss Muffet, Ugly Sisters, Cinderella and Ginger-Bread chorus could have stepped right out of Fairyland.

"Th Virginian" is a rip-snorting Western, full of hangings and homespun. It's grand fun and, considering the type of story it tells, extremely well produced. Dialog sounds as though it had been taken verbatim from an old-fashioned script and is bound to draw laughter from sophisticated audiences. But it will also draw respect as being the backbone of lusty American drama.
Mary Brian plays the schoolmarm

charmingly. She overacts in spots, but such a picture would seem tame without a little overacting. Everybody should rant a little in "The Virginian"—and everybody does.

A Nice "Sally"
After all these years "Sally" is back on Broadway, this time in Technicolor. It's a grand picture, richly staged and delicately tinted, lacking only Leon Errol's weakened comedy to make it a smash. Marilyn Miller giggles rather annoyingly through talking sequences, but photographs beautifully, and dances with disarming lightness and grace. Her singing voice records surprisingly well. Some of her dresses are too well fashioned for a poor wheat-cake singer, but the films have never been known to worry over such minor discrepancies. It's all in the name of musical comedy.

If You Like
If you like the Gleasons you can't help liking "Shannons of Broadway"—even in a picture with rough edges due to inexpert cutting. Mickey and Emm, together with several of the members of the original New York cast, help to recreate the peculiar charm that lovers around vaudeville theaters in "tink" towns—charm that at present is going to waste in the empty spaces of the Colony.
Lucille Gleason appears in wisely selected costumes—plain ensembles in monotone or finely-fingered print, with long coats in each case giving needed length and straightness of line.

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BROOKLYN, N. Y.

By JO ABRAMSON
Majestic—"Two Innocents"
Flatbush—"City Haul"
Beverly—"Bon Voyage"
Boyle—"Temptations of 1930"
Brooklyn—"Stage show"
Fox—"Song of Kentucky"
Grand—"Girl from Woodstock"
Morris—"Tanned Legs"
Rialto—"Kate's Wedding" (ridiculous)
Star—"Cracker Jack" (bur.)
Savoy—"Fascinating Flapper" (bur.)
Orpheum—"Picture"
Edison—"Picture"
Mann—"News Reel"
Century—"After Dark"

Four new ones trying out this week. At the Flatbush "City Haul," with Herbert Rawlinson; Majestic has "Two Innocents," Harry Dell's comedy, "Bon Voyage" (John Goldoni) at the Edison and "Temptations of 1930," new revue, at the Flatbush.

New low at the Orpheum. Seats for the kids at 10c, and afternoon with a top of two bits holidays.

The Morley-Throckmorton production "After Dark" opens today (Wednesday) at the Century.

Anthony Clemente has started suit in Brooklyn Supreme Court against the Metropolitan Opera Co., charging the ushers assaulted him when he attended performance the early part of this year. Case up before Justice Strong, who has asked the parties concerned to furnish detailed bill of particulars.

DETROIT

Wilson—"Great Gable"
Shubert—"Blossom Time"
Olive—"The Queen of Hearts"
Case—"The Queen of Hearts"
For—"Love, Life and Laughter"
Gaiety—"Love, Life and Laughter"
Michigan—"Their Own Desire"
Bitter—"Painted Heels"
Bitter—"Show of Show"
Madison—"The Mighty"
Paramount—"The Virginian"
Adams—"Park"
Oriental—"Painted Faces"

Martin Cohn, proprietor of the Study Club, where 22 people recently lost their lives in a fire, is being tried in the recorder's court on charge of manslaughter.

The Hollywood, Detroit's largest outdoor theatre, which has been playing a straight sound policy for the past three months, opened with Russ Morgan's stage band and RKO vaudeville Christmas Day.

Mutual burlesque has been moved from the Palace to Gayety. Stock burlesque now at the Palace.

After a delay of two years work has been resumed on the theatre and apartment project at Harper and Maxwell—estimated cost \$1,750,000. Public reported negotiating for the theatre lease.

City and state theatres suffered considerable in business last week as a result of the worst snowstorm that has hit the state in 31 years. Many state theatres were dark because of a shipping tie-up and transportation was not restored to normal until Saturday.



Mary Pickford



Norma Talmadge



Gloria Swanson



Dolores Del Rio



Lillian Gish



Lupe Velez



Fannie Brice

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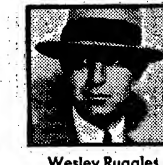
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Sydney Franklin



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