

# VARIETY

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## LIFE SAVER FOR LEGIT

### Woolworth Tower a Back Number, But Hinterland Will Have No Other

The Woolworth building is really a relic of the past.

To busy New Yorkers, who never see anything but the sights of Paris or Hollywood, an ascent to its tower is not nearly as exciting as one's morning ascent to the office. Woolworth elevators practically creep. But it will be a long time before the Woolworth legend dies out in the sticks.

Sightseers still go in droves. Between 300,000 and 500,000 a year. They pay 50 cent admission to the tower and buy all kinds of souvenirs of the building when they get up there, including a booklet explaining its wonders.

#### Others Higher

The management of the Woolworth building firmly believes that it will hold its own as a landmark. "Of course," Variety's reporter was told, "there are two buildings right now near us that are taller, but not many people in Oshkosh are going to find that out. Besides the Woolworth building has the name. Visit—"

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### "PICTURE MONEY" NOW B'WAY'S HIT PHRASE

"Picture Money" is the fashion on Broadway now. Everybody has "picture money" behind them, whether they have it or not. In fact pictures seem to have completely subsidized Broadway. Those producers who are known to have picture backing are considered the lucky chaps with an assured position. So all other persons in the legit field want to be considered in the same boat.

Seems to be a certain prestige attached to the very mention of "picture money." An open sesame to the doing of big things. Hardup legit

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### Gen. Motors Angels Show

Indianapolis, Feb. 4. Newly formed United Circus Corp., backed by General Motors and incorporated for \$100,000, will send the Gentry Bros. circus out this season on trucks.

Trucks were built by General Motors. Sam B. Dill is president and general manager of the United Corp. He formerly was manager of John Robinson circus. Other officials are Ben Becevits, vice-pres., and Sam Hutton, sec.

Outfit leaves for winter quarters in West Baden, Ind., the latter part of April.

### FEMME CARNIVAL P. A.'S

Montgomery, Ala., Feb. 4. Rubin & Cherry carnival will have girl press agents this year. First time idea has ever been worked on carnys.

Femmes, who, it is said, will be young and experienced newspaper women, will work ahead and back.

### That Old Urge

Los Angeles, Feb. 4. Rice Brothers, once a standard vaude team, but in recent years grown affluent in the hotel business in Chicago, came out here for a rest. Became bored and so accepted a booking for the first half at the Hippodrome.

They got \$50 for four shows daily, and drove to the theatre in a limousine with chauffeur.

### FILM THEATRE FOR N. Y. SOCIETY ON 50TH FLOOR

An auditorium seating 200 on the 50th and 51st floors of the Chanin building, New York, has been leased by the Cinema Guild as an exclusive film theatre for the society mob. Only 100 yearly memberships will be offered at over \$300 for the reported 20 showings, to be held once weekly.

Backing the project is Joanne Bouchet Gowen, world traveler, authoress and society woman.

Little theatre will be known as the International Cinema Salon, with showings Thursday evenings. Starts in March when the crowd returns from the south. House has been wired by RCA.

First foreign dialog film may be Paramount's French version of "The Big Pond," Maurice Chevalier film. Idea is to show both foreign and American product for a two-hour performance starting at 9:30 p. m.

Fad for little society film theatres was apparently started by the opening of a similar house at Grosjean Point, near Detroit. This Detroit spot is dotted by estates of the wealthy.

### Co-op Mice Starve, So Village Show Bows Out

"The Short Cut" folded at the Cherry Lane Playhouse, Greenwich Village, New York, last week (Feb. 1) after having been in a week.

Cast was on commonwealth, but intake was insufficient to cheese the mice acting as night watchmen, so they began eating the scenery.

### Kid Flops as Jonah

Denver, Feb. 4.

Raymond Crawford, 16-year-old California lad, tried to steal a ride to the west coast in the mouth of an embalmed whale that has been showing at the stock show here.

With sandwiches and a couple of quarts of water he started. But the monster was being moved near the union station for another stay here, and there the boy was found by police.

### AUDITORIUM LINE ACROSS COUNTRY

New Construction Methods Make It Plausible—Advocate Circus Billing and Low Prices to Bring Back "The Road"—Civic Support for These Edifices as Come-On for Conventions

### \$2 MUSICALS AGAIN

Chicago, Feb. 4.

An auditorium chain over the important key cities may be the means of bringing back the road for legit within the near future. These indoor stadiums built in the theatre style can be utilized to play large musical shows at \$2 top to big profit.

Legit showmen familiar with the country's theatrical layout already have taken cognizance of the chances. While a few profess to believe there is too much capacity to fill continuously, the believers claim that with circus exploitation on top of the return of the \$2 musical the project holds all the elements of success.

A substantial background to the plan is the civic support any attraction in a city-owned auditorium would receive. The auditoriums may

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### FRIARS-LAMBS' FINANCE MOVES

About 20 members of the Friars are being sued by the club in Municipal Court, New York, for back dues. They are from a year to two years in arrears. Yearly dues for members of the Friars amount to around \$30.

Total the organization is attempting (Continued on page 49)

### Too Good

Los Angeles, Feb. 4.

Folding of a dramatic stock company in a Los Angeles resort town was caused by too much business, according to inside reports.

House is part of a film chain, which in this town furnishes its own opposition. The legit show was packing them in at a modest profit and the straight film house suffered.

Result was involuntary folding for the dramatic company.

### Opera More Concerned Over Losing Choruses Than "Names" to Pictures

#### Camouflage

Ace camouflage for a speak-easy has been discovered in Brooklyn. Windows are boarded over with heavy planks that have obviously been in a fire. To all outside appearances, the joint looks as if it's recently been through quite a blaze.

Film studios scorch everything with torches when they want that aged effect.

### IT'S GETTING TOUGH ON THE PRESS AGENTS

Hollywood, Feb. 4.

Hollywood press agents are flocking to New York, grabbing jobs on daily papers or wherever they can get a break. One of them, a prominent member of the Wampas (film p. a. organization on the Coast) has this to say about the migration:

"Producers on the Coast are getting wise to newspaper salaries. The average reporter getting \$35 a week on Los Angeles papers figures an extra \$15 a fortune. In most of the studios, as a result, they're cutting press agent salaries in half compared to what they were even a year ago.

"Reporters, while they know nothing about publicity, quickly get into the routine because they see in it a future which, experienced publicity men know, never materializes for the average press agent."

Press agents who have devoted their lives to legit have been accepting menial jobs in press departments of the film companies. Many haven't had four weeks' consecutive work in several seasons.

A recent reduction of the press staff of the Shuberts leaves only Manny Seft as Claude Greener's sole assistant. Formerly eight or 10 press agents were employed by the Shuberts.

At the Theatre Guild 12 of the clerical staff have just been let out.

### Stock Blows, Troupers Settle Down as Locals

Scranton, Pa., Feb. 4.

Members of the stock troupe which was disbanded when James Thatcher called it a season at the Academy last week have decided to camp here, despite the blowup.

Joseph Remington, who did character roles for the company for two seasons, has joined a local automobile firm as a salesman, while Joseph Pawley, another trouper, has formed a partnership with Tom Malarkey, local dancing teacher.

Grand opera, as represented in America by the Metropolitan and the Chicago Civic companies, has not so much apprehension about Hollywood stealing its principal singers, because of the line outside these inside portals, but it is understood a twister of real concern has been experienced by the opera impresarios over their choruses.

Individual tenors or sopranos could be replaced, and with few exceptions would hardly be missed, but the opera chorus is something else again. At the Metropolitan, New York, where the chorus averages \$80 weekly, the members have been trained for periods ranging as high as 10 and 15 years, the chorists are familiar with from 40 to 60 complete operas and can sing with equal fluency in Italian, French and German. Such a chorus could not be replaced overnight and anything that would deplete it, or weaken on this foundation might easily cripple an opera for an entire season. Opera choruses constitute a labor union within themselves.

Diluted Screen Opera That Hollywood will eventually attempt opera, perhaps slightly diluted, is now in the wind. Already three opera singers, Lawrence Tibbett, Grace Moore and Jose Mojica, are allied with films. One company is understood approaching G. Ricciardi, the Italian music syndicate, for the screen rights to one or more of the Puccini operas.

At the opening of "Rogue Song" at the Astor, New York, most of the Metropolitan singers not singing that night were on hand to hear and see Lawrence Tibbett. Curiosity runs high among the operatic, possibly inspired by the tremendous advertising campaign waged by M—

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### Cross Country Dance

Chicago, Feb. 4. Dancing on a box-car floor is a wrinkle that a special trainload of local society people have thought of for their trip to Los Angeles. Everything is all set for the party which will transform two box-car floors into a dancing surface and hire a hot band to supply the music. Party leaves early in May.

### 35c FLOOR SHOW

Los Angeles, Feb. 4.

Solomon's Penny dance hall, oldest in L. A., has installed a revue with a line of 10 girls to entertain between dances.

Top, 15 35c, with dancing free.

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## Riviera's 3-Cornered Gambling Fight; More Plunge Bettors, Mostly Women

Nice, Jan. 24.  
Like small time dice shooters who plunge on one pass and invariably go broke, a new type of gambler is feeding the Riviera this winter. He seems determined to recoup his Wall Street losses by now losing his undershirt. Or, rather, the losses seem to be chump change, for the femmes appear to be the chief offenders of this plunger type of play.

The system boys still operate at Monte Carlo, but here and at Cannes, particularly at the local Palais-de-la-Mediterranee, these reckless chip-tossers seem to be on the increase. They are not, however, increasing enough to justify those wild yarns that the press boys have been shooting out to their papers. Epidemic of inaccuracy was started when Frank Goudy, owning the Nice Palais decided to splurge.

(Continued on page 7)

## Cairo's Opera

Cairo, Jan. 15.  
On January 15, the Royal Opera House opened its season with the French and Italian Opera Company in "Manon Lescaut." Troupe includes 55 chorists, 24 dancers and an orchestra of 60 under the direction of Giacomo Armani.

Among the artists are: Tenors—Boudard Andre, Costa Silvio, Del Rio Narciso, LeMaitre Francis, Simone Aldo, Tommasini Gaetano, Donadey, Marchesi Giuseppe, Messina Santi, baritones—Andoni Hubert, Beuf Auguste, Ronchi Fabio; basses—Frigeri Pietro, Soli Alessio, Zaccarini Franco, Lenzi Arnaldo; the sopranos—Barrigar Elene, Capri Mercedes, Desroys Cendrine, Harnalboe Marie-Therese, Kamienka, Monti Hilda, Vallin Ninon, Zankova Rita, Ronchi Irma; mezzo sopranos—Bedeschi Luisa, Raffaelli Alberta and Rosny Angèle.

August Dabagni is the promoter of the opera season.

## Shaw's "Appelcart" in Two Versions Next Spring

Paris, Jan. 23.  
George Bernard Shaw's "Appelcart" may be simultaneously produced in English and in French here this spring, as was the case with "Journey's End" last season.

Play is slated in English by the English Players at the Theatre Albert. When Georges Pitou, actor-manager, closes "Les Criminelles" at the Theatre des Arts he will do a French version of the piece. O'Neill's "Strange Interlude" will then follow at the Des Arts.

## 50 Performances

The Hague, Jan. 25.  
German opera company, "Wern Der Weissel Flider Wieder Blüht," by Walter Kollo, headed by Fritz Hirsch, actor-manager, has passed its 50th performance here at the Princess. Quite a record for Holland. Book is based on Georg Hermann's novel, "Jettchen Gebert." First Holland production of this Biedermeier period (1832) costume show hardly recommends it for American consumption, although Kollo's waits hit is infectious.

## CONSTANTINOPLE'S VAUDEFILM

Constantinople, Jan. 20.  
Cine Opera here is playing pictures and vaudeville. The house is wired by RCA.

Acts do about a day and are held for about two weeks. On the screen the theatre has been mostly displaying United Artists product.

## RASTELL'S \$160 DAILY

Paris, Jan. 23.  
Cirque Medrona has Rastell's juggler, for four weeks, opening shortly.

Salary is 4,000 francs (\$160) per day.

## The Tiller Dancing Schools of America, Inc.

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## 25 Years Later

Moscow, Jan. 21.  
An actor who plays a prominent former courtier in the household of the late Tsar Nicholas II might have been a little nervous if he had realized, one night recently, in Moscow, that among the audience was the original of the character.

"Na Kravi" ("On Blood"), by Sergei Matiaslavski, has been on the repertoire of the Vakhtangoff Theatre there for over a year. In a series of melodramatic episodes, it recounts the story of the abortive revolution of 1905. The Tsarists, who crushed that uprising, as may be guessed, came in for some high powered razzing in the play. Some of them must turn over in their graves with chagrin on nights when "Na Kravi" is on the boards. A few others are not yet in their graves, although deprived of their former glory and reduced to social outlaws.

Vladimir Djunkovski, once a light in the brilliant constellation around the Romanoffs, and for some time Imperial Governor of the Moscow Province, is now humbled, glad enough to hide in obscurity where he formerly ruled in the Tsar's name. Like hundreds of other former aristocrats who have somehow survived, he hangs on, doing odd jobs and worrying about the next meal. Drawn by curiosity, he recently maneuvered for a free pass to the Vakhtangoff, and found himself looking at the Soviet version of the events of 1905 in which he was personally involved.

His curiosity was amply rewarded. You can only imagine his feelings when there strutted on to the boards the courtier Djunkovski, 25 years younger and a lot more ferocious, but unmistakably himself. You can only imagine, too, how the actor would have felt if he had been aware that the original Djunkovski, 25 years older and tamed by suffering, was among the spectators.

## POOR ROAD BIZ GIVES DUTCHMEN MERGER IDEA

The Hague, Jan. 24.  
Poor road conditions among the Dutch legit companies has resulted in numerous managements getting together with a view towards merging organizations and minimizing the number of companies on tour.

Chief trouble with Holland theatrical troupes is that every actor, of any standing, also wants to be his own manager. Result is that the troupes are unbalanced through the actor-manager scintillating at the expense of his support. In addition, as actor-managers, they are okay as stars, but n.s.g. as business executives. This resulted in two companies, one of them only six months old, stranding and going into bankruptcy. This is what prompts the rival managements to get together with a view towards minimizing the competition and losses.

## SAILINGS

Feb. 15 (New York to London) Jack Powell (Aquitania).

Feb. 13 (Paris to New York) Mr. and Mrs. Gerard Swope, Mr. and Mrs. Richard Barthelme (Bremen).

Feb. 12 (Paris to New York), Willie Edelsten (Majestic).

Feb. 11 (New York to London) Gilbert Miller (De France).

Feb. 5 (Paris to New York) Mrs. Jacques Feyder (Rochambeau).

Feb. 1 (New York to Paris) Mr. and Mrs. Jack Curtis, Joe Jacobs (St. Louis).

Feb. 1 (Sydney to San Francisco), Janette Gilmore (Ventura).

Jan. 21 (Capetown to London), Two Hakans, Siegrist Sisters (Walmer Castle).

Jan. 31 (New York to South America), Mildred Keats (Eastern Prince).



## (CHIC) (ROSE) YORK and KING

Originators of "Tin-Type" comedy.  
Now favorites with the passenger crew, etc., of the Armande Castle. (That's the name of a boat.)  
Represented by JENIE JACOBS

## DUAL TAX TOO MUCH FOR W-T

Melbourne, Jan. 6.  
Owing to the increased taxation of amusements, especially by the Victorian State Government on top of the Commonwealth Government's tax, Williamson-Tait announces drastic curtailments of its activities.

Astonishment was expressed when it became known that the firm had decided not to consider the reconstruction of His Majesty's theatre, partially ruined by fire, and was further in negotiation for the sale of the Theatre Royal. Latter is under offer to a firm which would presumably pull down this historic show place.

In a statement Sir George Tallis, chairman of directors of J. C. Williamson, Ltd., said: "The double entertainment tax imposed by the Federal and State authorities is a knockout blow to the theatrical industry. Hitherto we have operated five theatres in Melbourne and five in Sydney. Because of this double taxation we have decided to restrict our business by at least 50% of that number."

Through this decision Melbourne will soon have only the King's theatre, former vaude house; the Bijou, almost opposite, the Royal and the Comedy in Exhibition street, the Melbourne headquarters of the Williamson-Tait, on the active list of the legitimates. Effect on the profession will, of course, be severe. Formerly the firm had as many as 15 shows in the various capitals or on the kept attendance. Loss in taxation to the governments concerned will also compel them to adjust their budgets.

Some idea of the loss sustained can be gauged from the last balance sheet of W-T, which disclosed that between June, 1928, and June, 1929, the receipts declined from \$1,068,615 to \$224,745. Profits dove from \$425,000 to \$254,020.

Sydney, Jan. 6.  
Government and state taxes have imposed such a heavy burden upon Sydney cinemas that desperate measures are being taken to encourage patronage.

The final move is a cut in admission scales almost all around. Business depression all over the commonwealth has kept attendance down and with the arrival of seasonal warm weather, with the lure of the out-of-doors, managerial problems have reached a climax.

Sydney, Feb. 4.  
Two independent stage productions came to grief here.

Production by Muriel Starr of Channing Pollock's "The Enemy" and "Town Topics Revue" closed with casts unpaid.

## GERMAN-AMERICAN STAR

Hollywood, Feb. 4.  
Fern Andra, American girl who rates as a film star in Germany, has volunteered her services to Victor Neubaus' German Theatre movement here.

She will open Feb. 14 at the Windsor Square theatre in a German play, "Divorce Grounds." Clark Silvernail, stage director here for picture work, is supervising director.

## TRUCE ON ACTS

Monte Carlo-Cannes Drop "Opposition" Designation

Paris, Feb. 4.  
"Opposition has been nullified, or forgotten, between Cannes and Monte Carlo. Resorts now will book turns following each other. This condition is due to the friendliness between Edmund Sayag, now operating the Monte Carlo Casino and Andre, the gambling king of Cannes. Both are partners in the Kursaal, Ostende.

As Sayag is also a partner in the Paris William Morris office, that agency books all acts at both resorts.

## Talk of National Theatre For Spain Up Again

Madrid, Feb. 4.  
Spain may have a national theatre, aided by the state, to present classical and modern plays by Spanish writers. Idea is to make it similar to the Comedie Francaise.

Although talked of for many years, "no minister" has been sufficiently daring to undertake the plan. Public will not support either the expensive or the cheap plays here that are characteristic. On the other hand, when plays less artistic are presented, they seem to draw attention and the theatres are filled.

For this reason the press and a great part of the public is demanding help from the government.

## Weather

Paris, Feb. 4.  
Weather here is uncertain, alternately clear and misty rain. Temperature is mild.

Washington, Feb. 4.  
Weather Bureau furnished the following outlook for week beginning tomorrow (Wednesday):

Cloudy with rain in eastern districts and slightly colder in western districts Wednesday. Fair and warmer in eastern districts and rain or snow in western districts Thursday. Friday mostly fair, followed by rain.

## Pinero Play of '90's Does London 'Hoboken'

London, Feb. 4.  
"Dandy Dick," one of Pinero's farces of 40 years ago was revived at the Lyric, Hammersmith. It furnished a pleasing novelty and looks as though it would prosper for a moderate run.

Piece is produced with old fashioned clothes, old fashioned lighting and direction and has an ancient epilog, exactly as it was done originally. Venture brings to London the idea that proved so successful in Hoboken, N. J., by Christopher Morley, Cleon Throckmorton and their group, and made theatrical history in the States.

## London Bookings

London, Feb. 4.  
Greenlee and Drayton Quartet opened at the Piccadilly hotel for three weeks. Vaude bookings to follow.

Fairchild and Lindholm are framing an act with Gypsy Rhoumaje for the Coliseum (vaude). Alan Foster Girls are back from the Scala, Berlin, and open Feb. 10 at the Coliseum for a fortnight.

## CLOWNS ON TOUR

Paris, Feb. 4.  
Three Fratellini clowns, leave the Cirque d'Hiver to tour the provinces, opening in Montauban Feb. 12. Tour is to last until June.

Clowns hold an interest in the Cirque d'Hiver, where talent, made available by the closing of the Cirque de Paris, will be used.

## WALLACE'S "SPOT" IN MARCH

London, Feb. 4.  
Edgar Wallace's next play, "On the Spot," follows "Calendar" at Wyndham's in March.

Charles Laughton now in a hospital, and Gillian Lind are already engaged for leads.

## Fields Revue Closes

London, Feb. 4.  
The Gracie Fields revue, "The Show's the Thing," closes at the Winter Garden Feb. 15, with nothing in sight as successor.

## Mrs. Bartsch's Dress Starts Political Row

Budapest, Feb. 4.  
Mrs. Hans Bartsch, who is Irene Palasthy, Hungarian light opera prima donna, and an American by reason of her marriage to Hans Bartsch, New York play broker, was detained by the local police for several hours when they said her evening dress was cut so low it was improper.

Affair happened at a local theatre premiere and got much publicity in the Budapest newspapers, which were scandalized by the play broker's term of the outrageous action of the police.

Mrs. Bartsch appealed to the American legation, which is forwarding her demand for apology, and also is said to have in preparation a suit for damages.

(Miss Palasthy was recently in the states, appearing in a Fox talking picture made in Hollywood. She enjoys a high position in light opera in Hungary.)

## Opera Singer Razzed In Royalty's Presence

Bucharest, Feb. 4.  
Challapin is the center of an open scandal in the opera house management here. The audience flouted at the National Opera during a performance of Gounod's "Faust," with Laura Kohanska, Polish prima donna, singing Marguerite opposite Chablain.

She appeared as guest star of the occasion. The royal family was present and when the razzing began made a hasty and tactful retreat. The Russian basso, singing Mephisto, was excellent and was acceptable to the crowd, but Kohanska's singing inspired the hearty razz.

## "Michael, Mary" Scores

London, Feb. 4.  
"Michael and Mary," A. A. Milne play (now current at the Haymarket theatre, New York), was produced Feb. 1 at the St. James, where it was vociferously acclaimed.

Both galleries and lower house were full, the piece absorbing. It is brilliantly acted here and has the marks of a success.

## Two Premiers

Paris, Feb. 4.  
Philip Barry's "Holiday" is due tonight (Tuesday) at the Camaratin theatre, produced by the Carol Saxe American players, as successor to that troupe's "Gentlewoman." French classic which clicked in a modern jazz version.

Latter piece was a 14-over for a few days beyond its scheduled fortnight. Saxe has arranged an imposing guest list for the premiere of the new piece headed by Ambassador Walter Edge. Premiere is in competition with the big annual charity fete at the Paris Opera, also this evening, at which the admission is \$8 plus \$12 for dinner per person. Benefit is in behalf of tubercular children.

## Remember Coogan

London, Feb. 4.  
Davey Lee, child film actor, was offered here for vaudeville and rejected without salary discussion. Flop of Jackie Coogan over here makes English vaude excess non-receptive to prodigies from Hollywood.

## "Follow Thru" in Red

London, Feb. 4.  
"Follow Thru," at the Dominion, finished the week ending Jan. 25 with a loss of \$4,000. Last week the deficit was even more.

## Illness Postpones Trip

Paris, Feb. 4.  
Illness sets back the sailing of Willie Edelsten from tomorrow (Wednesday) on the Mauretania to Feb. 12 on the Majestic.

## It is easy to sympathize with

who have fallen; it is ordinary humanity; but to rejoice with those who succeed where we have failed is a more difficult matter—that is Christian charity.

MR. AND MRS. JACK ROWNORTH  
130 West 44th Street  
New York



## Baccara, Dizzy French Gambling Craze, Spells Heavy Grief to Actors

Paris, Feb. 4. The new, dizzy gambling game of baccara, a bane to Europe's professional element and special grief for the Americans playing here, has reached such a state that performers' contracts now include a clause forbidding play for stakes of any kind.

Horace Heidt's contract for Monte Carlo provides specifically that none of the boys shall enter the casino at any time. In another case, that of a dancing team, the woman requires that all contracts for the Riviera resorts shall formally bar the man of the act from baccara. Bitter experience in the past has forced her to this action. Many times the man of the pair has drawn salary for the act and has seen it disappear across the card tables.

In the resorts everybody gambles every night and all night. There isn't any other evening diversion. In some of the resorts managers of casinos are perfectly willing to advance salaries to actors, being reasonably sure that they will have for the money back at least one of the fastest card game ever devised, before the end of the engagement.

The game is ballyhooed like a national industry, with stories of large fortunes made out of a small original stake and the passion for play has spread like a get-rich-quick fever. It is the greatest play on human cupidity ever staged on such a scale.

Variety's Paris office actually knows a score of cases of American professionals, going completely broke in the vain quest for quick fortune. One turn is forced to remain in England where there are no casinos because the man of the act has dissipated the joint salary time and time again in France, in spite of promises to give up the game.

## JOLSON'S IDEA OF A SQUAWK

Enroute to Los Angeles, Feb. 1. My dear Ed:

Were you not on the train with me I never would have thought of sending this to Variety. But having as a fellow passenger the editor of the country's champ dream sheet I cannot refrain from calling your attention to the imagination of one of your hokum correspondents, to wit, that paragraph which says I took legal action to stop one black-faced comedian by the name of Fisher from giving imitations of me in Paris.

Why stop one in Paris when I haven't stopped hundreds in America? Have never heard of Fisher nor do I care if he imitates me in Europe or his home town. You also state that I am booked for \$1,200 a concert abroad. Maybe if you owned the theatre that's as much as you'd pay me, or less. But as the gentleman who want me to play in England, France and Germany are evidently good showmen, and nuts, they have offered me \$15,000 per week. But, as yet, my dear Ed, I have not accepted nor signed any contracts in any shape or form.

I have another picture to make for Warners, with whom I am on the friendliest terms, and don't know when Mr. Schenck will want me to start on my first United Artist picture which George Cohan is writing. Nor do I know when I shall be through with that picture. Hoping you will print the aforesaid, I remain, very truly yours,

Al Jolson.  
P. S.—You can charge me space for this, as you personally heard my concert in New Orleans, and you know I can afford to pay. Hoping the market didn't hurt you as badly as it did me, A. J.  
P. P. S.—If you don't charge me for the space, that's o.k., too.—A. J.

## RICH HAYES RESUMES

London, Feb. 4. Rich Hayes went back to work yesterday (Monday) after spending several months in a sanitarium. He has apparently fully recovered. Jugger opened at the Holborn Empire (vaude) and did very well for himself.

## NO PARIS SPENDING

Even American Buyers Ignore Gaiety, Hasten Home

Paris, Feb. 4. Even the advent of many buyers from the States failed to bolster up the generally poor theatre and cabaret takings.

American business people are closing up business that brings them here and getting back to the States promptly, due to the uncertainties in the future of American business at home.

## JOLSON COPY MUST DO WHITEFACE, OPEN SHOW

Paris, Feb. 4. Bob Fisher, \$60 daily Jolson copy act, booked at the Empire for a fortnight, is opening Friday, Feb. 7. He refused to accept the theatre's postponement of booking owing to Jolson himself coming into the Empire early in April at \$16,000 a week, insisting his contract be observed.

Thereupon the management replied they'll permit Fisher to play, but with the warning his name will be billed very small and he will open the bill at 8:30. He'll be permitted to sing only one song and none of Jolson's numbers, and must work whiteface. To date there has been no reply from Fisher.

## ANTI-JEWISH THEATRE RIOT STIRS BUCHAREST

Bucharest, Feb. 4. Jews of Bucharest are boycotting the National Theatre and studio as a result of students' demonstration against Lera Caier, talented actress and guest star, at the house in Robert De Flers and Cailhau's French play, here called "Die Liebe Erwacht."

Riot was staged because Miss Caier is a Jewess, although her talent as an actress is acknowledged. The play was presented as part of a DeFlers memorial, the French dramatist having always been a great friend of the Roumanian people. Being a French work, the entire French embassy attended officially, but the party was forced to retire as a formal protest against the demonstration, which included throwing of ill-smelling bombs.

The police refused to interfere, and the audience itself ejected the disorderly students. Jewish resentment is heightened against the theatre management by the cancellation of Miss Caier's contract and the abandonment of the play after Livius Rebreaun, manager of the house was advised by Home Minister Loinettescu to withdraw the piece, at the same time refusing police protection.

French Minister Paux presented a protest to the Roumanian premier and the play was resumed three days later. During the interval Victor Eftimius had been appointed manager of the National, although it was his whom the newspapers accused of inspiring the student outbreak. Upon circulation of reports that the students intended to repeat their riots, Eftimius took the play off again instead of calling for police protection.

Now the prospect is that the play will become a problem in Franco-Roumanian relations, as the author DeFlers is an eminent French author and was a lifelong friend of the Roumanian people.

Jewish nationals are demanding the removal of Eftimius as National theatre's manager.

## ZEITLIN'S RIGHTS

Paris, Feb. 4. American and English rights to Maurice Rostand's "The Man Whom I Killed," current at the Theatre des Mathurins, have been bought by Fairfax Zeitlin, of London. Alfred Savoir has a 25% interest in the play against Rostand's 75%.



WILL MAHONEY

in Earl Carroll's "Sketch Book," 44th St. Theatre, New York

The New York "American" said: "Earl Carroll's 'Sketch Book' has as its star Will Mahoney, always a sure-fire comedian. He won much laughter and applause and proved to be as popular as ever."

Direction  
RALPH G. FARNUM  
1560 Broadway

## TEST OF VAUDE AT VIC PALACE

London, Feb. 4. Gulliver is making determined efforts to book the strongest possible shows for the Victoria Palace for the next few weeks, that term being set as the final test of vaudeville at the famous old stand.

Vaudeville is on trial to determine whether that policy can be made to pay in revival of the quality of shows that made it years ago.

If takings respond during the test and if the improvement shows signs of sustaining itself, the policy will be continued indefinitely.

Otherwise the house will revert to revue productions.

## LONDON ICE SKATE FAD ABSORBS MORE DANCES

London, Feb. 4. London's craze for ice skating continues unabated. Latest to go for the new idea is the Charter House club, former London club that went bust in Baker street.

This spot reopened after two years with \$350,000 capital, mostly provided by Scotch operators under the chairmanship of Lord St. John Bletso and James Mackie Milne, the Scottish ice manufacturer, who has several ice rinks in Scotland.

The club has a spacious dance floor and will use an enormous rink with ice manufactured artificially. This equipment will be in operation the month of September and designed for year 'round play, a big swimming pool being projected similar to the Lido, Paris.

People in the new scheme declare that dance hall without the ice rink adjunct will be a thing of the past within a year.

London dancing schools are greatly perturbed at the growth of the rink, which threatens the whole business. All interests concerned dancing and dance halls operation are meeting this week to frame some plan to meet the situation.

## English ex-Premier As Big Stage Draw

London, Feb. 4. Coliseum's biggest attraction this week is Stanley Baldwin, late prime minister and leader of the Conservative Party in British politics. Baldwin appears on the stage tomorrow (Wednesday) morning, for one performance only, at 11 o'clock, and will talk of his party's policies until 1. Whole house sold out in advance.

## KEITH TREVOR ILL

Paris, Feb. 4. Maj. Keith Trevor, husband of Jane Marnac, who owns the Apollo theatre here where she stars in "Shanghai Gesture," is reported critically ill with pneumonia in a London nursing home. Miss Marnac left the show to join her husband in London.

## LOVE CONQUERS ALL

Argentinita Torn Between Dought and Hot Toreador Boy Friend

Paris, Feb. 4. Cliff Fischer aged 10 years last week.

Cliff's of the Morris agency here, and it was his job to deliver Argentinita, Spanish dancer, with a fandangio temperament and a toreador hero boy friend, on the Ile de France for New York in time to open with Lew Leslie's "International Revue."

Argentinita said she wouldn't sail at all, so bound up in the bull ring shek was she, and anyhow she didn't propose to move until the last minute. So Lou Wolfson had to go to Havre to get the actual sailing time to the minute.

Still Argentinita's heart bled at the parting and she couldn't be pacified until she had made Henri Lartigue of the Paris Morris office give up one grand in hand paid and commit himself to advance payment of \$10,000 when she joined in New York. On that basis she took her grieving heart to New York, proving that love conquers all.

## GABY WAR STORY VEXES CONTINENTAL MANAGERS

Prague, Feb. 4. Showmen and editors of Czechoslovakia are vexed over the supposed hoax perpetrated by Hedwiga Navratils who poses as the late Gaby Deslys' double and got circulated the story that the dead comedienne impersonated her on war missions into Austria.

The story got Hedwiga a contract at the Alhambra at \$80 a day. Now the Czech managers are proposing to boycott the Hungarian actress. She is about 45 and this episode marks her return to the stage after 17 years of absence. She is dancing and doing a sketch called "Madhouse" besides a film story.

The woman is slender and good looking. She speaks fluent French, but her German is bad, heavily flavored by the Czech accent.

One episode in her film that goes with the show deals with the woman's supposed relations with a Latin king, resulting in one of these Solomon judgments which brings in a political reference concerning Czechoslovakia at the Hague debt conference.

Navratils' publicity reacted favorably for Gaby Deslys' memory lending her the aspect of a war heroine and it is still likely a movement will go through to honor her with a monument in Paris.

## Gemier Quits Odeon

Paris, Feb. 4. Firmin Gemier, one of the foremost actors in France and since 1922 managing the Odeon, has resigned, owing to illness, and is returning to the Riviera for convalescence under the doctor's orders.

His Odeon concession still has five years to run. It is a government theatre. Paul Abran, Gemier's assistant, remains as sole director. Gemier remains a director in the international theatre scheme for bringing foreign dramatic companies to Paris, possibly using the Trocadero auditorium this summer. The plan is still in effect.

## Mgr. Hartung Broke

Berlin, Feb. 4. Hartung, manager of the Renaissance theatre, has gone into bankruptcy and the house is being taken over by Max Reinhardt on a subscription combination.

Hartung probably will be retained as artistic director. House has been on the edge of disaster and the move occasioned no surprise. Situation is typical of the sorry state of legit in Berlin.

## Like Act They Kid

London, Feb. 4. Audience kidded Herbert Clifton at the Palladium (vaude) last night (Monday). But in a nice way as such things go. Female impersonators are not usually favored over here, but Clifton clicked notwithstanding on sheer cleverness.

Guestang Troupe, new Chinese turn, closed the show and held solidly.

## Musketeers in London

London, Feb. 4. The next Drury Lane attraction will be "The Three Musketeers" with Dennis King in his original role.

## LONDON'S 100% FEMME PLAY TOO FINE

London, Feb. 4. "Nine to Six," modern play with society and economic problem angles written by a woman, staged by a woman and having a cast of 16 women and no men, was splendidly received at the Apollo this week.

It is presented by Mrs. Charles Cochran. Show people think the play is a bit too fine for broad, general appeal and the boxoffice possibilities that go therewith, and it looks like one of those semi-failures.

## FRANCE AVOIDS THEATRE STRIKE

Paris, Feb. 4. Strike of all the theatres in France, which was voted and set as to date of lockout, has been avoided by a compromise on the government's tax program.

Finance Minister Henri Cheron returned a few days ago from the London naval conference and assured Max Maurey, president of the Syndicate, legit managers, that relief on theatre taxes would be given. Terms of the compromise provide for (as reported two weeks ago in Variety), a cut of the war tax from 7 1/2 to 5%, which the official estimated would represent \$4,000,000 to the theatres of 30,000,000 francs a year.

This tender cuts the legs out from under the strike proposal, which was designed entirely as a demonstration to force the government's hand. Already Maurey has accepted the program offered by M. Cheron, with the understanding that the 10% poor tax continues.

Another thing that probably influenced the theatre men was that all the publicity they had put out in advance, stressing the denial of recreation if the theatres closed, got very meager response from the general public which seemed to be indifferent to the prospect, or at least gave no evidence of interest.

## Huxley Novel Dull Play

London, Feb. 4. "This Way to Paradise," adaptation of Aldous Huxley's novel, "Point Counter-Point," was revealed at Delys as a dull, talky play, so devoid of action and suspense that it failed to inspire any scoffing giggles from the audience. Probably last a fortnight.

## "Cinders" Ending

London, Feb. 4. "Elster-Cinders" finishes at the Hippodrome in six weeks, followed by a 12-week season of the Co-Optimists, Williamsons not being ready with a new offering.

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# Natan Not So Hot for Mergers; Too Many Theatres Mean Too Many Films

Paris, Jan. 25. T. Natan, executive head of Pathe-Natan, when interviewed to check the current report that his firm might ally with the Aubert-Franco-Gaumont combine, opined that unless his 20,000 stockholders are to derive much immediate profit from the proposed deal, he sees no commercial reason to consummate. Natan differs with Robert Hurel, head of Aubert-Franco-Film, who considers that the consolidation of 250 or 300 theatres would noticeably help to underwrite the cost of pictures.

Natan is of the opinion that there are few French towns worth one real theatre, let alone several in the same city, and that the chain which runs several theatres competing one against the other, in the same vicinity, will have to produce much product to supply them.

Present nominal capital of Pathe-Natan is \$4,000,000. The 100 franc shares are currently quoted around 350 francs. Pathe-Natan firm operates 72 theatres, 20 of which are wired by RCA with the exception of two houses (in Paris) which are W.E. Three more theatres are at present under construction, two in Paris and one in the provinces.

**Theatres' \$4,000,000 Yearly Gross**  
Besides the Paris studios in the Rue Francoeur, where Andre Hugon, producer of the first French talker, "Trois Masques," is at present working, Pathe-Natan owns the Joinville studio of five stages wired by RCA at a cost of \$500,000. In these studios Pierre Colombier directed the first talker actually produced in France, "Chique," a two-reeler. All other French talkers, to date, have been filmed abroad.

Natan claims to have on hand \$10,000,000 available from a recent issue. The \$4,000,000 he spent during the past year was what he had left on hand a year ago, he states. His theatres, according to him, are grossing about \$4,000,000 a year. He expects to produce 15 to 20 French talkers in 1930 at an average cost of \$100,000. This is more than twice what pictures bring here with the exception of a few hits. Talkers may gross more than silents used to, but the profit margin, after taxes and operating expenses have been paid, hardly make for safety. If French banks really want to consolidate the French picture interests, they are not likely to allow such a large unit as Pathe-Natan to remain independent.

Everything is in abundance for the moment until the end of February by which time certain legal formalities must be gone through with at the board meetings. This before Franco-Aubert-Gaumont can be technically and formally merged. Not until that time will the Pathe-Natan phase be considered.

## Only Foreign Pictures

Hollywood, Feb. 4. Abandoning English talkers, Tom White, indie producer, has productions in Spanish and Japanese underway and plans to concentrate on foreign language shorts and features.

A Japanese talker is now 65% completed at White's studio in Monrovia. It will be the first Hollywood Nipponese production. Cast is composed of local Japanese actors.

White also has two Spanish shorts waiting for use with his Spanish features.

## Pans "Atlantic"

Frankfurt, Jan. 25. "Atlantic," British film, was panned, as are all sound pictures here in South Germany. Yet the presence of Captain Dittmar-Pittman, eye witness of the sinking of the Titanic, attracted many people to the local Roxy theatre. German version, of course, was given here.

## MOROCCO-TUNISIA SOUND

Washington, Feb. 4. Both Morocco and Tunisia are in advance of Algeria when it comes to wire installations, says Consul S. Heizer, Algiers, in a report to the Commerce Department.

One wired house in Algeria is taking out its equipment to install an American system. Questions of policy as affecting the natives is still causing plenty of difficulties in censorship, say the American official.

## TOURNEUR-SAPENE TRUCE

Director Will Make Talking Meller For P-N—No English Version

Paris, Jan. 25. Evidence of Maurice Tournier's complete truce with Jean Sapene, newspaper publisher of "Le Matin" and former chieftain of the picture industry in France, is Tournier's contract with Pathe-Natan to produce a dramatic all-talker.

Gaby Morlay, legit star, heads the cast, although previously set to make a talker for Jacques Haik. Tournier's feature is a music hall murder meller by Jean Jose Frappe, as yet untitled. Only a French version now. Maybe German and Spanish versions later, but none in English.

Tournier's feud with Sapene dates back to a post-war military feature which Tournier, then under contract to Paramount in America, wanted to shoot in France, employing French troops as part of the local color. Sapene attacked Tournier for having become a naturalized American citizen resulting in Tournier being denied the official co-operation he had sought.

## Venezuela Sound Film Performance Ends in Riot

Washington, Feb. 4. Caracas, Venezuela, got its first sound pictures Jan. 1, and a riot resulted, says a report coming through official channels.

Two theatres, Ayacucho and the Bolivar, are the houses. First was wired with a British device and the latter with a French one. Ayacucho advertised talking pictures and brought out capacity at an advanced scale. Proceeded to show a short talker and then into the feature with but sound accompaniment. Gallery became noisy and then began to destroy the seats, to make it good, signs were torn down on the front of the house. Protest followed a charge of false advertising with the theatre refunding and next day advertising the picture as a silent.

Bolivar, showing an actual talker, and being on the outskirts of the town, attracted but half a house with "The Hurricane." This picture was pulled the next day and shorts in Spanish and English substituted.

## British International to Release Thru Schlessinger

British International, which was to use Worldwide as its American distributor, appears to be gradually looking to the Schlessingers for outlet here.

Where Worldwide, which is using Educational's exchanges, was initially understood to have had the release of British International films over here, it develops that the films over here, it develops that the subjects to the Schlessingers for American marketing. First of these, "Dark Red Rose," will be given a Broadway showing by the DeForest financial mentors before it is generally released.

A recent foreign deals and production, it is reliably reported the Schlessingers are abandoning all previous intent of producing in this country. M. A. Schlessinger leaves for Europe late this week for a conference on production activities overseas with his brother Isadore.

## Counter Attack

Hollywood, Feb. 4. Foreign artists' agents, losing their clients to American talkers, are trying to stage a counter-attack. Several are endeavoring to tie up with local representatives to send Hollywood players abroad to appear in German, French and English talkers.

## Fox Managers in Town

Fox foreign managers are in New York for conferences under Clayton Sheehan, general foreign manager. Those attending include J. C. Bavetta, France; J. Aussenberg, Germany and Central Europe; H. Kahn, Scandinavia; S. S. Horen, Spain, and D. Fox, Italy.

## Vodka Epidemic

Hollywood, Feb. 4. If producers must nationalize their villains, it's okay to have the menace a Russian. Hays' office has given the okay. Old idea of having a Mexican play the "heel" passed out quite a while ago as the market below the Rio Grande was too important to offend. But there being no business now in Russia for films, due to "Soviet regulations, who cares?" So the stream of Vodka schemers is on.

## Much Depends on France's Present Crop of Pictures

Paris, Jan. 25. Discounting the cheaply made Pathe talker, "Les Trois Masques" ("Three Masks"), which was the Mariavaux in November, and which has the sole distinction of being the first French all-talker, the French picture business, through its current crop of dialog productions, is experiencing a crucial financial test. It is from this output that the salvation or collapse of the industry will result.

It is also from this crop that the American studios will determine whether or not its costly building-up of its foreign market may be totally wiped out or, in a large measure, minimized. It is from this crop, also, that the French bankers, with as much financial as nationalistic interest, will determine whether or not the French talkers, alone or in combination with theatre operating circuits, can be put on a paying basis.

**As Propaganda**  
French finances being more closely allied and interlocking interests, it is obvious what subtle (and yet legitimate enough) propaganda on behalf of French perfumes, or sartorial creations, or wines, or anything else that is essentially French in its origin, could do to bolster the allied French interest. But first, the allied product must be self-supporting, according to the bankers' dispassionate business judgment.

Producers of talkers now, and for the future, say that they must weave, think of America as a market, it could not only by luck "if we make something you can distribute in your country." That goes even more for talkers, recognizing how far ahead America now is with its sound product.

Hollywood cannot be as insouciant about it all as France is unconcerned about America as a market, but Hollywood has always had at least a 40% eye to the foreign market.

## Importations

Paris, Jan. 25. Milton J. Schwartz, Columbia's foreign rep, saw "Le Mystere de la Villa Rose" (French film) in London, and has an option on it for Columbia's distribution in America. Picture is being handled by Warners as a quota-British film, and will be trade shown in London in February.

Columbia's American distribution of "The Mystery of the Pink Villa" (Jacques Haik production) will mark the first French-made importation into America. French has two versions, English and French.

## Britain's 256 Patents

Hollywood, Feb. 4. M. P. P. has been advised by George R. Canty, trade commissioner in Paris, that 256 patents on devices connected with films were granted in Great Britain last year. Of these, 57 dealt with sound with color, 21 with stereoscopic processes; 10 with safety devices; 9 on new machines, and 33 on the processing of film. Others are miscellaneous but concern pictures.

## 12th Trade Paper

Paris, Jan. 25. Another picture trade organ has been issued here "Le Cinephile." Edited by Henri Astier, formerly connected with "Hobbeo Film." This makes the 12th trade paper in France.

# Portugal Film Going Strictly Social; Attend for the Long Intermissions

## HAINES' SPANISH FILM

No English Version—Rest of Cast All Foreigners

Hollywood, Feb. 4. William Haines is going to be starred by MG in a Spanish picture. Although Haines cannot speak Spanish, his popularity in South American countries will put him over the studio believes.

Tied around the handicap, idea is to write in Haines as an American in Spain learning the language.

Remainder of cast will be Spaniards or South Americans. No English version intended.

## Official Figures

Paris, Jan. 25. Official statistics of the French government, issued for the first 10 months of 1929, reveal the quantity of pictures imported from Germany during that period compared with similar imports from the United States. Figures are in metres (1 metre equals 3 feet 3 inches), viz.: Positives, from U. S.: 1,800,668 metres. Positives, from Germany: 1,372,458 metres.

Negatives, from U. S.: 39,875 metres. Negatives, from Germany: 192,536 metres.

Raw film, from U. S.: 4,535,740 metres. Raw film, from Germany: 7,378,707 metres.

(Majority of the German pictures were imported for the account of "preparations in kind" under the Dawes plan.) The total imports into France during the first 10 months last year were: Positives, 4,762,942 metres; negatives, 397,300 metres, and sensitized (raw film), 19,021,945.

Total exports for the 10 months (destinations not indicated) were positives, 6,311,373 metres; negatives, 1,564,498; sensitized, 2,137,527. These figures, it is shown under another heading, 784,576 metres of films of all kinds went to the United States; 631,294 to Great Britain, and 469,903 metres to Germany.

## Switzerland

Zurich, Jan. 25. Only two Zurich picture theatres have so far adopted sound, the Capitol and Apollo. Former is a Universal house and the second is run by arrangement with Fox. A third theatre, Orient, UFA house, had begun to show Tobis shorts, but the public snubbed them and they were withdrawn. This theatre has returned to a silent policy.

"Singing Fool" (W. B.), had seven weeks at the Capitol. Replaced by "Lady of the Pavements" (U. A.). "White Shadows" (M.G.), at the Apollo, with his not exceptional.

Many changes reported at the Compagnie Generale du Cinematographe, leading Swiss picture house chain. Company suffered heavy losses last year. As a result, several of the company's theatres will be sold. This concerns mainly theatres at Geneva and Zurich.

New house under way here. Reported it will seat 3,000.

## CHAPLIN'S 8 MONTHS

Paris, Jan. 25. In a 280-seat guided "shooting gallery" on the Boulevards des Italiens, Chaplin's "Gold Rush" has been running to a 6-10 frame scale since June 15.

Likelihood the picture will stay another six months. "Charlot," as Chaplin is known in France, is a huge fav.

Long runs for pictures here are not unusual.

## IN KANE'S SHORTS

Paris, Jan. 25. Robert Kane's first two shorts are by the three clowns, Calcutti, Forte and Carlotta, and a sketch by Dandy, of the Casino de Paris.

Other French artists slated for Kane include Bach, Blanche Montel and Jacques Baumer, Parysis, Derville, Dranem, Milton, Therese Dorny, Falconetti, Spadaro, Damia, Pasquali, Jeannett Flynn, Claire Franconet and Saint-Griener.

By ALVA E. GAYMON

Lisbon, Jan. 25. Speaking about "talkers" in Portugal is like talking about Einstein's theory to a Chinese stevedore on the Yantse River. American film salesmen recently appeared here and after inquiring as to which theatres were wired, or being wired was told they were all wired—for electric light.

No talking film has yet appeared in Lisbon, nor has any film house owner even shown signs of considering the step.

Tivoli and the Odeon are the only cinemas worthy of the name, and they are constructed with the old ideas of getting as many "camarotes" (boxes) around the semicircle enclosure as possible. In Portugal each theatre seat is so arranged that its occupant can see most everybody in the house, and between intervals the men stand up and smoke with their hats on and look around to see who's present.

Thursday night is gala society night and they sit and nod and bow and smile from one box to another, making sure that they are being recognized. Long intermissions between sections of the picture give everybody time for the inspection and to be inspected.

Pictures are old when they get here and only a few of the best have appeared. Population of continental Portugal is only 6,000,000 and it seems it doesn't pay to have the sub-titles translated into Portuguese for the only country in Europe speaking this language.

Recently, however, Condes has a big run of "Uncle Tom's Cabin" (U. O. Of the 600,000 people in Lisbon, it is generally known that only 51,000 can read, so when and if the talkies appear here they will open up a drawing attendance which at present is not explosive. Usual language difficulties will be "introduced" by talkers and unless the prolific Portuguese facial and corporal gesticulations are properly accompanied with spoken words, the audience will howl.

## Repeats Home Product

Film industry here is almost wholly confined to rural scenes of Portuguese countryside. No studios nor are there any artists of popularity or importance. Films are practically all imported from Germany, France, United States and Italy, and sub-titles in the Portuguese language is obligatory. Every theatre owner must show a certain percentage of Portuguese-made film, and some of these home-made "fittas" are getting to be a joke because their repeated so often.

Tivoli is the only theatre in Lisbon having comfortable seats and aisles wide enough to stretch your legs. The others have old fashioned hard chairs or straight back seats of an odd uncomfortable Portuguese invention. Rows are crowded close to one another to make more rows, but the inconvenience of being cramped up in a rainbow during the show keeps many tall people away.

There are small cinemas all over the country of all kinds and sizes, but none are worthy of being called theatres. What pictures are shown are well patronized and American films are the most popular even though they are worn out when they reach these screens.

German pictures have recently been appearing more frequently than before.

## U. S. Films Drop 20% In Norwegian Market

Washington, Feb. 4. Most popular film in Norway during the past year was a native production, reports the American consul at Stavanger.

Rogaland Province with a population of 173,000 has 11 houses, none wired to date.

American productions previously held 80% of the Norwegian market. Last year this dropped to 46%.

## MAUDE FOR PARAMOUNT

Hollywood, Feb. 4. Screen tests are being made in London of Cyril Maude for Paramount with "Aren't We All" in mind. Par has option on the play. Firm also has the silent rights on "Green" but hasn't come to terms for the dialog rights.

# Build Native Dialog Around U. S. Mob Scenes and Other Heavy Effects

Paris, Feb. 4. Possible foreign market solution is forecast in a proposed deal between Gaumont and Tiffany for "Journey's End." Idea is for the French company to buy the heavy mob scenes and other clips of atmospheric build up of the story involving large expenditures, and weave around them versions with French and German dialog.

Plan, of course, is adaptable to other countries such as Italian and Spanish, production being taken in skeleton form and the details of talk spliced in after production locally.

It is realized that not every picture would lend itself to such treatment with the same facility as "Journey's End," which is particularly favorable for the experiment. It has large amount of war and battle spectacle, mob scenes and military pageantry around which Gaumont can place the dialog sequences, both French and German. Director for the dialog bits will be Louis Mercanton, according to present plan.

Tiffany, it is understood, states the play rights cost \$100,000, and the production represents another \$300,000, and from these figures Gaumont is to compute the percentage it will pay Tiffany for rights and the footage necessary. Gaumont will finance the new bilingual production here.

## SEE U. S. SCORE FOR UFA SUPER

Berlin, Feb. 4. "The White Devil," UFA super-production just revealed at the UFA Palace, proved a spectacular picture of "Ben Hur" proportions. Wild riding Cossacks in primitive Caucasus furnish picturesque material, effectively contrasted with the elegances of the Russian Czarist court.

The Cossack leader is shunned by his own people because of his generosity and mercy to Russian prisoners. He tries to arouse insurrection against the Czar in St. Petersburg. Fleeing for home, he is shot defending his wife and dies a heroic death.

Ivan Mosjukin is an ideal interpreter of the leading role. Support by Lili Dagover and Betty Amann is excellent. Picture has a first rate synchronized score with a magnificent Russian chorus background and fine solo interpolations. These incidentals should give the non-dialog picture a first rate chance in the States.

## AUSTRALIA COMPETES FOR U. S. SOUND FILM

Sydney, Feb. 4. The Union Theatres group has purchased the 1930 production complete of First National and Warner Bros. contract covering the entire circuit. The Fullers, who are replacing legit attractions all over with talking pictures, were understood to be hot after the same deal, but lost out to the competition when the Union people closed.

Theatre rivalry for talking product is keen here, with many outfit managements switching from other policies to sight-sound pictures. As a result American producers are finding it easy to dispose of product and at satisfactory prices despite dullness here in many lines.

## Musicians Sue, Holding Canned Music Illegal

Prague, Feb. 4. Czechoslovak musicians' unions are bringing lawsuits against sound theatres here invoking a law which prohibits leadership in orchestras playing publicly except by directors holding regular conductors' license.

Musicians unemployment looms as serious here as elsewhere due to showing of synchronized films and it was this situation that inspired the resort to legal action.

## FOUR-TONGUE PICTURES DUBBED AT SAME TIME

Paris, Feb. 4. Sofar Films is experimenting with a new technique in dubbing pictures with duplicate lines. Experiment is upon pictures in four languages and involves a new practice.

While the French company on the set is playing out the action with French lines, other speakers in English, German and Italian are recording in sound-proof glass chambers the appropriate lines each on a separate sound track, speakers being able to see the actors, but being out of camera range.

Idea is that when the action prints and sound prints are made any language record may be matched up with the action positive in printing.

Picture under experiment is "Prix de Beauté" ("Beauty Prize"). It is an original work by Maurice Dekobra.

## M-G's French 30

Paris, Feb. 4. Arthur Loew has advised Metro over here that that company will have 30 French dialog or sound films suitable for the French market.

Laurel and Hardy comedies are popular here, and will, of course, have French versions.

## Quits Actor Hunt

Paris, Feb. 4. Mrs. Jacques Feyder, failing to obtain French screen players to go to Hollywood for Metro-Goldwyn, is sailing herself tomorrow (Wed.) to join her husband in California, where he is directing on the Metro-Goldwyn lot.

Mrs. Feyder engaged Andre Luguet for the new world trip, to take part in French picture versions, but there her quest for suitable players ended due to absence of available material or unwillingness of people to make the journey.

## REFORM IN SWEDEN

Anti-Screen Crusader Says Hoover Opposes Sound Film

Stockholm, Feb. 4. A Swedish daily newspaper in Gothenburg which is carrying on a crusade against screen sound as foreign propaganda, presents a novel argument.

Paper tells its readers that President Hoover has expressed himself as opposed to sound and dialog in flickers.

Big sound pictures are the only ones that get business here.

## Blame Faulty Print for Flop of Bob Kane Short

Paris, Feb. 4. Bob Kane's first American short made here and resulting in a flop at its first showing was withdrawn from Paramount theatre's show. Subject is a specialty by Lucienne Boyer in a cabaret setting. It made a poor impression at the pre-release showing.

The Paramount people say the fault was in the print, which was injured in the projection booth and subject will be continued. Paramount is financing the Kane experiment with native shorts.

The Paramount is holding over the Bancroft picture, "The Show-down," although it also brought an unfavorable reaction from the mob. As substitute for the withdrawn short, Pat put in a cartoon subject of its own.

## Barthelmess Heads Home

Paris, Feb. 4. Mr. and Mrs. Richard Barthelmess sail for New York on the Bremen Feb. 13 after a continental vacation.

## Syria's First Talker

Carlo, Feb. 4. Talkers were inaugurated in Syria Feb. 1, with the opening of the first sound installation in the Empire Cinema, Damascus.

## W. E. ATTACKS CINEPHONE

Alleges 27 Infringements on Indie Sound Device

London, Feb. 4. Western Electric has issued writs against Powers' Cinephone here, alleging infringement and specifying 27 counts.

Powers is trying to bring out a smaller, cheaper equipment to overcome the charges, but concern, like other indie companies, finds it difficult to finance. The regular firms that finance installment selling won't handle this class of contract, holding that equipment has no "used value" and they have no security for advances.

## GAUMONT-TOBIS MUTUAL CHANGE

## French Talker Slips in on W. E. Suits

Paris, Feb. 4. Taking advantage of the litigation between Western Electric and the Tobis-Klangfilm interests, the Gaumont-Franco-Aubert community is making a campaign to bring about reciprocal arrangements for the distribution of Tobis film product in France and the handling of Gaumont-Franco products in Germany on a basis of mutual understanding for interchange.

Gaumont officials are now in conference with Tobis people for an understanding along these lines. Gaumont, whose new sound reproducer has been well spoken of on its recent test, is bucking Western Electric in this territory with plenty of aggressiveness. The ballyhoo stresses the fact that the native equipment is cheaper and carries with it assurance of interchangeability, besides being available for a quarter of the outlay in money.

In the meantime both French and German sound companies are attacking the market in German territory, where W. E. device is legally blocked.

## \$60,000 IN MONTH TOP FOR ALL SO. AMERICA

Buenos Aires, Feb. 4. "Hollywood Revue" closed at the Palace here yesterday night, completing a month's run. Picture grossed 152,000 pesos (\$60,000) during its stay.

This is a record high for all South America for a single picture run in one house.

It is succeeded at the Palace by "The Flying Fleet" (M-G-M with Ramon Novarro).

## Czech House Restores Low Scale, Apologizes

Belgrade, Feb. 4. The Kolarac theatre has gone back to its box office scale for silents, cutting the advanced prices for Jonson's "The Singing Fool," and is making apology to its public for the advance which the house blames on Western Electric.

Theatre's version is that when the W. E. equipment was installed the company argued that house should advance its prices, which it said would be justified by superior sound reproduction.

Later on the Luxor, opposition, opened using the cheaper Biophone equipment (also American), with "White Shadows in the South Seas" and let the old scale for silent product remain in force. Kolarac had run into unfavorable public reaction on its price advance and hastened to meet the Luxor scale.

Kolarac's sister house, the Casino, opened yesterday (Monday) also with W. E. equipment, giving Belgrade five sound houses using American installations and one, the Corso, using Tobis, German.

## Par Bids for Perret

Paris, Feb. 4. Paramount is proposing an arrangement with Leonce Perret to go to Hollywood, there to produce pictures with French dialog. Conditional offer is understood to provide for \$40,000 against a percentage on French earnings. Proposition is conditional upon Perret finding suitable French script.

## GAUMONT SHOWS CHEAP TALKER INTERCHANGE

Paris, Feb. 4. An invitation demonstration was given at the Theatre des Champs Elysees of Gaumont's improved Sonora equipment with particular reference to its ability to reproduce pictures made on the other systems.

Twelve reels were run off on all the different producing systems, including Western Electric, RCA, Tobis and Peterson Paulsen.

Demonstration justified claims that reproduction of all product is satisfactory for any minor exhibitor, considering the price is about a fourth of Western Electric's, although, of course, it by no means equals the quality of the last named apparatus.

French device is bound to have its effect upon Western's business, due-to-the-price-difference. It already is having an effect in that direction.

Gaumont has increased its capital stock from \$500,000 to \$3,400,000, giving effect to the absorption of Franco-Aubert, Gaumont film laboratories and the Conti Souza camera control. Officers are Leon Gaumont, president; Albert Kohan, banker, managing director; Hurel and Costil in their old executive positions, one handling distribution and other studio regime.

Gaumont reports 82 orders on hand with production schedule probably five equipments a week.

## Hearst's French News

Paris, Feb. 4. Hearst Metrotone newsreel will issue a French edition similar to Fox Movietone, which was forced to do so to hold its own against Pathe-Nathan which has three RCA Photophone sound trucks in operation.

Fox Movietone Newsreel was originally very helpful to Fox in selling feature product on the French market.

## 300 WIRED

Figure that Many French Sound Houses by '31—Cheap Devices

Paris, Feb. 4. Following the success of the inaugural French talkers, it is figured France will have 300 of its 3,000 theatres wired by 1931. Cheap sound reproducers are now available.

American faction estimates that since the French never successfully made silent pictures, they can't make talkers. But this theory is not altogether true, as the French have always been long on dialog and stagecraft.

## Egypt Buys Science Subjects by the Mile

Cairo, Feb. 4. The Education Ministry of the government has entrusted the Misre Cinema Co. with the purchase of a large amount of film-to-be-used for educational purposes accompanied by classroom lectures.

Budget calls for 85 projection machines and accessories to be distributed among the primary and secondary school grades. Appropriation also is made for purchase of 1,992 subjects, making a total of \$35,000 metres.

## View French "Rio Rita"

Paris, Feb. 4. An audience of invited Franco-American minded critics will be invited to pass on the French dubbed dialog version of "Rio Rita" (Radio). If not okayed, picture will be shown with title substituted, dialog faded down and only the songs retained.

## PATHE BACK TO PARIS

Cairo, Feb. 4. Charles Pathe, noted film man, has returned to Paris following a visit to Cairo as the end of a tour of upper Egypt.

## Sonoart in So. America

Buenos Aires, Feb. 4. George Kallman, representing Sonoart, independent American sound apparatus, has just arrived here about to undertake a campaign for his indie device in this territory.

## NATIVE BELGIAN TALKER CLICKS

Paris, Feb. 4. Paramount's Coliseum, Brussels, is shattering record after record with the first Belgian-made talker with dialog in Belgian, which is not Flemish, but a variation of French.

New picture is called "The Family Klubbings," and has reproduction by means of discs, but in a curious way. The discs were made first and then the film was produced to synchronize with the sound.

Paramount officials in Paris admitted jestingly, but still a bit ruefully, that the hybrid production has smacked Chaplin's records. It is now in its third week at the Coliseum and is holding over indefinitely.

Picture's crashing figures add another illustration that European nationals will fall for their native language in dialog, irrespective of picture quality. This one cost 100,000 Belgian francs, or about \$15,000, to produce, and it wouldn't be worth anything outside of Belgium. But here it's a rave. They even raised the Coliseum admission scale to 15 Belgian francs, or 45 cents, just as they did for the Chevalier picture.

The Belgian censor laws are strict where minor children are concerned, but liberal for adults. This picture is approved. The Klubbings family visits Paris and makes a tour of all the sin dens in the town. Film has an all-Belgian cast.

## ITALIANS GO IN FOR MULTI-TONGUE FILMS

Rome, Feb. 4.

The Pittaluga people, who own the six leading picture houses of Rome, as well as foreign production houses elsewhere, are at work producing on RCA Photophone apparatus dialog product in four languages.

Arrangements have been completed with foreign firms for French, German and English release for dialog pictures in those languages.

For the Italian pictures they are depending upon a home population of 42,000,000 plus large Italian colonies in Argentina and Brazil, not to speak of the big Italian settlements in the main capitals of the world, and in Italy's colonial possessions.

## German "Atlantic" Big On Dutch Presentation

Amsterdam, Feb. 4. "Atlantic," the British-made picture with its German version dialog recorded on RCA Photophone, started here with an enormous fanfare of praise. Fans and reviewers unite in laudation.

Picture is in at Tuschinski's, both here and in Rotterdam, and is being touted as the best propaganda yet for German dialog pictures.

Point of importance in this showing is that it comes as trail-breaker for the UFA talker product, a considerable footage of which is reported ready for marketing.

However, the German trade suffered something of a setback when Dutch UFA offered a series of Anglo-German sound shorts, which were received without enthusiasm, due to indifferent quality of these brief bits.

London, Feb. 4. "Atlantic" ends its run at the Alhambra Friday (Feb. 7) evening, with another British International, "Elstree Calling," taking its place. "Atlantic" resumes at the Regal Feb. 15.

## Chloride Co. Creditors Agree on Liquidating

London, Feb. 4. The petition by the Chloride Electrical Storage Co. for the compulsory winding up of the British Talking Pictures Co. was adjourned yesterday (Monday) upon an agreement for the appointment of an official receiver as a provisional liquidator.

Counsel for the petitioning company was supported by other creditors for \$230,000. Another group representing debts of \$470,000 opposed the petition, but were in favor of the provisional liquidator.



# Russia So Severe on Its Writers That Bull and Cow Form the Love Interest in One Picture

By EUGENE LYONS

Moscow, Jan. 23. Life is no bed of roses for Soviet playwrights and filmmakers. They work always under the menacing shadow of the multiple official censorship. For every play or film that is produced there are at least half a dozen which have been suppressed as politically undesirable. And for every piece submitted to the mercies of the censorship a dozen are suppressed by their own authors at the behest of the idea somewhere in the course of its elaboration, because they know that the chances of production are exactly nil.

The Soviet government makes no bones about its policy toward the theatre and other arts. It does not indulge in any hypocritical pretensions of freedom of the stage, any more than of the press or other means of expression. The films, the theatre and the radio are just part of the heavy artillery of the Soviets in a desperate struggle with the remnants of capitalism and for the establishment eventually of socialism. No production can survive if by sin of commission, or omission it clashes in any respect with the basic ideas of the Soviet system. More than the "character" of survival are mighty slim unless it definitely helps that system; unless it serves to promote the plans and drives of the government or helps to hammer the new ideas into the heads of spectators.

## All Propaganda

Limits within which writers must work are therefore pretty narrow. It speaks volumes for the vitality of the Russian theatrical folk that they have succeeded in doing first-rate things, despite these handicaps. The age-old themes of dramatic writers—love, romance, jealousy, adventure, personal ambition, etc.—are ruled out as "bourgeois sentimentalism." Such things may figure occasionally as incidental material, since even Soviet citizens still love and hate and dream of power and thrills. But they cannot figure as ends in themselves; they must serve in some way to underline a propagandist moral of some sort.

Think, for instance, of a clever Hollywood scenario writer put to work hatching plots on the basis of the following: "Write scenarios for Sovkino, the largest film company here."

"The authors must, of course, take as basis for their work such elements as socialist competition, the uninterrupted working-week, the new forms of industrial activity, the collectivization of agriculture, increase in the tempo of industrialization, problem of preparing new squadrons of workers, etc."

Advice added that these subjects must be "reflected in a lively and artistic manner." What couldn't Anita Loos do with this guiding line from Sovkino? What about a lively and artistic piece about the collectivization of farms for Doug or Hoot or Clara in "Bigger and Better Tractors?"

Extraordinary part of it, however, is that first-rate films have been made here on just those themes. Berlin is just now witnessing the foreign premiere of a film called "Turk-Sib," based on the building of the "Silk Road" railroad connecting Turkestan with Siberia. The director, M. Turin, has taken the inert materials—wild untamed nature, awed Asiatic folk, locomotives, airplanes and tractors—and has welded them into a continuity that is really exciting. Only plot in it is the mile-by-mile progress of the railroad tracks. Climax is the arrival of the first locomotive to Alma-Ata, capital of Kazakhstan; mostly newsworthy stuff cleverly edited. Yet the whole performance has a tempo of its own.

## Love Interest

Serge Eisenstein, too, known in America for his "Battleship Potemkin," "Ten Days That Shook the World," etc., has used such materials to make a good film shown here under the title "Old and New." He worked on it intermittently for over three years and is said to have squandered barrels of money on footage which ended in the waste basket.

But at least he had something to show for it in the end.

Tractors, dairy machines, a prize bull, a simple farmhand and the like are his heroes and heroines. The love interest is provided by the public mating of the said prize bull with a modest cow. The tragic complication is afforded by a dastardly band which poisons the bull. Unpromising stuff, think you? Wait a moment. The hero of the Soviet-bull may not be as good an actor as Bull Montana, but in Eisenstein's hands he does all right.

## In Legit

On the legitimate stage the same type of material must serve as the foundation for drama. The Moscow Art Theatre, the Moli Theatre and a few other of the pre-revolutionary groups continue to draw upon their classic repertoires. The programs which New York exclaimed over when Stanislavsky's theatre was there are still being played. But with few exceptions the new plays, even those put on by the classic theatres, deal with objects which to those unfamiliar with life under the Soviets sound like unmitigated gibberish.

Of the new plays of the current season, one recounts the class struggle between the richer and poorer strata of the peasantry in a Soviet village; the poor triumph and live happily ever after in a sovkhos (co-operative farm). Another, the struggle of an over ambitious but unworthy citizen who schemes to enter the Communist Party; he is foiled and the Party is never polluted by his base membership. A third, in verse, tells the sad tale of an officer in the Army who exceeded the orders of his commander and is eventually shot for his sins, having recited miles of poetry enroute. The list could be extended.

Most of these plays are excellent—produced and many of them, with some explanatory footnotes, "the program" should be put on for Theatre Guild audiences.

## Difficulties

But the plight of writers obliged to create almost exclusively on such material is not enviable. Before a production can be staged, it must be okayed by Glavlit, the censorship department attached to the Commissariat of Education. That, however, is not the last of the troubles. The initial order to begin that the play will reach the public. All through the rehearsals, commissions and delegations inspect the work and may blackball the proceedings. In a good percentage of cases the dress rehearsal is the funeral performance. Those that escape may be choked off after the premiere—or merely postponed for corrections and revisions, never to open again.

Several promising plays were taken off the boards this season after runs of some weeks because the press or some other Soviet organ, found them "ideologically deficient." A few of them, in fact, were written by members of the Communist Party in good standing, but that made no difference. Motion pictures are subject to approximately the same hazards. What Russia may have to say on the subject could not be printed, here or elsewhere. Yet, notwithstanding these official difficulties, the Russian theatre and Russian films are not stagnant. Skill, frequently touching on genius, makes up the margin created by censorship.

## Paris Bookings

Paris, Jan. 25. Contrary to the ordinary policy of playing acts for 14 days, the Empire is showing Chilton and Thomas for only seven days in order to permit them to open in Berlin for Jules Marx at the Scala.

Following acts are booked for the Casino de Paris: Jan. 21-27, 9. Calmette; 28-31, 11. Mitty and Whirlwinds; 25-31, 11. Mitty and Whirlwinds; Jan. 26-Febr. 3, de Carlos and Louise; 1-7, Stelle and Mills; 4-10, Rella and Lee; 8-14, Wilton Crawley (then going to Monte Carlo); 11-17, Long Tack Sam. All booked by Henri Lartigue (William Morris).

## Behind the Ballet

Paris, Jan. 25.

That wealthy patrons are willing to place money at the disposal of ballet producers, or otherwise finance their programs regardless of possible losses, appears to be the main reason why so many more ballets are produced over here than in America. Many companies, often Russian, could ill afford to wait until they reached footlights—were it not for subsidies from Lady Curzon, Pola Negri, and others.

Ballet dancers seem willing to work for salaries so small that there must be some truth in a producer's statement that they are really dancing for the love of their art.

Lady Curzon, of the shipping company family, is best known for her interest in ballets as a generous patroness.

## 'Dreyfus Affair' on Stage Causes Stir in Frankfurt

Frankfurt, Jan. 25.

The "Dreyfus Affair," which caused so much excitement years ago, has been dramatized by Hans Rehfisch and William Harzog. Authors do not try to give a picture of more than five years of the life of this man.

They start with the liberation of the real traitor, Esterhazy, in 1894, and end it with the big trial which revealed the corruption in the French Ministry of War of '98.

Play caused quite a sensation when produced in the Neue Schauspielhaus here, as the figures of Clemenceau and Anatole France are well depicted.

The situation of Dreyfus in France has always been compared to the murder of Rathenau in Germany. Both men fell prey to political manipulations they could not control.

Piece was acted adequately, but lacked unity of characterization as locally presented.

Another opening was "Comedy of Rejuvenation," new play by Alexis Tolstol, distant relative of the well-known Russian writer. It showed him to be bourgeois follower of the Bolsheviks.

An old woman is turned into a young girl with the help of a great many mechanical devices and goes through a series of adventures which end in an attempt to murder the Russian czar. The story is rather a poor imitation of the modern Russian theatre because it has elements of things which were out of date in Russia 'round 1910.

Performances of Lathar Rewalt and Constance Menz were good, though the complex of the Schauspielhaus has people who are of Berlin quality.

## Plays for Broadway

Paris, Jan. 25.

Gilbert Miller, who produced "The Captive" in New York, has an option on the same author's "Weaker Sex" now playing at the Michodiere. Same producer will additionally introduce there another French hit, "Marius," by Marcel Pagnol, who also wrote "Topaze." Lee Shubert takes this latter play to New York. "Marius" is in its second year at the Theatre de Paris.

## Ostend Youngsters Lose Their Pet Petting Spot

Ostend, Jan. 25.

Kursaal, Ostend's biggest amusement casino, is being extended and remodeled for its opening April 17.

A stage is being added in the grand concert hall for ballets, becoming more and more popular on continent. Lowering of the orchestra stage removes Ostend's favorite trying place—fundament the orchestra—causing the younger element to grumble in disappointed anticipation of its loss.

## WYN DUE IN MARCH

Paris, Jan. 25.

Camille F. Wyn, who expects to sail for New York in March, amicably settling his differences with Jany Macnac and her husband, Mayor Trevelyan.

Wyn took "Journey's End" to the Galeries Saint Hubert, Brussels, last week, premiere prices being trebled as the king attended the opening. French producer expects to take to America the next play by Marcel Pagnol.

## COSTLY CARTOON

Actor's Famed Moscow Drawing Costs Decoration and Job

Moscow, Jan. 23.

Theatrical gossip current concerns the fate of one of the best actors of the Moli theatre, Prov M. Sadovsky, whose cleverness with a drawing pencil has placed him in bad with the authorities. Sadovsky is son of a family of actors connected for generations with the Moli Theatre of Moscow. His removal therefrom has been something of a shock.

It all began with a little sketch, made by Sadovsky in an idle moment and hung over his mirror in the dressing room. Unfortunately it is not possible under postal regulations to describe the sketch in print. Suffice that it was drawn as a comic takeoff on the Soviet campaign for "socialist competition."

Sadovsky's friends saw, admired, and spread the news—its fame spread to other theatres, then outside the theatre and finally it reached the ears of the government. The offending caricature was confiscated. Sadovsky, awarded the title of "Artist of Honor," was promptly deprived of this designation. He was expelled from the theatre and, in short, is looking for a job.

Press has attacked Sadovsky vigorously for his blasphemous drawing. Naturally it could not and did not despise the drawing. Nevertheless everybody in Moscow knows all the details.

## Parents' Objections Call Off Grechen's Ballet Tour

Paris, Jan. 25.

Grechen juvenile ballet of 15 girls, eight of whom are 12 years old, will not defeat the juvenile laws of Europe after all. Despite having rehearsed for several months, the girls' parents refused permission to Grechen to take the youngsters over Europe, as planned.

Grechen originally intended to advertise as an educational exhibition of what training can do for future artists, thus being allowed to employ children whose ages would have made their appearance impossible in a bonafide act.

## DOUBLE TAX

The Hague, Jan. 25.

Mengelberg pays income tax in the States on his earnings there during his American tour and here on what he makes in Holland and elsewhere abroad. Being taxed twice, he objected and threatened to resign from the conductorship of the Amsterdam Concertgebouw orchestra.

Temporary way out was arranged by the Dutch Finance Minister Jonkheer de Geer and until he returns from America this matter has been shelved.

A Dutch citizen living abroad has to pay income tax in Holland if he spends 100 days a year in the country.

## OSTEND'S LONE HOUSE

Ostend, Jan. 25.

Scala's burning down last spring leaves the Theatre Royal's future for this season in an indeterminate state. Royal formerly housed operatics with the Scala playing the lighter legit road shows.

Since Ostend is a resort town the Royal may become the roadhouse, eliminating the opera.

## PARIS CHATTER

Paris, Jan. 25.

In the English version, Buller's "Bourgeois Gentilhomme," at the Theatre Caumartin, is J. Jackson, 20-year-old son of J. W. Jackson, the owner of several troops of girls in London and on the continent.

It's young Jackson's debut in legit. Curt Smith, the more savvy Boston, with Harry Rleser, in the basement cafe of Harry's New York Bar, have a repertoire of 200 current pops, not to mention a flock of old reliable harmony numbers. Boys admit it's tougher now to keep abreast, what with the more savvy Boston, with pictures not due here yet for months but requested by patrons fresh off the boats.

Kiki, a Left Bank character among nite-club hostesses, and said to be the inspiration for the titular role of the play of this season, has gotten the more savvy Boston sur le Toit nite club and returned to Montparnasse at the Jungle Club. Ruth Gourlay, of Chicago, gave a piano recital at the American Students' Atelier. She is the daughter of William Gourlay, general manager of the American Express Co. in the British Isles.

## 4 FLOPS IN ONE NIGHT IS A BUDAPEST EVENT

Budapest, Jan. 25.

Budapest managers, in their race for success, overtake one another and won't leave each other any advantage. So it has become customary to have premieres in four new theatres the same week, then nothing whatever for another fortnight or so, according to how the new play will hold out, then another first-night wave. Recently they crowded four new plays, with no chance of success among the lot, into one Friday night—not to mention a couple of new cabaret programmes. The thing considered of equal value to theatres in Budapest.

"Sisters," new musical comedy with book by Bekefy and music by Lajtai, was preceded by much discussion, being said by one theatre to another, with no leading woman in sight. Finally Ilona Tifkos, popular dramatic actress, was engaged for one of the sisters, who are music hall stars. Part of the other sister much better cast with Rosie Barsonyi, but the play is dull as the music, save for a number or two, is below par.

The Belvarost, which declared it would smooth the paths of young talent, produced a revival of "Naphthaline." Farce written by one of the theatre's managers, E. Heltai, 22 years ago. A bit prehistoric.

"Jean de la Lune," French comedy by Marcel Achard, was pronounced boring and its characters absurd by the sparse audiences attending the Magyar Szinhaz.

"The Millionaire," a mystery, produced under the title of "Dr. Chan-Fu," at the Fovaroel, provoked a violent remonstrance. Except for "The Spider," which was moderately successful, this is the first taste of the mystery play in Budapest. It proved a total failure.

At the present moment the public crowds to two places: To see "Be Good for Evermore," the Moricz play at the National theatre, and "Fox Follies" (film), at the Royal Apollo.

## PORTABLE STAGE

Result of Effort to Reach Russia's Villages—Scenes by Panels

Moscow, Jan. 23.

A portable folding stage has been worked out by students of the Supreme Technical Art Institute. A model has been constructed under direction of the well known Russian scenic artist, I. Rabinowitch, some of whom work as a team at New York theatre goes through the visit of the Moscow Art Studio.

Stage is described as an extremely simplified affair, suitable for both indoor and outdoor use. The stage, walls and ceiling are so made that a maximum number of effects can be obtained merely by rearranging colored blocks and panels. Indeed, M. Rabinowitch claims that with only a few minor accessories obtainable anywhere, this stage can be set up to represent almost any of the scenes which might be needed for an ordinary play.

It's an effort to bring the theatre to the provincial towns and far flung villages of Russia, thousands of which do not possess anything resembling a theatre. Scenic effects are obtained by a series of wooden prisms, panels, ladders, etc.—of the kind used in the so-called constructivist settings—which can readily be shifted and regrouped, very much in the way that children's toy blocks can be arranged.

## Ziegfeld at New, Cold; 'Rita' There Next Month

London, Feb. 4.

Report that Ziegfeld would produce "Whoopee" at the New theatre, Greek street, is without foundation. Lee Ephraim has this house on sharing terms for two productions, "Rio Rita" and "Nina Rosa."

"Rita" is due in March. George Gee will have the Robert Woolsey part and Patti Moore and Sammy Lewis are likely for the Ada May and Bert Wheeler characters.

## TOSCANINI AT BAYREUTH

Zurich, Feb. 4.

General direction of the Wagner festivals held annually at Bayreuth, this year will be under the general directorship of Maestro Toscanini, who will direct most performances.

Toscanini is remembered in the States for his association with the Philharmonic Symphony.

# See Foreign Stock Cos. as Solution For Export Films

America's talker problem in foreign fields, one of the most perplexing and one in which various synthetic treatments have all admittedly flopped, may be solved, physically, at least. Establishment of stock companies composed of leading stage representatives of the four tongues seems to be the way out the big producers have chosen.

Paramount has already okayed the plan for linguistic units being permanently maintained in Hollywood. It is seen as the first material move in what exerts predict will, within a few months, witness a great ingress of capable foreign players.

While the Latin countries are only second in returns, Germany is also voted of sufficient importance to necessitate German units here.

Under the new system themes deemed worthy of all or any of the four versions will first be shot in English. Scene by scene and sequence by sequence the same will be sounded in other languages, with members of the various stock companies substituting in action and voice for their English predecessors.

There will be few pictures, Paramount, at least, which will have all versions. Only in the cases of super-specials, thematically certain of international interest, will the Spanish, French and German-speaking casts form the linguistic parade.

Despite the present heavy representation of foreign material in Hollywood, film authorities claim it is composed largely of extras. Need for first-raters will be responsible for additions. These, however, will be only of the highest calibre with established drawing value in their respective countries.

Of the various methods experimented with by producers, dubbing is already waning, not so much because of lack of synchronization as the difference in vocal and physical characteristics often producing a ludicrous situation when shown abroad. System of superimposing titles, translating the lines spoken in English, also proved too much of a distraction for the average foreign audience.

Radio, however, isn't going to follow on the foreign stock company idea. French and German don't mean a thing. Spanish is the only lingo that counts.

So says Lee Marcus, acting chief in the absence of the Havana bound J. I. Schnitzer.

Time is the most expensive part of the production budget, Marcus observed. Four foreign languages would multiply the studio duration on one program at least 10 times.

Anyhow, reminds, Marcus, it's tough enough to get good English diction on the tiny sound track without bothering about a good part of the rest of the world.

Hollywood, Feb. 4. Metro-Goldwyn is trying to line up a stock company of 25 French players to import for the purpose of making French language versions.

Mrs. Jacques Feyder, wife of the M-G director, has already started lining up some people on the other side on six month contracts. At the end of this time another group will be brought over.

## London Chatter

Tennis shorts for the girls. Suburban sun baths this winter. Tom Walls is back from vacationing.

Oscar Asche has taken to writing reals. Will Rogers has been hobnobbing with Lady Astor.

Monty Banks' big green barge is parading around again.

Isabel Jeans has got a parrot, and doesn't give a darn for the fever.

Arthur Hopkins, New York producer, is here. Got a slant on "Michael and Mary."

"Violent Vengeance" stage daughter is her real one, Prudence.

"All Our Yesterdays," by N. M. Tomlinson, latest war book to make a hit.

Tooting in traffic blocks costs dukes \$2 these days.

All the Americans over here are trying to get intros to Shaw.

## M-G Will Repeat Its Affidavits in Germany

Hollywood, Feb. 4. Preceding the distribution of M-G's German version of "A Lady to Love," (They Knew What They Wanted), photographs of affidavits by Vilma Banky and Joseph Schildkraut that they spoke German in the picture will be circularized through Germany and also given a big publicity blurb in the papers.

Idea, used before by the same studio for "Hollywood Revue," is to offset in Germany the skepticism now existing from previously dubbed versions.

### PAR. MAN GOES TO KANE.

Paris, Jan. 26. S. C. Collin, former assistant to Victor Glover in charge of the playreading department of Paramount's local office, succeeded Glover in that berth.

Glover, dramatic editor of the Paris edition of the New York "Herald," has gone over with Bob Kane's unit as scenario editor, lent to Kane by Paramount, under a working agreement for French talker productions.

### HOLLAND'S SING CARTOON

The Hague, Jan. 24. New feature for Holland, first time here, was Paramount's community singing film, "Daisy Bell" (animated cartoon), at the Passage, with Valentino's "Blood and Sand" (silent) revived. Passage is wired with Lutaphone.

At the Astor is Ufa's "Melodie des Herzes," synchronized with songs. Ufa's "Woman in the Moon" lasted but briefly here. Didn't click.

Seidelman South

J. H. Seidelman, assistant manager of Paramount's foreign department, en route to Cuba. He will also visit Jamaica and Panama.

## RESORT BATTLE

(Continued from page 2)

in advertising this year. This allowed the resort sheets to open up with all their superlatives, as their news columns operate almost exclusively on a chiselling basis.

First big break was the "Sunday Despatch" (London). This paper played up a story about all night gambling, queues of 5,000 people daily, one week's takings of 50,000,000 francs, and otherwise went the whole hog on hoodlums. The "Continental Daily Mail," owned by the same Northcliffe outfit, reprinted the story for a front page spread, crediting the "Despatch" and thus giving itself an "out" when subscribers from Nice wrote in saying the story was all wrong.

Undercover Battle All this indicates that not only the players but the Casinos are following a reckless technique to haul themselves out of the red. There is, in fact, a war raging between the Casinos. But it's all under the surface.

Up to two years ago things were breaking so big for Monte Carlo that the syndicate was sagging with the weight of its own jack. It decided to unload for its own good. So it chucked \$1,000,000 into a rubber beach and \$2,000,000 into a bunch of terrace tennis courts.

Scarcely had it pulled this strip act when Mussolini pulled a fast one and practically pushed Monte Carlo outdoors in its underpants. This he did by opening the San Remo Casino. San Remo, on the Italian Riviera, had been closed for years, but last year Mussolini's men lifted the ban but allowed no limit stakes to be played, thus topping Monte Carlo. This put these two into genuine rivalry, and things were not helped by Frank Gould opening his \$5,000,000 Nice Casino a few months later. Thus, Monte Carlo was being clouted on both ears.

Result has been that all of Monte Carlo's attractions are now under one syndicate with Sir Basil Zacharoff, the Greek multi-millionaire, determined to wipe out Gould's string. Gould now has three Casinos. The ones at Juan-les-Pins and Reaulieu pay, but this Nice site is a thing of beauty and a headache forever. It never will pay on the present investment.

The government is playing a hands off policy. Fewer Casinos with bigger stakes means so much velvet to the government as it takes 70% past a certain gross.

The mob reads only of winnings, but any crookier will tell you that in 25 years of observation he has never seen a man actually win a large sum of money and to have left without losing it later.



HARLAN THOMPSON

a veteran of talking pictures, joined the William-Fox Company two years ago. This week marks the beginning of his third successful year with that company.

An announcement will be made shortly covering the many outstanding pictures Mr. Thompson has written and directed.

Director SIDNEY PHILLIPS  
234 W. 44th St., New York

## Picture Money Magic

(Continued from page 1)

people have seized it as a life preserver. Backers since the Wall Street flop may be scarce, but this picture money, which comes from the big picture industry, is considered unaffected by ordinary conditions.

Every shoestringer in town now says he has picture money behind him. Everything he puts over is on the strength of it, because apparently nobody really knows where the money is or isn't.

Actors all prefer a job in a show with such money behind it. A show without it seems handicapped. And some persons are willing to come in on a production if it is merely alleged that picture money is already there.

Producers are calling up play agents to say "I have picture money behind me, so send me a picture with picture value." Agents say that this is becoming the real angle to the judgment of plays. They just must be suited for pictures or no one in town wants to even read them. Authors have fallen in line and are obviously writing with pictures in mind.

Keaton's Italian Prolog  
Hollywood, Feb. 4.

Buster Keaton will speak Italian in a prolog for "Spite Marriage." It is to be shown in Italy as a silent.

## Argentina

By Harry E. Goldflam

Buenos Aires, Jan. 14. Last year saw talking pictures for the first time in the Argentine Republic, and in South America as a whole. The public responded to the innovation, though it might have been thought that Spanish and Portuguese-speaking audiences would not take kindly to English on the screen. The result proved that screen revue and musical comedies are to the taste of people in this part of the world. Minor successes, though, nevertheless, were registered by sure purely English vehicles as "Trial of Mary Dugan," "Madame X," and "Doctor's Secret," demonstrate the importance to the business of English-speaking colonies in this and other Latin-American lands.

Argentina's first taste of the synchronized film was "Divine Comedy," which scored an instant success. In the same field of art was "Wedding March," which rather alarmed the religious feelings of this essentially Catholic country. And following it came "Four Devils" and "Show Boat," all seen here in the synchronized version. Later in the year "The Patriot" proved to be the most finished production of the season, while "King of Kings" followed in the same field.

"Broadway Melody" opened a new field to Argentine, this film breaking records. Locally, M-G-M must be conceded the palm for superimposing titles in Spanish by running a second film over the parts where the English dialogue called for explanation, thus enabling audiences to follow the action without having the picture interrupted.

## India

By PHILIP GREAVES

Calcutta, Jan. 2.

Publicity board of Indian government railways has appointed an European producer to deal with the production and free exhibition of educational films devoted largely to agriculture. Board has taken the view that speeded-up agriculture will increase rail traffic.

Open air shows of these commercial films will be given along the rail routes. Sound, as well as silent films, along these lines, are likely to be produced.

It must be remembered that the bulk of rural India remains practically unchanged. Peopled by the wholly illiterate with the crudest possible methods of life and work, ascribing disease and disasters to devils. Only in the cities is the film known and enjoyed, vast territories being in utter ignorance of its marvels.

A film entitled "Sacrifice," produced by a Parsi firm, has done well here. It has also found some favor in Europe. It has a good plot, based on a story by the Bengali poet, Rabindranath Tagore, and the presentation and photography are much above the ordinary Indian standards.

Encouraged by their success, the producers have floated a concern called Orient Picture Corp. Ltd., have interested European as well as Indian capitalists and ordered out a technical plant with mobile lighting. Modern studio, with laboratory and offices is to be erected, and the company hopes to start on a film-a-month plan.

At the New Empire, Kall's Hawaiian Troubadours are having a successful season. Later the Russian pianist, M. Morovitch, arrives for a short season.

At Madan's theatre is the Imanoff Quartet, dancers, in their third week.

Gunboat Jack and other boxing stars at the Globe; three circuses and a local pantomime comprise the rest of Calcutta's stage shows.

Current films are as follows: "The Beloved Rogue," "The Camera Man," "The Heaven," "Way of All Flesh," "The Robin Hood," "Thief of Bagdad."

Films being shown in Bombay and district are: "Cabaret," "The Ace of Cades," "The Heaven," "Show Boat," "Noah's Ark," "Coquette," "Broadway," "The Only Thing."

### CAN'T DECIDE POLICY

Paris, Jan. 25.

Whether the Capucines Cinema will continue to operate at a loss, go dark, or revert to its former legitimate use is undecided.

Used as a Tiffany showcase by Wilton-Brookliss-Tiffany and wired by RCA, the Capucines, which is only a 400 seater, had its rent raised \$4,800 when used for legit to \$20,000 yearly as a picture house.

Despite the admission some being only about half that of similar houses of the neighborhood the Capucines could not show much profit.

# 2,200 Foreign Houses Wired At End of '29

Washington, Feb. 4.

In making his summary for 1929 covering foreign sales of American produced pictures N. D. Golden, assistant chief of the picture division of the Commerce Department, states that at the end of the year there were 2,200 wired houses abroad. These figures do not include Canada.

Of these about 1,500 are in Europe, 400 in the Far East, 250 in Latin American countries and the remaining 50 in other parts of the world. Golden adds, however, that the rush to wire abroad is on to such an extent that within a month any statistics compiled become inaccurate.

American revenue from the United Kingdom, Australia, and New Zealand was so great as to far exceed any totals piled up the preceding year (1928), says Golden. Touching on prospects of legislation of a detrimental character in 1930, Golden states there is no anticipation of the situation becoming any worse than during the past year. The French adjustment acted as a definite stoppage to the spread of this sort of legislation in other countries.

### Summary

Situation as it now stands summarizes as follows, says Golden:

Hungary, during 1929, enacted more stringent quota rules. Czechoslovakia and Spain made gestures in that direction. Regulations based on the quota system in Great Britain were put in force in Australia and New Zealand. Germany, originator of the quota idea, is set as is until July 1, 1930, with late reports indicating this status may continue through the 1930-31 season. Patent situation in Germany still continues acting as curtailment on the distribution of American-made sound pictures.

That the figures recently published in "Variety" covering the 11 months' period on exports, would find no appreciable change for the full year period. Combining negative, positive and raw film footage, the increase runs to 50,000,000 feet over 1928 and in addition runs 9,000,000 feet over the peak year of all previous records, 1919.

Figures covering Europe disclose in excess of 110,000,000 feet for the year as against 69,000,000 the year preceding. Four of the 10 leading film using countries of the world are located in Europe: United Kingdom, France, Germany and Spain.

Of the remainder three are in South America, namely, Argentina, third in the entire list; Brazil, fourth, and Mexico eighth on the same comparative basis for the year.

Golden's figures disclose the following changes in the list of leading countries:

United Kingdom first this year, fourth last; Australia, second, last year first; Argentina, third, last second; Brazil fourth, last year third; Canada, fifth this year, sixth last; Germany, seventh, in 1928 eighth; Mexico, eighth this year, seventh last; Spain held to the ninth position; Japan did likewise for both years in tenth position in the use of American produced pictures.

On imports Mr. Golden discloses an ever increasing market in this country for the foreign made raw film. The footage in this class is increasing approximately 97,000,000 feet. In contrast, imports of finished foreign productions (in the form of positives) still further declined. This entire footage dwindled to under 5,000,000 feet.

### NO ENGLISH VERSION

Hollywood, Feb. 4.

Sono-Art will make the first feature length talker in Spanish without any English version. Title is "Things of Life," starring Jose Bohr, with support of Lola Vendrell, Della Magana, Cesare Vannoni and Tito Davidson.

George Crone will direct with production starting Feb. 10.

Born and Lawrence joined Fanchon and Marco's "Idea in Green."

"Sweet Cookies" idea will open the P&M date at the Orpheum in Oklahoma City Feb. 24.

# Thacher Decree Turns Industry Upside Down Again—Everybody Has Own Ideas and the Arguments Start

Admitted by exhibitor and producer to be more drastic than anticipated, the Federal Court's abolishment of the Hays system of arbitration is causing changes in the industry which are literally revolutionary. Highlighting the situation already are:

A Dun and Bradstreet rating for filmdom in the person of the 32 Film Boards of Trade.

Exhibitor leader claims that between \$70,000,000 and \$80,000,000 in play goes are at stake in view of the Federal Court decree.

Exhibitors, jubilant over arbitration's downfall, fomenting the next step—elimination of all theatre protection and getting the sale of film down to shoe and drug store basis.

Paramount's claim that 80% of its new production schedule is already sold and that new contract formula, while slated for printers in two weeks, will probably not be put into circulation until after the sales convention in June.

Belief of the biggest producing interests that the earlier the exhibitor sets a taste of expensive court litigation the quicker he will want return of arbitration, and that arbitration will be back in the industry at the exhibitor's own behest within another 60 days.

Paramount taking initiative in new contract form and several producing companies making secret efforts to get an early court decision.

Producer angle that arbitration is obligatory in 12 states and that in others a more fair trial can be secured in actions involving over \$3,000 by going direct to Federal court.

Fear of smaller companies that exchanges will have to hold the bag for product not wanted by the exhibitor. That as a result runs and valuations of pictures will be scrambled.

Gradual enlightenment of the smaller exhibitor expressing itself in apertures already regarding fees in open court.

Confidence of big producing firms that the indies will not cut themselves off from major film sources.

Indignation of leaders that indies represent only 15% of country's box offices and are considered merely from political standpoint. New York, as an illustration, has 60% of its box offices under almost pure indie control.

And so it goes.

**\$250,000 for Boards**

While it is gleaned from official sources that the yearly maintenance of the Film Board of Trade costs members of the Hays organization around \$250,000, each one of the boards aggregating in salaries and running expenses a little over \$5,000, it is also gathered that the boards are more valuable than ever to the producers since the Thacher decree.

As a Bradstreet the Film Boards to a certain extent, it is explained by the authorities, can now circumvent the illegality portions founded in Thacher's latest decision. Because the court earlier sustained credit committees as a necessary producer protection, and while it later prohibited the demand of cash before delivery, the boards, while obsolete as executors of arbitral rulings, can now investigate the status of exhibitors. Those, it is claimed, who are not according to Hoyle can be legally compelled to make the advance deposit on film.

On the other hand, arbitration of a kind will always exist in some states where it is the law. These, and the outcome economically, are bound to reflect themselves in other parts of the country.

In the showdown Paramount proves itself far from a leader in preparedness, anticipating an adverse decision, it is now learned officially, Paramount weeks before Thacher revealed his findings, used a rubber stamp on clauses Nos. 1 and 18, which Thacher ordered out. The stamp read that arbitration was not compulsory but optional with the signer of the standard exhibition contract.

Since the decree Par. has dispensed with the rubber stamp. Its legal staff a few days ago had assembled for the printer a contract formula reducing the original to less than one half. All of those "whereas" are eliminated. It is learned. What protection Par. is

## Fox Fan Mag

New fan mag starting on the coast with a February issue in the Fox West Coast, selling for 10c. at the news stands. Intended to exploit attractions booked in Fox West Coast theatres, which doesn't restrict it to Fox pictures.

Paul Hosier, editor and publisher, explains in his introductory editorial that "if some of the producers have received more space in this issue than others" it is because "some of the studios did not seem inclined to lend their aid."

Credited cooperators are MGM, Paramount, Fox and Radio. First issue runs 36 pages.

demanding is being carefully concealed although some of its executives, voicing the sentiments of those in other companies, say that the Zukor organization will not sell uncovered.

Referring to disputes during the last past year Paramount men also point out that their company had less, for the amount of business transacted, than any other in the field.

**Indies Divided Again**

Intimations from exhibitor leaders that the Government's next job will be at protection finds a division in the indie ranks. This, they also gauge, will follow enforcement of the Federal Trade Commission's antitrust ruling against block booking. That protection is even more obnoxious than Hays arbitration, and that runs should be simultaneous in all houses, is the propaganda one of America's most prominent agitators commenced spreading a few days ago.

Any place where the indie congregates, however, finds many pro's and con's. On the letdown of protection, should such be legitimized, the con's find rentals, far exceeding any earnings which the smaller house might aspire to realize on a first run break with a deluxe house. Producers, they figure, are entitled to protection of product in their own houses. The opposing side works in the cake of soap angle, that everybody can buy and use at the same time.

Significant, even in the short time arbitration boards have been closed, is the remodeling habit the indie men have already developed. Where before most of them were too busy attacking the system, it is now common to hear one say to a group:

"A contract doesn't mean a thing to a man who pays his bills. Check over the disputes and you'll find that few with clean hands ever had to give the arbitration courts a thought. Producers have got to protect themselves against the double crossers in this business."

Realization that they will now have to take their disputes to a court, pay dough and wait, possibly until the picture in question has run itself back to the shelf, is beginning to seep through. One leader, cross-examined down the line, finally blamed it on film politics and the lawyers, declaring that the latter dug up angles to keep the business in a turmoil to hold their jobs straightening it out.

## As Knife Thrower, Lewis Gives Wheeler a Thrill

Hollywood, Feb. 4. Bert Wheeler doesn't think much of Mitch Lewis as a knife thrower. Scene was for "Radio Revels." Lewis tossed a knife to go through Wheeler's hat. Trick wires were supposed to guide the blade but the boys didn't figure on a sagging wire. Knife went through the hat okay—also Wheeler's head. Studio infirmary and bandages, but not serious.

## WB OFFICE REVUE FEB. 16

If rehearsals go okay, that Warner revue, with the stonings and copy camera, will debut at the Chanin Feb. 16.



## LUXURIOS

WHITEHALL, the cynosure of worldwide aristocracy during the Palm Beach season, is the ideal of those who demand sumptuousness and seek gaiety.

WHITEHALL, with a featured MEYER DAVIS ORCHESTRA, is the Mecca of the elite who contribute to the social successes of all nations.

## FUND'S \$75,000 DRIVE DROPS "CHEST" TIE-UP

Hollywood, Feb. 4. Having severed connections with the Community Chest, the Motion Picture Relief fund will institute a campaign next week to raise approximately \$75,000 for the next year to be disbursed among the needy in the industry. For the past five years the fund has been getting a quota from the local Chest, but in comparison to the amount of money subscribed by those in the industry the quota given the fund was not enough to take care of relief matters.

Fred W. Beeton, executive vice-president of the A. M. P. P., has been placed in charge of a six day drive starting Feb. 10 to raise funds only from the industry. No studio quota has been set nor will any high jacking be indulged in during the campaign.

One day each will be set aside for obtaining donations from the various branches. First day will be for the producers; second, the actors; third, directors; fourth, writers; fifth, technicians, and the final day for the general staff.

Selected list of individuals have been solicited in advance and have subscribed \$7,000. Mary Pickford is president of the fund and Donald Crisp is treasurer.

## STRANGE SKIN DISEASE FROM WAR UNIFORMS

Hollywood, Feb. 4. Mysterious skin infections have attacked 23 members of the Santa Ana American Legion post doing extra work at Universal as French soldiers in "All Quiet on the Western Front." Men wear French government uniforms used during the war and purchased by a Hollywood costume agency doing business regularly with studios.

Doctors studying the case didn't know whether some germs had lain dormant in the uniforms since the war or whether a particularly virulent chemical disinfectant might have been used in France before shipping.

In all, 300 French uniforms were used by the extras, but only 23 suffered the skin infection. Afflicted were in the care of physicians over a week. Skin peeled off at points and men suffered severe pain.

## Join Academy

Hollywood, Feb. 4. Sam Hardy and Lawrence Grant are two of six new members to be added to the roster of the Academy during January.

Other new members are Harold B. Franklyn, L. G. Farent, Carl Dreher and Arthur L. Van Kleeck. Franklyn and Parent were placed in the special branch of the organization.

## Farnol's Kill

Burning up the Jersey turnpike, bound for Atlantic City, last week, Lynn Farnol struck and killed a red fox. Animal is very rare in New Jersey.

Farnol had the beast skinned for a trophy, but his taxidermy was poor and the pelt had to be thrown away, as the Goldwyn employees found the odor unpleasant.

## New Booth Squawk

Chicago, Feb. 4.

The projectionist wants to come into his own. Several operators have requested M. H. Singer, western arbitrator for RKO, that a move be started to flash their names on the screen.

Operators feel that, with the intricacies of sound projection, credit should be given them before the audiences, same as the camera and sound men.

## ACADEMY'S SCHOOL FOR ACTORS ON COAST

Hollywood, Feb. 4.

Program for an actors' school under auspices of the Academy of Motion Picture Arts and Sciences is under discussion between an actors' sub-committee, composed of Richard Tucker and Robert Mason, and Lester Cowan, assistant secretary of the Academy.

Course would run 10 weeks and consist of lectures and demonstrations but no personal instruction. Idea of the school is not to train new actors, but to give instruction in new points of technique, especially in relation to talking pictures.

## Selznick Loses

David O. Selznick, assistant general manager of the Paramount coast studio, lost his suit against the estate of Hyman Winik and others to recover nearly \$200,000 on an assigned claim of his mother, Mrs. Lewis J. Selznick, for the value of jewelry. Gems were alleged to have been sold in behalf of Winik for \$5,000 after it had been deposited as security on a judgment for \$35,000. Jury, before Justice Untermyer, gave a verdict for the defendants.

Testimony showed that in 1923 when Selznick was reorganizing his film business, Winik, who made loans to theatrical and film enterprises, loaned \$35,000, and later got a default judgment for the amount. Lewis Selznick testified that the jewelry, which he bought at various times for his wife, included emerald bracelet worth \$58,000; diamond bracelet, \$65,000; rings worth \$40,000, and \$25,000, and lodgment, \$8,000.

Winik estate insisted it had a right to sell the jewelry for what it owed but to use some cash on the judgment, and denied collusion in the sale.

In a second suit of Selznick against the estate of Hyman Winik to recover the value of a pearl necklace, Justice Gavegan directed a judgment for Selznick of \$3,750.

## Dailey's \$175,000

Los Angeles, Feb. 4.

When the District Attorney's office grabbed the books of U. M. Dailey, convicted of operating a fake film school, the records showed that Dailey had obtained over \$125,000 in tuition fees for the past 12 months he operated. An additional \$50,000 was itemized for make-up kits, make-up, special instruction, and voice tests.

Warrants are now out for Dailey on 11 charges of theft. He skipped town while on bond after being sentenced to six months and a \$1,000 fine.

## Cruze's Note Suit

When Sam Zierler succeeded Nat Cordish in the James Cruze producing outfit one of his first jobs, according to a New York Supreme Court affidavit, was to tell Bennet Film Laboratories it must agree to accept 60% of the future profits of "Great Gabbo" and "Hello Sister" features, or nothing. This in lieu of a note the balance for which, \$20,399.03, was being held against the producing company by the lab.

Money is alleged to be due for laboratory work on the two pictures. But following Zierler's ultimatum, the laboratory people assigned the note to the Good Amusement Corp., and the latter is now suing via the attachment route.

## "TWIST" DROPPED

Hollywood, Feb. 4.

Metro has called off "Oliver Twist."

Studio is now trying to find a story for Ruth Chatterton whom they borrowed from Paramount for "Twist."

## \$500,000 BEHIND AIMEE; 1-REELERS AND FEATURE

Hollywood, Feb. 4.

Writing her own dialog, and to head the cast, Aimee Semple McPherson, has gone a talker with a \$500,000 bankroll. Coin mostly subscribed by her followers in the Four Square Gospel temple.

Not only is the exhorter to make a feature picture, but she is also planning a series of one reelers that she may be seen and heard in sermons at the Mother temple while she is away in the Holy Land, leading a pilgrimage to sacred places.

Promoters of the feature picture, which will cover the evangelist's life story, are Al G. Faulkner, former Marmon auto dealer here, and Victor C. Emden, described as a capitalist. They have formed Angelus Productions, Ltd.

Faulkner describes the intended output as "Aimee's story—with variations." Title is to be "Clay in the Potter's Hands," with Harvey Gates, Hollywood scenarist, now adapting and with credits calling for dialog by Mrs. McPherson. No director yet.

Film will be made in super feature style at the Tec Art studios with the characters of the savior and her daughter, Roberta, enacted by themselves. Part of the turbulent mother, with peace now reigning, will be filled by a screen player of renown. Same for others who will appear in the supporting epics, including Bosle and Stevie.

Mrs. McPherson took her initial screen and voice test at Tec Art where the one reel sermons are also to be shot. Meanwhile, the Angelus Temple is being wired.

## Metro Turning Loose Keaton and Miss Adoree

Metro is turning loose Buster Keaton and Renee Adoree. Company failed to exercise options on expiring contracts.

Keaton will have made just one talker under the M-G-M banner, "Free and Easy," scheduled for general release March 22.

Following decision not to renew Miss Adoree's contract, Metro signed her, however, for one more picture, "Singer of Seville," the expiring contract being extended to cover completion of this feature.

Cliff Edwards, formerly in vaude, who went out on the M-G-M lot last summer, is also going out. His contract is up next Monday (Feb. 10), and will not be renewed. Edwards appeared in "Hollywood Revue," "Marianne" and other Metro films.

Lottie Howell's contract, just expired, has been renewed for the period extending to Jan. 4, 1931, and Sam Shipman and John B. Hymer, recently signed by M-G-M under a short-term contract, have been re-engaged for a three months' period.

## Amendment to Create New Class of Academy Member

Hollywood, Feb. 4.

An amendment to the constitution of the Academy of M. P. Arts and Sciences, providing two general classes of membership instead of one will be considered at the next meeting of the directors. If passed the amendment permits participation in activities of the academy by individuals in the industry barred by the present initiation fee of \$100 and year dues of \$10.

New classification will be "active members," with activities limited to their professional branch. Initiation will be \$15 and yearly dues \$12. Second classification would be called "foundation members," with same dues as at present. Only members of the class will be eligible to hold offices on central committees or to participate in the activities of the academy as a whole.

Amendment was drafted by the executive committee of the academy's board of directors.

## Mabel Normand's Transfusions

Hollywood, Feb. 4.

Mabel Normand is in a serious condition due to tuberculosis. Blood transfusions are being made once a week.

## Dick Wallace's Trip

Hollywood, Feb. 4.

Richard Wallace terminated his contract as a director with Paramount Feb. 1, and sails for the Orient next week.

He will be away at least four months.



# LOBBY CHAIN STORES-PUBLICX

## New Studio Contract Will Call for 12-Hr. Rest Periods—250 at Meeting; 11 Names Added to Actors' Committee

Hollywood, Feb. 4.

A new motion picture contract with 12 hour rest periods between calls, rather than a 54 hour maximum working week, was acceptable to some 250 actors from all branches of the industry who assembled at a meeting last (Monday) night at the Academy of Motion Picture Arts and Sciences. Gathering was to listen to the reports of a committee of 10 players who have been conferring on the new agreement plan with the producers.

Original committee which had met with the producers reported to the actors that various plans for regulation of working time had been discussed, but no agreement could be arrived at in checking up time put in by the players at the studios. They stated that producers would give them a 54 hour week to start, and that if this should, not work out they could get a 48 hour week, but they explained that this time would not apply to players who were under contract to studios for long periods or run of production.

### Committee Additions

Those who attended the meeting were not so much interested in the regulation of working hours as in the 12-hour rest period. After three hours of discussion, with pros and cons advanced, the majority were in favor of entrusting the matter to the original committee, with the following additions: DeWitt Jennings, Ben Bard, Frank Fletcher, Ben Lyon, Monte Blue, Douglas Fairbanks, Jr., Helen Ware, Mae Murray, Lois Wilson, William Courtney and Francis X. Bushman. Meeting then unanimously endorsed the following resolution:

Whereas a committee of actors consisting of Robert Tucker, Jean Harlow, Richard Tucker, Rod LaRocque, Lloyd Hughes, Sam Hardy, Lawrence Grant, Wallace Beery, Mitchell Lewis, and Conrad Nagel (plus the added new names) has met an official committee of producers consisting of Sol Wurtzel, Irving Thalberg, Wm. LeBaron and M. C. Levey, representing the Producers' Association to discuss certain problems vitally concerning the welfare of the motion picture players, and whereas these committees conferring jointly have arrived at a solution of these problems that is practical, just and fair to both sides. Therefore be it resolved, That this gathering of screen players endorse wholeheartedly the action of this Actors' Committee and authorize said committee to conclude negotiations now pending, and be it resolved, That this gathering places itself individually, and collectively, on record as refusing to support or endorse a strike or any radical action by any group of actors that might be injurious to the motion picture industry so long as the letter and spirit of this agreement is observed.

### Academy Contract

The contract, when drawn, is to be known as an Academy of Motion Picture Arts and Sciences agreement and will take the place of the present Academy contract. The actors' committee will meet with the producers again tomorrow (Wednesday) to inform of the willingness of the players to try out immediately the 12-hour rest period for six months. Then, if after that time a maximum working week is wanted, it will be submitted to an arbitration committee of five to determine what further changes are to be made.

Actors present were told that the initiation fee would be cut to \$15 for those who wanted to join the

### Raskob and Warners

Hollywood, Feb. 4.

A report says that J. J. Raskob, acting for himself and the DuPonts, is expected to heavily buy in on Warner Brothers stock. The Raskob group has been rumored having made large purchases of Warner common and this buying, from the account, has led to the late rise in the Warner quotations.

A purpose of the Raskob buy on Warner is to relieve the Warners from their present banking affiliation, according to the report. Local banking opinion is that should the DuPonts take the Warners away from the present banking control, it will virtually leave the Warner organization with the Morgan side of the New York banking line up. Raskob is looked upon as of the Morgan group through his association with General Motors and others of the Morgan holdings.

Should this go through, as the local bankers seem to think, they say that the acquisition of Warners by Morgan, or its allies, would give the Morgan side another picture concern, as the Morgans now practically hold RKO through Radio.

Academy and 30 applied for membership.

Equity's Studio Drive Cold  
Equity's plan to invade pictures, particularly the talkers, appears to be all cold. It was announced after the "temporary" abandonment of the campaign last summer, that the fight would continue, probably centered in the east. Support of the stage hands and musicians' union executives was enlisted. If there have been any conferences with film heads on the matter, nothing has come of it.

It is probable the troubles in Fox has sidetracked the Equity issue indefinitely. In the meantime there are 100-odd names on Equity's coast suspension list. That means nothing so far as pictures are concerned, since Equity has no control of the screen players. Several of the list who returned to the legit were given actual suspensions, but disposition of the others on the list is still a knotty problem.

### Billie Dove to Caddo?

Hollywood, Feb. 4.

Howard Hughes is negotiating with First National to buy Billie Dove's contract. Agreement has three years to run. Hughes is figuring on using Miss Dove in about three pictures a year.

### Jeff McCarthy East

J. J. McCarthy leaves the Coast next week. He comes to New York to handle the John McCormack picture (Fox) which arrives for a \$2 twice daily run St. Patrick's Day, March 17. No house has been picked as yet or has it been decided whether a Grandeur print will be used.

McCarthy, who went west to work on this picture as well as to organize the studio's music department, gets credit for titling the film, "Song o' My Heart." He also picked the story. Whether McCarthy returns to the Coast after handling the feature in a few spots is not known.

### Kennedy's Coast Stay

Hollywood, Feb. 4.  
Joseph P. Kennedy, head of Pathé, got here just in time to see three pictures go into production. Expects to remain until April 1.

## WILL USE SALES BUYING FORCES

Draft Max Schosberg, of Gimbel's, and J. S. Middleton, from Kresge, to Handle Project — Artistic Stores Planned for Sale of Merchandise and Music

### IN 600 THEATRES

Planning to get the utmost market play from its theatres, Public has drafted Max Schosberg, of Gimbel Brothers, and J. Scott Middleton, from S. S. Kresge, in a plan which will practically turn this circuit's theatre lobbies into units in a nation-wide chain store system.

The idea has been slowly developed. Started six months ago as an experiment, the plan has rounded into an objective never before spotted even by the so-called industrialists. It began with the establishment of music booths in the theatre lobbies. Later this was extended to include candy and other novelty vending machines.

Middleton comes to Public from S. S. Kresge where he served as merchandise and exploitation expert for that chain's music field. For Public he will head the sales division of the theatre chain's music department, under Boris Moros. He is now at work with Frank Cambria in designing a model booth which is to be installed in all Public houses for the sale of sheet music and records. Present booths are to be discarded. He will then make a survey for the purpose of establishing a division of aggressive salesmen to handle this end. Middleton had been with Kresge's 10 years.

### Artistic Stores

Schosberg has been Gimbel's merchandise expert for 14 years. His appointment with Public will be to select and build up lobby merchandising in its theatres with an aim to put on sale marketable goods from every by-product source of the theatre. Bruce Powell, Yale graduate, has been selected as his assistant.

As this merchandising department develops salesmen are to be added, basic idea being to convert the theatre lobbies into tasteful and artistic store markets.

Full realization of this plan will mean that Public will soon have a corps of expert merchandising executives equal to any employed anywhere. This will include buyers as well as salesmen.

Magnitude of the plan can be gleaned from the fact that the chain owns and operates over 1,200 theatres with a potential customer value of 5,000,000 persons weekly. However, the plan is to equip only about 600 of the houses with the proposed stores.

Formal abandonment of lobby music sales was made last week at the Capitol, New York, and in all other Loew theatres where the lobby stands had been established. It is understood that the Capitol sheet sales ran around 300 copies weekly.

### Drop Circuit Names

Chicago, Feb. 4.

Public is reported planning the elimination of the terms "B. & K.", "Kunsky", "Great States", and all names of the circuits now part of the chain. Idea is to unify the string in the public eye. Houses in Indianapolis are the exception, not using the term Public because of the three-way ownership which exists.

### Fox Plans

It is anticipated by those in charge of the financing plan for the William Fox companies that it matters are not worked out in the prescribed two weeks the court will grant a further postponement for its accomplishment.

From an account it has been agreed by the first trustees, J. E. Otterson and Harry Stuart, that they will resign as such for Fox if the plan, when completed, is officially approved.

The Fox financial plan to date is said to comprehend a large bond issue along with additional preferred and common stock, all underwritten with present stockholders of Fox given a preference for subscription.

Auditors are working in double shifts, 24 hours a day, on the books of the Fox organization. Despite the extreme effort it is almost certain, according to Fox executives, that the reports will not be complete for several weeks. As a result it is practically sure that Fox will seek further postponement when the hearing of creditors comes up again before Federal Judge Coleman Feb. 11. An adjournment for an indefinite period, probably until the middle of March, will be sought, it is believed.

Portland, Ore., Feb. 4.  
Application for a receivership for Pacific Northwest Theatres, subsidiary of Fox, has been withdrawn by C. S. Jensen, of Jensen & Von Herberg.

## BRINGING IN 25 CRITICS FOR "KING'S" PREMIERE

Between 20 and 30 film critics representing the dailies of Boston, Philadelphia, Chicago, Buffalo, Detroit and Kansas City will come to New York Feb. 17 for a two-day visit as guests of Paramount. Event is in connection with the opening of "Vagabond King" at the Criterion, which Paramount and Public will make a gala occasion.

## Church Complains of Theatre's Ads on "Rita"

Misleading exploitation on "Rio Rita" (Radio) at the Majestic, Burlington, Vt., with the theatre using congratulatory letters by Cardinals Hayes and O'Donnell, respectively, of New York City has led to complaints. Letters were written to RKO in connection with the RKO-"Variety" number of Jan. 8. The house played up these endorsements of the picture publicly.

Catholic church in Burlington complained to Cardinal Hayes of the church's stunt, in which banners emblazoned that "High dignitaries of the church endorse 'Rio Rita,'" with the letters which appeared in "Variety" reproduced below. The New York Cardinal referred the matter for investigation to R. J. Kelly, executive secretary of the Catholic Actors' Guild.

RKO states that it does not operate the Majestic, and throughout its chain has never taken advantage of complimentary messages of the type written by the Cardinals.

## Young-Withers Won't Be Talked Out of Marriage

Hollywood, Feb. 4.  
Grant Withers and Loretta Young, who eloped last week, have decided not to let the family talk them out of their romance or into an annulment.

As the couple refuse to consent to nullification proceedings, the court is helpless in the matter.

### 15 M. C.'S

Hollywood, Feb. 4.  
Sixth annual gambol of the Catholic film Guild, at the Philharmonic Auditorium, Feb. 19, will have 15 masters of ceremonies. Johnny Hines will be head m. c.

## PAR. READYING LAID OUT PROGRAMS

Paramount-Public is building a 100% program from orchestration to presentation unit and its running order, which it will ship out of New York to all of its own and other theatres where desired. Policy being introduced by A. J. Balaban, it is understood will become permanent.

Programs will include all Paramount material as to shorts, feature, stage unit, etc., and to be laid on running order by the home office.

## A. A. C. DISGRUNTLED AT CLAIMED STUDIO FAVORS

Hollywood, Feb. 4.

A delegate named Barney, sent to New York by the Allied Amusement Crafts to get the lowdown from Equity and the I. A. on the Hollywood situation, is due to return and report tomorrow (Wednesday). Executive committee of Allied is incensed over what it terms political favoritism in studios for mechanical men holding jobs for which the unions claim they are not fitted. Particularly, Allied desires some remedy so that their members can obtain top mechanical jobs.

As a means for disseminating its propaganda, Allied contemplates establishment of a trade monthly publication, with each of its member unions to have departments for the presentation of its arguments. Additionally, Allied is negotiating for a radio outlet to broadcast several nights a week in an effort to sell Los Angeles its contentions.

## Sued by Wife, Husband Pays 2d Woman's Defense

Los Angeles, Feb. 4.

Describing his life as a "matrimonial jockey" and "Hyde," Samuel S. Hutchinson, Chicago film distributor took the witness stand in Superior Court here in defense of Mrs. Edith P. Taylor. Latter is being sued by Mrs. Hutchinson for \$300,000 for alienation of affections.

Hutchinson admitted that he is paying all costs for the defense of Mrs. Taylor.

He is standing the cost of the trial, he told Judge Keech, for the sake of his daughter, Jane Taylor, 16, who, until the trial knew him as "Taylor" and believed him her father.

An "economy complex," drove him into the secret relationship with Mrs. Taylor, Hutchinson testified.

His wife, Mrs. Mattie Dean Hutchinson, of Chicago, was selfish and arrogant, he declared. "She was socially ambitious. My home in Chicago cost me so much it became repugnant to me and I found neither peace nor contentment there. So I went to Mrs. Taylor. I was the aggressor. She was an exceptionally good girl, very sweet and always trying to save money. That appealed to me."

Case is expected to reach the jury this week.

### ZUKOR'S COAST 6 WEEKS

Adolph Zukor will leave for the coast Saturday (Feb. 8), to be gone six weeks. He will vacation two and work four.

### AFTER TWO YEARS

After being held up for nearly two years by the Hays office, Universal finally is going ahead with production on "Command to Love," one of Broadway's legit hits of two years ago. Studio paid \$20,000 for the play.

## ROXY STOCKHOLDERS HOLD QUITE A SESSION

Annual meeting of the Roxy "A" stockholders at the Hotel Manger Monday turned into quite a session with the stockholders questioning S. L. Rothafel and other speakers. Financial report promised the regular dividend on "A" stock March 1. Roxy told the meeting the Fox situation in no way entered into the Roxy fortunes. Report showed as of Oct. 25—cash, \$1,238,921, and current liabilities of \$247,410. Total admissions aggregated \$5,131,676 and net profits after interest, depreciation and taxes at the rate of \$5.50 for the "A" stock which pays \$3.50.

In reply to stockholder questions Roxy said Fox did not owe the Roxy company anything, although he understood Fox had a payment due to the original owners of \$500,000 in March. He explained that Fox pictures are booked into the house on a percentage arrangement and expressed the view that they would cost more if pro rated.

All directors and officers were re-elected.

## Pathe Realigns Its Entire Writing Staff

Hollywood, Feb. 4.

Pathe's new crop of writers include Josephine Lovette, to do an original for Ann Harding; W. C. Tuttle, outdoor story for William Boyd; Russell Metcalf, original for Eddie Quillan; Maurice Coons, to adapt Ben Hecht story, "The Big Shot"; and George O'Neill, New York playwright.

Pathe has reorganized its scenario department, making Eugene Walter scenario and dialog editor, with Carl Harvey continuing as story editor. Tay Garnett, who directed a number of features, has been reassigned to the scenario staff, with Paul Scofield also rehired to do the adaptation of "Crash," starring William Boyd, which Paul Stein returns from United Artists to direct.

James W. Seymour was given a new five-year contract and an option for another year has been taken up on Lynn Riggs.

Change in plans will keep John Flinn here as permanent head of Pathe's short department, transferred from the east. Complete organization has been reorganized in charge of story material and talent, and Arch Heath in charge of actual production.

Directorial list includes Robert DeLacey, Fred Guiol, Monte Carter and Wallace Fox. Schedule calls for 52 shorts, mostly two reels, with one studio stage given over in its entirety to Flinn's activities.

## Film Lecturers

Hollywood, Feb. 4.

University of Southern California's course of Appreciation of the Motion Picture opens tomorrow (Wednesday) with a lecture by Milton Sills, chairman of the committee on college affairs of the Academy of M. P. Arts and Sciences.

Lecturers to appear each Wednesday include William DeMille, Fred Niblo, Dr. Hugo Riesenfeld, Sid Grauman, Karl Struss, H. G. Knox, Hobart Bosworth, William LeBaron, Jane Murfin and Max Parker. Talks will be repeated in a text book.

Course is in the College of Letters, Arts, and Sciences.

## Armat Turns Out

Philadelphia, Feb. 4.

Thomas Armat, of Washington, D. C., inventor of the motion picture projection machine, made his first public appearance in years at the private pre-opening performance of the Band Box theatre here.

House is a sure-seater in fashionable Germantown suburb.

## Marion Nixon's Real Estate

Minneapolis, Feb. 4.

Marian Nixon, former Minneapolis, has been awarded a \$3,000 interest in a local apartment house which was part of the estate of her mother.

Husband was given a one-third interest and the remaining two-thirds were divided equally between three daughters, including Marian, under the terms of the probate court order.

## Mulhall Off FN List

Hollywood, Feb. 4.

With the completion of "At Bay," his current picture, Jack Mulhall will be off the First National payroll for the first time in seven years.

## Rejected Mss.

Picture companies have apparently extended their search for stories into a hitherto untouched region.

Book publishing concerns are receiving letters from producers requesting a peep at rejected manuscripts.

## \$739,544,783 Spent by U. S. on '28 Amusements

Washington, Feb. 4.

"Final statistics on the earnings of amusement corporations have just been completed by the Internal Revenue Bureau. Grouped under the general head of 'Amusements,' the bureau has combined these phases: Theatres, motion picture producers and theatres, parks, bathing beaches, golf links, race tracks, skating rinks, etc.

Corporations with net income totaled 7,269 in number. Of these 3,423 operated to a gross income of \$532,431,997, of which \$67,543,198 was net earnings. Income tax of \$6,361,300 was paid on this net. The other 3,123 corporations, reporting losses on the year, did a gross of \$207,112,788, finishing in the red for \$31,257,602.

Combining the entire 7,269 amusement corporations the total gross ran to \$739,544,783, for 1928, which was paid on this net. The other 3,123 corporations, reporting losses on the year, did a gross of \$207,112,788, finishing in the red for \$31,257,602.

## Theatre Previews Out

Hollywood, Feb. 4.

Previewing in theatres is out as far as Warner and First National pictures are concerned.

In issuing the stop order, J. L. Warner claims that previews in local theatres have lost their value. Whatever previewing is done hereafter will be confined to studio projection rooms.

## ALMA'S EXPOSE STORIES

Hollywood, Feb. 4.

In an effort to stage a comeback in pictures, Alma Rubens is writing a series of expose articles on struggles with dope for the Los Angeles "Record" (daily).

Narrative is centered on the state asylum at Patton.

## MARY ASTOR'S 4

Hollywood, Feb. 4.

After completing one picture for Radio, Mary Astor jumps to Foxmount to make four pictures within a year.

## New York Made

Broadway Talking Pictures Corp. has completed "Clouds," its first, at the Long Island Audio Cinema studio. Directed by Raymond Friedgen.

Cast includes Louise Carter, Betty Lee, Ralph Bellamy, Buddy Blake, and Skip Whitely.

## ASS'T DIRECTORS BALK AT STAGE MGR. RATING

Hollywood, Feb. 4.

Assistant directors who were granted a charter by the American Federation of Labor four months ago are still holding off from affiliating with the I. A. T. S. E. The international wants to group them as stage managers, but the boys want separate classification and autonomy similar to the Camera-men's Union.

Assistant directors are rather modest in their demands. Their idea of a maximum working day is 16 hours, double the average labor union's idea. But they want a \$250 weekly minimum and a 12-hour interlude between the end of one working day and start of another.

Boys figure there can not be steady employment for more than 60 assistant directors. They therefore want to classify membership by experience and other tests. Jack Hunt of Metro is president of the organization.

## Dill's New Patents Bill Has Film Angle

Washington, Feb. 4.

With Department of Justice and the Federal Trade Commission still active in attempts to prove anti-trust actions against the picture industry, Senator C. C. Dill, D. Wash., has opened up something else.

The senator has introduced a bill which, in its intent, would void patents if an anti-trust action were proven against any group, or individual as a part of any group as "a party to any combination (in the form of trust or otherwise), agreement, understanding, license, or cross license, relating to or involving the use or control of said patent."

Senator Dill's principal interest, naturally, is in radio in which field he is credited with the present government control of the air lines. Though said to be aimed only for the radio angle, this paper opens possibilities in every field where patents are involved.

## "Zorro" Will Talk

Hollywood, Feb. 4.

Douglas Fairbanks' next will be the talking version of "Mark of Zorro." Fairbanks considers this his biggest bet of all times.

It was made as a silent 10 years ago.

## RADIO FATALITY

Hollywood, Feb. 4.

R. L. Davenport, steel worker, was almost instantly killed when a crane chain broke while elevating a girder, on which Davenport was riding. Constructing was on new scene dock at Radio studios. He died before he reached a hospital.



CLARENCE BROWN

whose latest directorial achievement, "Anna Christie," with Greta Garbo starring in the title role, had its world premiere in Los Angeles recently. Without exception, the critics hailed Brown's work as the best he has done in a career that has placed him far up among the foremost directors. He is now preparing to produce, at the Metro-Goldwyn-Mayer Studios, the talking film version of Edward Sheldon's famous play "Romance," which will also have Garbo as star.

## Hollywood Chatter

Retakes now called encores.

Pat Dowling in from Honolulu.

Frank Fay's mother all right after a major operation.

J. J. McCarthy entertaining guests for W. R. Sheehan by proxy.

John Medbury of King Features has decided to settle here.

Lon Chaney learning Spanish for foreign versions.

D. W. Griffith back on the job after an illness of several weeks.

Edwin Burke, writing for Fox, is taking a month's rest in New York.

Fay Wray devotes an hour every afternoon to deepbreath.

Gus Edwards moving into a building with glass walls.

Harrington Reynolds returned from India.

First National has boosted Alice White's salary another \$500 weekly.

Betty Compton building a new home at Flintridge.

Auto park opposite the city jail protected by an iron gate at night.

Nick Stuart had his surname legally changed from Prada.

Marjorie, daughter of Arthur Strauss of S. W. Strauss & Co., is on the M-G-M scenario staff.

The latest drive-in market will draw customers with a cage of monkeys.

R. Gomez Carrillo writing about films in "La Opinion," local Spanish daily.

Frank Murray in town to get players for Fox commercial pictures in New York.

Florence Lawrence, once an actress, now a—hold your seats—cosmeticienne.

Whispering Jack Smith got that way singing in bungalow courts after midnight.

Universal contract players so busy the publicity department makes stills while the players are eating.

Couple of butter and egg men threw a birthday party for Vic Shapiro.

Stein Pechit spilling Spanish, German and French with an Alabama accent in Roach talking shorts.

Charles Farrell showing the sights to his mother from Onset, Mass.

Viola Brothers Shore returned to Pasadena as a writer after a three months tour of Europe.

Paul Whiteman has a new Cord with a dressing table and bench in the tonneau.

Mrs. Lou Alter can't find enough sunshine here and will winter in Palm Beach.

Harry Cohn taking a rest.

Brother Jack holding the fort at Columbia.

They won't let Leo Morrison resign as the head of the Chisleers club.

Thornton Freeland and William Cavanaugh of U. A. staff back from conferences with Ziegfeld.

Jack Warner carrying a 5 x 7

## N. Y. to L. A.

Sidney Phillips.  
E. B. Hatrick.

## L. A. to N. Y.

Adam H. Shirk.  
Russell Markert and troupe.

## TIFF'S MONKEY SHORTS

Hollywood, Feb. 4.

Following in the footsteps of Metro's talking dog pictures, Tiffany plans a series of shorts with monkeys.

Tests are now being made to see if the monks can be made to synchronize the movements of their lips to the words that will be later dubbed in to tell a story.

Metro will extend its talking dog series to versions in Spanish, French, and German.

## FN TAKES KOHLER-MORGAN

Hollywood, Feb. 4.

First National has engaged Fred Kohler and Marilyn Morgan, with options for a group of pictures.

Kohler was just recently released from a long-term contract with Paramount, while Miss Morgan was released from Pathe when her contract expired. Letter's first part will be in "At Bay." No assignment yet for Kohler.

## Repeating "Lone Wolf"

Hollywood, Feb. 4.

Columbia will make "The Lone Wolf," with Bert Lytell, for the third time.

Lytell is due here March 1 to begin on the dialog version.

## Fox Writers

Hollywood, Feb. 4.

Hal G. Everts, Satevepost writer, has been engaged by Fox to write an original western, to be directed by Raoul Walsh.

Arthur Jones, p. a. for President Hoover's southern California campaign, and also for Mayor Porter, of this city, during his election fight, is also a new writer on the lot. His first picture attempt.

Same studio has engaged Kerry Clarks to write silent versions of talkers.

## BERGERMAN'S 2-REELERS

Hollywood, Feb. 4.

Stanley Bergerman, assistant production manager to Carl Laemmle, Jr., will become an associate producer for Universal when he starts making a series of two reel comedies next week.

First subject will feature Sally O'Neil and Molly O'Day. Jed Kiley is writing the kid stories.

## WALLACE'S PAR FOUR

Hollywood, Feb. 4.

Prior to leaving for the Orient on vacation, Richard Wallace and Paramount agreed on four pictures to be directed by the latter.

He starts June 1.

## Levenson at Burbank

Hollywood, Feb. 4.

Major Nathan Levenson, who resigned as head of ERPI here, is now chief sound engineer for First National at Burbank.

# Amusement Leaders Make New Tops; Par Goes to Peak Above 66; Old Highs Passed After Setback

By AL GREASON

Amusement stocks gave an extremely good account of themselves during the week past and on the two sessions of the new week. Until Monday the leaders climbed almost daily into new high territory, and with the mild slump of late Monday gave but slightly when they encountered profit taking. Yesterday they went into new peaks.

Same condition held true yesterday, with the difference that under pressure the whole group went quiet after an early show of strength. Paramount was in a new 1930 top at 66 1/2. Loew topped previous weeks at 64 1/2, and Warner Bros. at a brand-new 1930 peak at 59. When resistance developed around noon these prices were shaded, but none of the active issues got below its peak of the previous day, and the turnover was on a much reduced scale.

**Loew's Leadership**  
It is worth noting that the pace-makers of the amusements are without exception those stocks which have a strong dividend background, while the more speculative issues are being neglected. Pathe has done nothing so far, and RKO, prospects for which are generally conceded to be for the long view, has run into opposition at 30 which is holding it there after the climb from below 20. Group work in Shubert seems to be rather timid, effort apparently being to attract a following at the extremely low level to which it has sunk since the passing of the dividend. Company's bonds also show no initiative, even at the bargain price of 46-47.

Loew for this moment seems to have displaced Paramount as the pace-maker, with an enormous amount of propaganda being put out in its behalf. Fox is merely marking time while the new banking group formulates its plans for the rehabilitation of the company's finances, probably with a bond flotation and an issue of additional stock, although the form of the financing is still all speculation.

## First Setback

Market which has been going ahead at rather high speed for more than a fortnight met its first tonic setback late Monday, the reaction continuing through the early hours of yesterday on a carryover. Reaction applied much more to spots in the list outside the picture stocks which gave a strong account of themselves during the early phases of the dip, although when selling late assurance at its height Monday, they all backed away from new tops touched earlier Monday before the retreat began. Most of them showed net gains for Monday, but were off from the new peaks by from 1 to 2 1/2 points.

Answer appears to be that public speculators, made cautious by the burning they got back in October and November have turned cagey and go for profits promptly in this current manifestation of bullishness. Probably that state of mind will have to be taken into account for some time ahead of periods working to attract outside following.

Remarkable thing about the rise has been that the cliques could carry on as far as they have, being called upon at every gain to "hold their ground," and at the same time absorb much realizing at each stage of the advance, besides standing off the short selling by professionals at the first sign of wavering. Fact that Paramount, for instance has moved up nearly a third from below 50 to Monday's top at 66 1/2 is the best evidence there could be of the intrinsic value background in the shares themselves.

Loew Net \$2.20, Up 50%

Impulse to get in for the rise was supplied to the outside element by earnings statements being supplied by the theatre business. Notably Loew came forward with a brilliant income account for the quarter ending Nov. 22, showing net profit of \$3,155,954, compared with \$2,102,038 for the like period of 1928, or an increase of about 50% in net. This represents \$2.20 a share for the quarter, compared with \$1.43 for the 1928 period. On the same basis of calculation, the 16 weeks to March 10 ought to show

## Yesterday's Prices

Leading Amusements				
Sales	High	Low	Last	Chge.
13,300 Fox	31 1/2	30 1/4	31 1/4	+ 1/2
35,100 Gen. Tr.	42 1/2	41	42 1/2	+ 1/2
19,200 Loew	64 1/2	61 1/2	64 1/2	+ 3/4
57,300 Par.	66 1/2	63 1/2	66 1/2	+ 1 1/2
19,200 RKO	30 1/2	29 1/2	30 1/2	+ 1/2
198,000 RCA	46	44 1/2	46	+ 1/2
38,500 RKO	29 1/2	28 1/2	29 1/2	+ 1/2
101,900 W. B.	59	56 1/2	59	+ 2 1/2
BONDS				
8,000 Ft. L.	46	46	46	- 1/4
2,000 Shu	45 1/2	45 1/2	45 1/2	- 1/4
CUBS				
4,100 Fox Tr.	7 1/4	7 1/4	7 1/4	- 1/4

\$4,500,000 or about \$5 a share. Loew's made \$7.31 for the fiscal year to Aug. 31, '29, and on that basis looks safe to do around \$11 this year.

Estimates for Paramount are even more glowing, \$5.35 for 1929 and indicating an increase of around 75% which would put the 1930 net above \$10. Special considerations for Loew, it is pointed out is that with more than 600,000 shares locked up in Fox control and much stock withdrawn from the market for investment, the floating supply must be very small indeed and anybody who wants the stock has to bid for it. At Monday's top Loew touched 63 1/2 and held above 60 at the close, although yesterday further profit taking carried it for a time below this level. In the first session of the week the turnover in the picture stocks was the biggest total of transactions in months, indicating special interest at this point.

## Warners Zooms, Near 58

Warner Bros. after hanging in narrow range close to 51 suddenly broke out of that zone last week and by brisk progressive movements upward gained a new peak at 57 1/2, Monday when 125,000 shares changed hands. This is within about 8 points of the stock's normal level before the break of October-November. All levels on the way up have been well litigated apparently. So far Warner has been riding easily on the bright reports given out by the other picture companies, with its own statements still to come and likely to reflect an earnings position equally favorable.

Warner's always found it easy to attract a following of ticker players from outside, partly due to the profits it paid early bulls on the stock on its sensational rise from "way back." This support has stood it in good stead during the current pool operation. It is reasonable to suppose that all the well behaving stocks at this time are getting their inspiration from their sponsors whether they are formally organized into a pool or merely working on a common impulse. That goes particularly for the picture stocks, and always has. More than any other group they remain quiet until clique sponsorship brings them to the public attention, backed by well organized Wall Street propaganda.

RKO seemed to have reached the end of one phase of its movement when it attained the 30 level and has been milling around close to that mark for more than a week. Partisans of the issue still maintain that the goal is nearer 40 and continue to argue studiously for the stock's long pull prospects. Talk erect again into print of the possibilities of RKO getting some piece of Fox properties, basing the idea as originally, on the connection of Western Electric in Fox and the common A. T. & T. background of both Western Electric and RKO. Situation in this regard remains unchanged. RKO would like to get a Fox interest, or Loew control, but is no nearer to accomplishment than before, which is to say the chances are pretty remote.

## Fox Marks Time

Fox turned comparatively dull (which isn't so dull at that), while all hands marked time and waited for developments when the new banking group appears before Judge Coleman next Tuesday with the detailed plan of financing obligations and both sides go to bat again on a basis of settlement. Stock was low around 23 and high at 32. Monday's turnover, typical of this phase of (Continued on page 16)



SENORITA CARITA  
SPANISH SINGING BEAUTY

A new find, for productions and picture houses. After playing Earle, Philadelphia, for two weeks, was engaged for Mambour Theatre last week and now returns to the Earle again, hoping to repeat her former success.

Dir.: LEDDY & SMITH

P. S.—Thanks to Wm. Goldman and Harry Shaw.

## Triple Bill, 1c Tickets, and Prizes on Same Program

Providence, Feb. 4.

Bargain days are not over. When a picture house bills three features on the same program, sells tickets two for one and then dishes out \$500 in prizes, it must be midsummer night's dream.

This happened here last week. Loew's Capital, in Pawtucket, had a three-feature program headed by "Cockeyed World," "Painted Faces," and the "Wagon Master." In conjunction house held a "one-cent sale," wrinkle being every second ticket bought went for one cent, and coupons were distributed at every performance for gift contest, feature prize being a \$150 radio.

## Theatre Stock Warrants; Dersch Forfeits Bond

Chicago, Feb. 4.

Warrants were issued last week for the arrest of I. F. Dersch and N. W. Willard, president and secretary of the United Theatres Corp., for selling stock in violation of the state statute. Charges are that they sold \$20,000 worth of stock in the contemplated Orient theatre, although the state had denied the corporation permission to register or qualify a stock issue.

Dersch forfeited a bond of \$5,000 when he failed to appear to answer the charge of violating the Illinois security act. Corporation, which now operates the Palace and Symphony in Cicero, has been contemplating building the Orient on Chicago's north side.

Several changes in personnel have taken place recently, with new men now in control.

## Union Settlements

Chicago, Feb. 4.

Operators in the smaller houses in northern Indiana towns have taken a cut under new contracts. Slash is from \$38.75 to \$15. Operators in the larger spots, however, raised to \$95. Changes were effected in 13 theatres.

Stage hands and electricians in these houses also grabbed off an increase, going from \$79 to \$72.50.

## PARAMOUNT SWITCH

Hollywood, Feb. 4.

Unable to clear title for the ten rights to "Silence," Paramount's proposed contribution to the cycle of prison yarns will be "City of Silent Men." Picture was made as a silent with Thomas Meighan. Max Marcin, engaged to adapt "Silence," has been switched to this substitute. William Powell will star.

## "GOLDEN WEST" IN MARCH

Hollywood, Feb. 4.

Third screen version of "Girl of the Golden West" will be in color. First National place it as one of its big ones of the year. Although a musical, it will not be a version of the opera. Waldemar Young is now writing the screen adaptation. Production not expected before late March.

## 1st Runs on Broadway (Subject to Change)

Week of Feb. 7

Capitol — "Not So Dumb" (Metro).  
Colony — "Moonlight Madness" (U).  
Paramount — "Burning Up" (Par).  
Roxy — "Sky Hawk" (Fox).

Week of Feb. 14

Capitol — "Chasing Rainbows" (Metro).  
Colony — "Phantom of Opera" (U).  
Paramount — "Dangerous Paradise" (Par).  
Roxy — "Happy Days" (Fox).

\$2 Runs

Feb. 19 — "Vagabond King" (Criterion).

## JOE LEO REALIGNS FOX HOUSES IN N. Y. STATE

Joe Leo, president of Fox Metropolitan Theatres, has realigned his houses, shifting Harry Marx from assistant to the president to that of district manager of the Bronx. Marx replaces Harry Goldberg, who will direct Fox's upstate houses and independent theatres booked by the office.

Ben Leo has been put in charge of Fox houses in Queens, Long Island, and Corona.

After lying dormant for several weeks, in so far as increasing its holdings, Fox last week took on three additional houses in New York territory, which raised the total theatres under the direct supervision of Joe Leo to 131 in New York state.

Following this realignment, Leo leaves for Chicago to close deals for added houses in that territory, including theatres in Springfield, Cairo, East St. Louis, Alton and Centraira.

## Twin City Indies on Rampage Against Union

Minneapolis, Feb. 4.

Claiming that they are unable to operate under union regulations requiring them to use two men in the booth at \$48.50 a week, owners of a number of smaller independent Twin City film houses have adopted an open shop policy. They are behind a movement to enlist more of their fellow operators in the revolt against the union.

Six houses which recently adopted the open-shop policy are the Wonderland, Elite and Ione here, and the Ray, Aster and Mohawk in St. Paul. There is not sufficient business available in the lower loops and some of the outlying Twin City districts to meet union requirements, it is claimed. Only craft affected is the operators.

Buffalo, N. Y., Feb. 4.

Neighborhood theatre owners secured a further restraining order in Supreme Court here this week when Judge Pierce ruled that picketing was to be confined to a single picket. Theatres affected are: the Regent, Savoy, Rivoli, Broadway, Marlowe, Sheldon, Columbia and Colonial.

Police protection is being given all theatres nightly.

## LON YOUNG ALONE

Hollywood, Feb. 4.

Lon Young, who with J. H. Walter after making three of a series of eight pictures for state rights release, has organized Lon Young Productions.

He will make the remaining five.

Up on "Marsellaise"

Hollywood, Feb. 4.

Universal's "La Marsellaise" in production, since Sept. 1, will be completed this week.

Picture ran way over schedule due to a switch of directors and the retaking of many scenes; First director was Paul Fejos. Second, John Robertson.

## Revues Off Columbia Roll

Hollywood, Feb. 4.

Maurice Revues with Columbia for three months, is off the payroll. He was slated to supervise "Three-a-Day," from which Columbia scheduled director, E. H. Griffith was also removed.

Albert Ray will now direct but there'll be no supervisor.

# LAB CAPACITY IS NOW TECH'S BIG PROBLEM

Dr. H. T. Kalmus, head of Technicolor, left for the Coast last Friday to take up with studio heads tin demands on the new programs. Meanwhile he has laid and perfected plans for an increase in printing, declared on the inside as a far greater worry than provision of cameras.

Printing facilities have been behind the camera, which originally arose as the big problem. Number of pictures to be made next year in Technicolor will depend to a large extent not so much on the "swiss-cheese" color photography outfits, but laboratory capacity. Playdates on a number of pictures have been held up recently because of the inability to get sufficient prints, producers having to wait on bookings until Technicolor labs could turn out enough prints from original negatives.

With around 40 cameras now available, Tech will have 60 or more by Aug. 1, but between now and then an average of one picture must be engineered to meet the demand the cameras will be able to fill.

By enlarging the capacity of the Boston lab 12 times, and the provision of a second Hollywood plant to turn out 47,000 feet a day, Tech figures its capacity around March 1 will be at least 100,000,000 feet annually. This compares with 12,000,000 capacity at the end of 1929, and over a period of 15 months represents an increase of 700% in printing production.

Camera costs have been brought down to \$14,000 each, and on an average of one a week can be turned out. The number of cameras, it is declared, will not be increased regularly at the rate of one weekly until more laboratory facilities are provided.

## Raise Garden's Capacity; Warner Name on Theatre

Seating capacity of the Winter Garden, 1494, will be increased by at least 150 seats when it becomes Warner pop star house.

According to plans just completed in connection with the building of an additional lobby entrance and marquees, orchestra boxes will be ripped out to provide for the extension of the first floor rows.

Workmen, on the job 12 hours a day between shows and working an all night shift, have already started alterations of the theatre. The Warner name will go up over the theatre in consequence of the long lease.

## COLUMBIA'S SPURT

Hollywood, Feb. 4.

With two new stages completed Columbia goes into a production spurt.

Bert Glennon and Patterson McNutt are to co-direct "Around the Corner," by Joe Swerling, and Edward Sloman will meg the screen adaptation by Swerling of the stage play, "The Squealer." A. E. Van Busch and George Brown will direct "Prince of Diamond," by Paul H. Fox, who is now putting into shape "Hell's Island," special for Jack Holt and Ralph Graves.

## U's Newsware Trade Mark

Washington, Feb. 4.

Universal has just been granted a trade mark on a, new name for its newsware. It is "Newscasting," with the added four words in small letters, "the latest news events." Application was filed Dec. 10 last. Number of the mark is 233,495.

## Pathe's Circus Picture

Hollywood, Feb. 4.

"Swinging High" is Pathe's title for Joe Santley, story of circus life 60 years ago. It will be directed by Fred Scott, Bryant Washburn, Ben Turpin, Stepin Fetchit, Chester Conklin, Daphne Pollard and Robert Edison.

## Title Changes

Hollywood, Feb. 4.

Title changes for the week: M-G's "Montana" to "Montana Moon," Pathe's "Flame of the West" to "Hearts and Hoofs," M-G's "Sun Kissed" to "A Lady to Love."



# Oriental and Woods Hit New High; Stage Favs Do \$52,500—"Deck," \$30,000

Chicago, Feb. 4. "Hit the Deck" came into the Woods and socked out \$4,000 the first day, then gathered speed and finished the week to \$30,000, a new high for the house. This is a tremendous figure for this small house. Another record fell at the Oriental, where Paul Ash and "Painted Angel" grabbed off \$52,500, about \$500 more than the previous top. Both figures in spite of cold weather.

At the Chicago "Bishop Murder Case" started with a push over, but dropped off when the natives learned that William Powell was not "Philo Vance." Many squawks by the fans about this. Basil Rathbone oke in the part, but Powell had established the amateur detective on the screen. "Sunnyside Up" built steadily at McVickers' and bettered its first week. "Condemned" eased a trifle and "Show of Shows" is being primed for the United Artists. Goldwyn outfit plugging heavy with newspaper space. "The Virginian" is finishing its excellent run at the Roosevelt, taking the house record. Off somewhat, and leaves this Thursday. Will be replaced by "Show Boat," which comes in for two weeks. Picture held out of loop because of Universal's contract with Ziegfeld, flicker staying away until the legit musical had completed its run.

At the smaller houses "Aviator" did fairly at the Orpheum, although E. E. Horton has practically no following in this town. Alice White on the screen and Irene Rich on the stage gave the State-Lake a good week.

## Estimates for Last Week

Chicago (Publix-B. & K.)—"Bishop Murder Case" (M-G), stage show (4,400; 50-85). Paramount admits a sorry it let this story get away, but has grabbed the new one, people came in until they learned that William Powell was not in the picture; started big and dropped; only fair at \$4,400.

McVickers (Publix-B. & K.)—"Sunnyside Up" (Fox) (1,855; 50-85). Better, than opening big, and still picking up; bettered first week, \$36,700.

Monroe (Fox)—"Lone Star Ranger" (Fox) (1,120; 50-75). Started slowly but built; outdoor talkers are drawing \$6,800.

Oriental (Publix-B. & K.)—"Painted Angel" (FN), stage show (3,500; 50-85). Paul Ash and great line up of local faves, plus Billie Dove and Edmund Lowe; new high for house, and after plenty lean weeks; \$52,500.

Orpheum (Warner)—"Aviator" (WB) (700; 50-75). Above average draw, \$7,300.

Roosevelt (Publix-B. & K.)—"The Virginian" (Par) (1,500; 50-85). Dropped off somewhat in third week; leaves Thursday replaced by "Show Boat" (U); \$23,000.

State-Lake (RKO)—"Playing Around" (FN) and vaude (2,700; 50-75). Alice White on the stage; Rich, on stage, got carriage trade; big at \$31,000.

United Artists (Publix-UA)—"Condemned" (UA) (1,700; 50-85). Natural drop for second week; \$23,600.

Woods (RKO)—"Hit the Deck" (Radio) (1,300; 50-85). Fans stood in zero weather and got away; terrific big for new high; \$30,000.

## PROVIDENCE SPOTTY

\$21,000, \$14,500, \$13,500 for "Desire," "Sally" and "Love Parade"

Providence, Feb. 4. (Drawing Population, 15,000) Weather: Unfavorable.

Despite unfavorable weather most of the week, some of the local houses were able to run up neat grosses.

"Sally," "Love Parade" and "Their Own Desire" were the features to grab nice dough.

## Estimates for Last Week

Loew's State (3,500; 15-50)—"Their Own Desire" (M-G). With four sound shorts, big week-end managed to hold house above average when bad weather came along late in week; \$21,000, very good.

Strand (2,200; 15-50)—"Sally" (FN). Crowds to see Marilyn Miller in screen debut; sticks for second and final week; \$14,500, slightly over \$14,500, big.

Majestic (2,200; 15-50)—"Love Parade" (Par). Rabble and press reviewed; reported to be very good.

Victory (RKO) (1,600; 15-50)—"Hot for Paris" (Fox). Second and final week; took big slump, not quite \$7,000.

"Tiger Rose" (WB). Feature and vaude lacked drawing power; quiet at \$5,800.

Albee (RKO) (2,500; 15-40)—"Winner Stars Out" (U) and vaude, So-so, around \$11,000.

## \$13,500 IN CAPITAL FOR TALKING PHANTOM

Washington, Feb. 4. (White Population, 450,000) Weather: Bad.

Surprise last week was "Phantom of the Opera" resuited with dialog. Just about tripled any business done at Rialto in past weeks and, of course, holds over. Otherwise, except for a tough snowstorm, the worst in eight years, business worked out just about as expected. "Glorifying the American Girl" at the Met, stuck for one week to average returns. "Playing Around" didn't mean much at the Earle though showing some improvement on plugging that is being given to develop. Alice White hereabouts. Second week of "Love Parade" did okay but the other Loew house, Palomar, dropped with "The Kibitzer." Title did it. "Hit the Deck" in its second week at the RKO house, did well enough to warrant a third week. "Romance of Rio Grande," at the Fox, got top money.

Estimates for Last Week

Columbia (Loew)—"Love Parade" (Par) (2,232; 35-50). Chevalier held it to nice second week; \$10,500. "Chasing Rainbows" (M-G) current.

Earle (Warner)—"Playing Around" (FN) (2,244; 35-50). Still normal but less use over preceding weeks; about \$11,400.

Fox (Fox)—"Romance of Rio Grande" (Fox) stage show (3,432; 35-50-60-75). Warner Baxter a draw here; snowstorm hurt; but \$24,100, good.

Met (Warner)—"Glorifying American Girl" (Par) (1,585; 35-50). Originally set for Earle but transferred here to get only one week, maybe \$15,000; below predecessors.

Palace (Loew)—"Kibitzer" (Par) stage show (2,363; 35-50-60). Even so, of course, regular business up this one on title; \$13,000, not bad, however.

Rialto (U)—"Phantom of Opera" (U) (1,778; 35-50). Reissue with dialog gave house best week in moons; \$13,500 and held over.

RKO (Keith's)—"Hit the Deck" (Radio) (1,870; 35-50). Second week to above \$13,000; sticks for third stage.

## State-Albee Boston's Best; Memorial Off, \$18,500

Boston, Feb. 4. (Drawing Population, 850,000) Weather: Cold and snow.

Loew's State and Keith Albee theatres held the honors in Boston last week. Both did exceptionally well, with the State grossing \$22,000 and the \$25,000. Metropolitan did \$36,000, not so good.

Keith's Memorial, running "Hot for Paris" a second week, went to place \$18,500. Modern and Beacon theatres showed some life the last couple of weeks with "Party Girl" (Tiff). House which play day and date, got \$18,000 the week with this picture and \$15,000 on the holdover.

Estimates for Last Week

Met (Publix) (4,380; 50-75)—"Seven Days' Leave" (Par). Pretty low at \$36,000.

Memorial (RKO) (4,000; 35-50-60)—"Hot for Paris" (Fox). Holding for second week, obvious; \$18,500; bottom dropped out; \$18,500.

Keith-Albee (4,000; 50-60)—"Jazz Heaven" (Radio). Good week at \$26,000.

Loew's State (4,000; 30-40-50)—"Chasing Rainbows" (M-G). Did nicely for \$22,500.

## \$3,600 FOR 850-SEATER

Tacoma's Colonial Ballrooms "Lone Star" and "Lost Zepp," \$3,900

Tacoma, Feb. 4. (Drawing Population, 125,000) Weather: Warm.

With George O'Brien, Jane Chandler and total gang of 65 at Longmire Springs, at base of Mount Rainier, locally called Mount Tacoma, on location for "Girl That Wasn't Wanted," Manager Kimberly played up this angle for his Colonial theatre. O'Brien was in "Lone Star" and "Lost Zepp." It helped plenty.

Out in price at Colonial to 25 and 35 cents also augmented crowds.

Estimates for Last Week

RKO (RKO) (1,500; 25-60)—"His First Command" (Radio). Fair for \$6,700.

Blue Moose (Hamrick) (650; 25-60-80)—"Lost Zeppelin" (Tiff). All right at \$4,700.

Rialto (Fox) (1,250; 25-35-50)—"Love Parade" (Par). Okay at \$4,500.

Colonial (RKO) (850; 25-35)—"Lone Star Ranger" (Fox). Very strong at \$3,600.



## JOE BROWNING

Presenting "A Timely Sermon"

Assisted by Joe Brown, Jr.

This week (Feb. 1), Minnesota Theatre, Minneapolis, in Charles Nigemeyer's "Marathon Frolics."

Direction Abe Lastfogel, Harry Lenetska, William Morris Agency.

R-K-O direction, Morris & Feil.

## FRISCO JUST AVERAGE; 'NITE RIDE' AT \$10,000

San Francisco, Feb. 4. (Drawing Population, 760,000)

Average business marked Market street last week. The Fox has been a disappointment, but its midnight matinees on Saturdays, now the regular policy.

Warfield let "Sunnyside Up" go after four weeks. Final seven days got strong, but that still was only ordinary feature in its first week. Granada had "Kibitzer," and did just fairly. Fact that stage show was here recently and proved a disappointment didn't help the film any. "Show of Shows," at the Embassy, held up in its second week and at the Davies "Peacock Alley" did normally.

Estimates for Last Week

So. Fox (2,000; 50-60-75)—"Not So Dumb" (M-G). Main David Davies' feature got usual break in dailies and started off exceptionally well; business not spectacular, but about normal; midnight Saturdays helping; \$34,000.

Warfield (Fox) (2,672; 50-65-90)—"Sunnyside Up" (Fox). Fourth week and bowed out; healthy pace and left management well satisfied; \$18,000.

Granada (Publix) (2,698; 35-50-65-90)—"Kibitzer" (Par). Ordinary business, but not much better than recently didn't help; \$19,000.

California (Publix) (2,200; 35-50-65-90)—"Sally" (FN). Second and third week showing a profit, but due to leave soon; \$6,500.

Orpheum (RKO) (2,270; 35-50-65-90)—"Love Comes Along" (Radio). Bebe Daniels drew during early part of week, but picture slumped later; profitable, but not big, \$13,000.

Embassy (Wagon) (1,355; 50-65-90)—"Show of Shows" (WB). Second week and surprising strong; indications run will be better than looked for; \$14,000.

Davies (Wagon) (1,150; 35-50-65-90)—"Peacock Alley" (Tiff). Mae Murray's name kept business about normal; \$7,800.

Casino (Ackerman & Harris) (2,400; 40-60)—"Night Ride" (U). Satisfactory first stage show as usual and all; \$10,000.

## "DESIRE" IN N. O., \$18,000

"Condemned" \$16,000 and "Love Comes Along" \$11,200

New Orleans, Feb. 4. (Drawing Population, 475,000)

Loew's State was in front of the local film temples last week with much to spare. Norma Shearer's "Their Own Desire" (M-T) while not figured a draw by the wisecracks was nevertheless an unclosed hit. Proletariat kicked in more than \$18,000 to view the opus. Miss Shearer has always been wrong at local theaters and the gross proves her popularity is not diminishing.

Saenger began in whirlwind fashion with "Condemned" (UA) getting close to \$3,000 opening day and nearly \$5,000 Sunday, but dropped sharply the ensuing week days. Bettered \$16,000 and was lucky because the surrounding entertainment was much below standard.

Orpheum has "Love Comes Along" (Radio) to whet the appetite, getting a healthy break when it grossed \$11,200. "The Painted Angel" was only fair at the Strand, \$4,100. "Love Parade," in its second run at the Tudor got \$2,100 for a third week. Sent into this house for a run after opening at the Saenger.

# 'Rogue Song' Still L. A.'s Rave, \$33,700; 'Not So Dumb' \$29,000—'Anna' \$21,000

## THRILL FILM \$15,100; SEATTLE LOSES SLUMP

Seattle, Feb. 4. (Drawing Population, 550,000) Weather—Rain and Warmer

Break in the weather found more folks going downtown and shows picked up somewhat. Orpheum is ballyhooing for "Hit the Deck" next week, and the Seattle attracted attention with lobby entertainment. Plans and singer on second foyer, and Ron and Don band meeting the natives out-front after each show.

Estimates for Last Week

Seattle (Pub) (3,165; 25-60)—"New York Nights" (UA). They liked Norma Talmadge's first talker; oke for \$11,900.

Fifth Ave. (Fox) (2,500; 25-60)—"Blond Murder" Case" (WB). Thrills and good stage show helped; \$15,100.

Fox (Fox) (2,500; 25-60)—"Not So Dumb" (M-G). Too good; \$7,200.

Blue Moose (Hamrick) (900; 25-60-75)—"The Aviator" (WB). Excellent laughs and draw oke; \$6,750.

Music Box (Hamrick) (1,000; 25-60-75)—"The Crack" (WB). Second week, and strong; \$7,400.

Liberty (Jensen-von Herberg) (2,000; 15-25-35)—"Broadway Hoofers" (Col). Had a good week; \$10,800.

Coliseum (Fox) (1,800; 25-35)—"Hunting Tigers in India" (Ind). Animal pictures generally good at this house, but not this time, \$2,800.

Metropolitan (Pub) (1,200; 25-60)—"Love Parade" (Par). Originally to be held second week at Seattle, but cold weather ruined the idea and second week at the Portland was awful; so moved to this house and \$7,000 great; more than on that Portland second week.

Deurheum (RKO) (1,200; 25-60)—"When Love Comes Along" (Radio). Bebe Daniels played up big in ads, and good week; \$12,000.

President (Radio) (1,300; 25-51)—"The Magueradine" (Stock). Guy Bates Post as guest star; house to close after one more week.

## \$500 BETWEEN LEADERS IN PORTLAND LAST WK.

Portland, Ore., Feb. 4. (Drawing Population, 425,000)

Continued cold again hurt. The Orpheum climbed to top place during week, but picture came out exploitation and retrenched on orders. Both Publics houses were also hit badly by the weather.

Estimates for Last Week

Orpheum (RKO) (2,900; 25-60)—"Love Comes Along" (Radio). Registered oke; also vaude; \$11,500.

Broadway (Fox) (2,000; 25-60)—"Their Own Desire" (M-G). Liked, and stage show; \$10,000.

United Artists (Pub-UA) (1,200; 25-60)—"Condemned" (UA) (2d week). Fair on holdover; \$7,000.

Alder (Parker-Fox) (1,300; 25-60)—"Thirteenth Chair" (M-G). Well enough at \$4,700.

Portland (Publix) (3,500; 25-60)—"No, No, Nanette" (WB). Only fair at \$5,700.

Rialto (1,500; 25-60)—"Sally" (FN) (2nd week). Okay at \$3,500.

Music Box (Hamrick) (2,000; 25-60)—"Part of the Tiff". Tamey exploited; \$8,900.

Blue Moose (Hamrick) (800; 25-60) (2d week)—"General Crack" (WB). Nicely for \$5,250.

Oriental (Tebbetts) (2,700; 25-35)—"Footlights and Fools" (FN). So-so; \$5,000.

Durfin (Duffy) (1,400; 25-125)—"Duffy Duffers in 'Holiday'" (Duffy). Dropped a bit; \$4,500.

Denver, Feb. 4. (Drawing Population, 400,000) Weather: Cold.

Tabor turned in a very good figure last week on "Seven Keys to Baldpate." Natives still like westerns, shown at the Aladdin, where "Lone Star Ranger" did well for itself.

Estimates for Last Week

Aladdin (FN) (1,500; 35-50-75)—"Lone Star Ranger" (Fox). Zane Grey's story popular; \$12,000.

Tabor (Indie) (2,200; 25-40-60-75)—"Seven Keys to Baldpate" (Radio). Nearly as good as last week; \$14,700.

Denver (Publix) (2,300; 25-40-65)—"Condemned" (UA). Just fair at \$15,400.

America (Fox) (1,500; 20-35-50)—"The Star" (WB). Little below usual figure; \$4,000.

Los Angeles, Feb. 4. (Drawing Population, 1,500,000) Weather: Excellent

Three headouts in the local film arcades. At the Chinese "Rogue Song" is whacking 'em silly and easily led the entire town. "Love Parade," a popular picture, was zealous at the Paramount, while at the Criterion the usual placid state of affairs prevailing on this side street has been replaced by a stream of Garbo fans bound for "Anna Christie."

"Devil May Care" started indifferently at the Carthay Circle and is not hoped to stick beyond four weeks at the outside. Mentioned as possible site for John McCormack picture, "Song of My Heart" (Fox).

Estimates for Last Week

Boulevard (Fox) ("Slide Up") (Fox) (2,164; 25-50). After failing to mean anything in two local spots, Hollywood and downtown musical struck this residential borough just right; \$15,000.

Carthay Circle (Fox). "Devil May Care" (Metro) (1,500; 50-\$150) (1st week). Inclusive of 55 premiere, count only around \$15,000; not auspicious; locals figure attraction over-scaled. "Song of My Heart" (Fox) possible successor.

Chinese (Fox). "Rogue Song" (Metro) (2,025; \$150-\$3d week). Got \$7,600 on Saturday with special midnight show; picture a sensation out here; week's total of \$33,700 tremendous.

Criterion (Fox). "Anna Christie" (Metro) (1,600; 25-75) (2d week). House has never done this business in its history; only about \$5,000 under open house, or around \$21,000; fireworks.

Egyptian (UA-Fox). "Romance of Rio Grande" (Fox) (1,800; 25-75). About \$6,000 off for house when gross touches \$19,000; film has done well in this territory.

State (Loew-Fox). "Not So Dumb" (Metro) (2,024; 25-51). Useful Heart fans; \$15,000; picture pedaled a little; healthy at \$23,000.

Orpheum (RKO). "Hit the Deck" (Radio) (2,270; 50-75) (6th and final week). Earned a profit; scrambled up the six weeks; \$10,000.

Paramount (Publix). "Love Parade" (Par) (3,595; 25-75) (2d week). Ch. Albee and company rolled up good second total to \$30,000.

RKO. "Dark Streets" (FN) (2,950; 30-65). Regular house average, \$15,000.

United Artists (Pub-UA). "New York Nights" (UA) (2,100; 25-51) (2d and final week). Norma Talmadge picture came out and out after two weeks; \$13,000.

Warners' Downtown. "Show of Shows" (WB) (1,800; 50-75) (4th and final week). Ch. Albee and company rolled up good second total to \$17,000.

Warners' Hollywood. "Sally" (FN) (2,750; 25-50) (2d and final week). Final five days, \$13,600; no furor locally.

MIDLAND \$24,500, K. C.; 'BIG TIME' \$15,300, PAN

Kansas City, Feb. 4. (Drawing Population, 700,000)

With a nice list of attractions the fans had no trouble shopping. Loew's State and the Aladdin drew date after date at Warners' Hollywood to Saturday midnight at \$1; top one out with \$16,700.

Warners' Hollywood. "Sally" (FN) (2,750; 25-50) (2d and final week). Final five days, \$13,600; no furor locally.

Estimates for Last Week

Loew's Midland—"They Had to See Paris" (U) (4,000; 25-50-60-75). Will Rogers almost a hometown Business satisfactory considering bad weather; \$24,500.

Mainstreet—"Love Comes Along" (Radio) (3,200; 25-35-50-60). Reviewers not so kind and gave credit of bill to the vaude section; \$19,000.

Newman—"The Laughing Lady" (Par) (1,890; 25-35-50-60). Reviewers, however, almost a hometown Business satisfactory considering bad weather; \$24,500.

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# A RECORD



JACK

## OAKIE POLLY WALKER

Hundreds of singers, players, dancers in a cast almost as big as the Navy!  
Directed by LUTHER REED, creator of RIO RITA.....



# IN EVERY PORT

Chicago steps forth to whistle song hits and establish new high record for opening week at Wood's Theatre . . . "Bigger than 'Rio Rita'" . . . . .

Philly enfolds "Deck" to bosom as new sweetheart with first week's record gross at Erlanger Theatre! . . . . .

W. H. Raynor, Lafayette Theatre, Buffalo, wires "'Deck' opened Saturday bigger than 'Rio Rita.' Looks like it will outgross 'Rio Rita' on this engagement." . . . . .

Boatswains of Earl Carroll, N. Y., and Orpheum, Los Angeles, still roaring "gangway!" as eager landlubbers swarm to \$2 All-talking, All-song-hit, All-dance-hit **TECHNICOLOR** attraction! . . . . .



# HIT THE DECK

**TUNE IN**  
Sensational  
**RKO HOUR**  
February 11th  
Auspices  
U. S. Navy . . .  
Direct from  
battleship  
**PENSACOLA**  
First time  
in history . . .  
**DRAMATIC...  
DIFFERENT!**

Get on the air...Hook up with Harms...Tie up with nation-wide Victor-Radio dealer setups. Clear the decks for action now with Titan Ad Campaigns, Publicity, Stunts unmatched in history of show business.

**FORTY-THREE MIGHTY STATIONS IN WORLD-WIDE RADIO PLUG.** Tune in Feb. 11th to your local NBC station for year's mightiest national radio hookup . . . direct from Navy's latest battlewagon, U. S. S. Pensacola . . . Hear the songs and story of "Hit the Deck" in real naval setting . . . told by Graham McNamee . . . ace of announcers.

**MOST COMPLETE AND NOVEL SELLING SCOOP OF YEAR! ONE MORE SAMPLE OF RADIO'S SERVICE TO PRE-PUBLICIZE ITS ATTRACTIONS!**



Reg. U. S. Pat. Off.



## Publix Issues Its Forecast Calendar; Daily Reminder for All Chain's Houses

After months of preparation, Publix has completed its daily forecast calendar. It's one of the most comprehensive reminder diaries in existence and the first of its kind to be introduced in show business.

Calendar covers every day in 1930 up to Dec. 31 for the guidance of the Publix manager who with its aid can be on the alert for significant holidays, tie-ups, seasonal exploitation ideas, etc.

With the completion of the calendar and its framing, it has been sent to each of the more than 1,200 Publix theatres. Copyrighted by Publix Theatres Corp., the chain is protected against the "lifting" or devising of similar calendars by competing theatrical organizations. Ben H. Serkewich conceived and devised the entire calendar.

It has a sheet, about 24x14 inches in size, for each month, with every day laid out as in regular date calendars. At the left hand side is a marginal space for program plots and on the right for remarks for the convenience of the manager. At the top is various information gathered by Publix forces as operation reminders.

### An Example

For February, as an example, at the top under the head "Screen Check" is listed various items designed to keep the manager informed and warned, such as blank screen, dirty screen, defective marking of screen, unsatisfactory picture, shaky or bulging screen, poor definition, travel ghost, flicker, poor illumination, misframing, faulty changeover, unnatural speed, distortion, dirty aperture, slides off line, cracked or smeared slides, noisy projector, slipper lugs or misplaced, sound track visible on screen, glare spots on screen and spread light on apron.

The 28 days in February are handled in this fashion:

Feb. 1. Don't let your Monday business turn into "blue" or "red." Plenty of remedy reference available.

2. Weekly department staff meetings. Are you building Sunday matinee business? (See Publix Opinion, giving volume and issue.)

3. Are your fronts and posters lively and colorful enough to halt passersby?

4. Plug music sales for profit. Does daylight saving hurt your box office? What do you do?

5. Tie-up with street car or cab companies for special round trip rates to theatre during bad weather (reference Publix Opinion house organ story).

6. Make local contacts for spring style shows.

7. What else beside programs attracts or repels patronage? Be careful about signing posters handed over by employees without a good knowledge of contents.

8. Primary attention day nearly due; significant copy slant, "Elect Clara Bow," etc.

This Publix monthly calendar will be a yearly feature. For 1931 it will embrace many of the significant holiday, seasonal, operation and other reminders, with other matter added that has come up during the current year and dates changed.

### BUD LOLLIER HURT

Los Angeles, Feb. 4. W. H. "Bud" Lollier, assistant to Howard Schaefer for Fox coast theatres, was injured in an auto collision Jan. 28 between Nogales and Tucson, Ariz. Lollier escaped with severe scalp cuts.

Lollier had started on an inspection tour to Arizona, property when the accident occurred. Reports are that he will be able to continue the tour.

### LOBBY CHESSE

Detroit, Feb. 4. "Live lobby entertainment" for Publix has brought on a chess and checker contest for the Michigan between Samuel Rachevsky and Nathan Rubin. Both are 18, with Rubin the present champ chess manipulator of the state.

### Publix Holds Portland

Portland, Me., Feb. 4. Only one local exhibitor of the larger type now left, the Empire. Publix has taken active control of the Strand, State and Maine theatres.

### Hideaway Glass

Los Angeles, Feb. 4. A glass company here is soliciting picture stars for a new type of glass for their autos. Glass is tinted amber. Occupants of the car can see out but the public can't see in.

### 6,900 WB Seats

Hollywood, Feb. 4. Maurice A. Silver has appointed E. M. Fritsch, of Los Angeles architect, to plan new Warner theatres at Huntington Park and San Pedro. G. A. Lansburg, of San Francisco, is architect for the new Oakland theatre.

Oakland house will be the biggest with 3,500 seats. An 1,800-seater is for San Pedro and the Huntington Park house is to hold 1,500.

### Everything "Pink"

Chicago, Feb. 4. Censoring of pictures here by giving the hot one a "pink" ticket, permitting them to be shown for "adults only," has proven a great gag for the shooting-gallery grind spots in the pawnshop neighborhoods.

Shows in this area are now "for adults only," even if the film is as clean as a hospital bandage.

### Stockholders Sue Over L. M. Rubens' Salary

Joliet, Ill., Feb. 4. Albert J. Felman, for many years director of the Royal Theatre Company, and Mrs. Hazel Felman Buchbinder, stockholders in the corporation, don't believe L. M. Rubens, president of the company, is worth the \$12,000 he is receiving annually. They have become so convinced that they have started suit here to enjoin the company from payment of salary.

Charles D. Dibili, master in chancery, has been assigned to take evidence and make a report.

### Town of 450 Stakes Lone House to Wire

Minneapolis, Feb. 4. Local sound equipment distributors have a new candidate for the smallest town and theatre to be wired. It's the Palace, 18th-seater, at Clearwater, Neb., a town of 450 population.

House originally had "home-made" sound equipment, but merchants financed the installation of the genuine article. Operating four nights a week, it is showing a profit.

### Utah Sound Suit

Salt Lake City, Feb. 4. Owen Barlow has filed suit here to recover 15,000 shares of stock in the National Filmphone Corp., local independent talker manufacturer.

Barlow asserts he is the inventor of the sound equipment which the organization markets and alleges that L. N. Strike, owner and operator of Star theatre, and Andy Flour defrauded him out of the fourth interest in the corporation.

National Filmphone has equipment for disk and sound-on-film selling for about \$2,500. Strike, general manager of the company, and Joe Schaffer, secretary, have left for New York.

### Kelly Bill Okayed

Washington, Feb. 4. Kelly bill, aiming to grant to the owner of a trade mark the right to set the retail price by agreement on his product, has been okayed by the House Committee on Interstate and Foreign Commerce.

Establishing a retail price, and holding dealers to it, has long been a controversial subject. Favorable report from the House committee practically rewrote the original Kelly bill, principal purpose being to clarify the language of the measure.

Measure is sponsored by Clyde Kelly (R.), Pa.

## Indie Operator Shot In Film Row Attack

Chicago, Feb. 4. George W. Krueger, indie operator, was mysteriously attacked in Paramount's shipping room on film row last week. He was shot in the leg by three men who fled unharmed. Krueger blamed the attack on an operator he fired when he closed his small theatre in Hinsdale, a suburb, in December. He reopened last month with a different operator. Attack was staged around one p. m. when men in the shipping room were at lunch. Girls working in the department were threatened and locked themselves in a supply room.

Krueger was taken to a hospital but remained only for first aid treatment, leaving for the evening show at Hinsdale. Local Paramount executives are conducting a private investigation.

### Behind the Keys

Wheaton, Ill. Grand, 1,000-seater, has been leased for a long term by Publix-Great States. House closed this week and will be remodeled plus W. E. equipment. Reopens March 2. Gail Brown will manage.

Boise, Idaho. Publix's newly acquired Granada theatre has been assigned to W. E. Shute. He was formerly district manager in the Salt Lake division.

Columbia, S. C. Opening of the Publix-Rex has been postponed until Feb. 7. Walter Hilde will be manager.

Miami, Fla. John B. Carroll, Publix city manager, shifted to district manager in charge of Youngstown, Marion, Ohio, and Lexington, Ky. Succeeded here by Ernest Morrison.

Akron, O. Ott Brothers have bought the Grand and Jordan houses, Newcomertown, O., from G. M. Jordan.

Utica, N. Y. Glen H. Humphrey, head of the picture operators' organization here, lost about \$2,000 worth of film and projector accessories in a \$200,000 blaze last week.

Building, owned by Adolph Lenchner, furrier, is practically a total wreck.

Sound installations reported by RCA Phonophone are in the following theatres: Galety, Los Angeles; Wancos, Wallace, N. C.; Pompell, San Francisco; Pastime, Albuquerque; Jayhawk, Salina, Kan.; Strand, Alexander City, Ala.; Orpheum, Flagstaff, Ariz., and Royal, Hot Springs.

Jacksonville, Fla. Jesse L. Clark has established headquarters in Miami as district supervisor for Publix. To aid, G. Branham has been brought here from Tennessee.

A bomb was exploded in the rear of the Hinsdale theatre, owned by Krueger, three days after the shooting.

Utica, N. Y. Howard Miller returns here to become manager of the Fox Galety. He has been at the Strand, Carthage, N. Y.

### Warners' 100-Ft. Plugs On All Newsreels

Although Warners has announced every intention of remaining out of the newsworld field during 1930, at least, the firm has started on a 100-foot supplement to every newsworld played in the Stanley houses.

Arrival of celebrities to fulfill Warner contracts will be photographed and dressed with titles to make it fit on as the concluding item to the various newsworlds to which the theatres subscribe. The clips will be silent, and the idea is Charlie Einfield's.

### BILL FOR DAY OFF

Albany, N. Y., Feb. 4. Bill providing that motion picture operators shall have one day of rest each week has been introduced in the senate by Senator W. F. Williams of Troy, N. Y.

Paper was drafted by the State Motion Picture Projectionists' Association and was endorsed by the State Federation of Labor.

## Film Stocks at New Highs

(Continued from page 11) the affair, was 25,000 shares. As the banking plan matures, something ought to be done in advance to discount the advance.

A number of creditors have taken judgments in the week past, but counsel for Fox has issued clarifying statements to allay alarm over such transactions. In the long run, it is coming to be realized, the earning power of Fox will rule the market for the stock, and not altogether the changing aspects of its present difficulties.

Monday's and yesterday's halt in the pace of the advance and the moderate retreat of prices after their rapid upswing, probably will work to the ultimate advantage of the constructive side. The climb has been pretty fast and something by way of a correction was becoming urgently necessary. A long movement such as that of the last fortnight if uninterrupted would inevitably have led to a loss of severe shakeout. With corrective stages from time to time the inside position should be kept fairly balanced, so that the condition and prospects of the whole country's

business might chart the course of prices instead of strictly technical considerations within the market itself.

General Theatre Equipment certificates were admitted to trading on the Stock Exchange last week, coming over from the Curb, where it has had something of a spectacular career. Report filed with reference to the application for listing gave income statement for the year ending Nov. 30, showing net profit of \$2,710,309 after depreciation, amortization and other items, equal to \$1.33 a share on the 2,026,250 shares presently to be outstanding.

Shubert became active in an effort to ride on the activity in the film stock. Last week it moved up near 15, suffered a relapse to around 10 and on Monday struck a spurt of animation, moving up more than 2 points to 12 1/2. If Broadway report is correct the stock has been thoroughly litigated and is now closely held, inference being that the move now under way is group work. Monday's turnover reached the unusual total of 2,800 shares, more than normally comes out in a fortnight.

### STOCK EXCHANGE

Summary for week ending Feb. 1, 1930									
High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Change.		
124	17 1/2	1,100	Common Seat (2)	28	21	22	—	Chf.	
32	10 1/2	6,300	Common Film (2)	22 1/2	20 1/2	21	—	Chf.	
25	10	1,000	Common Film (2)	22 1/2	20 1/2	21	—	Chf.	
100 1/2	17 1/2	18,000	Eastman Kodak (8)	100 1/2	100 1/2	100 1/2	—	Chf.	
24 1/2	10 1/2	612,000	Fox Class A (4)	32 1/2	30 1/2	30 1/2	—	Chf.	
24 1/2	10 1/2	10,000	Gen. Elec. (2)	32 1/2	30 1/2	30 1/2	—	Chf.	
20	21	400	Keith	20	20	20	—	Chf.	
87 1/2	87 1/2	1,000	Orph. pref. (5)	87 1/2	87 1/2	87 1/2	—	Chf.	
61 1/2	42 1/2	36,700	Loew (3 1/2)	61 1/2	57 1/2	57 1/2	—	Chf.	
88 1/2	88 1/2	500	Do pref. (9 1/2)	88 1/2	88 1/2	88 1/2	—	Chf.	
85	85	200	Do ex-wtr.	85	85	85	—	Chf.	
123 1/2	123 1/2	3,300	MGM ex-wtr. (1 1/2)	123 1/2	123 1/2	123 1/2	—	Chf.	
24 1/2	24 1/2	10,000	Paramount pref. (1 1/2)	24 1/2	24 1/2	24 1/2	—	Chf.	
43 1/2	43 1/2	154,400	Paramount-Fam. Lys (3)	43 1/2	43 1/2	43 1/2	—	Chf.	
45 1/2	45 1/2	10,200	Pathe Exchange	45 1/2	45 1/2	45 1/2	—	Chf.	
45 1/2	45 1/2	10,200	Radio Corp.	45 1/2	45 1/2	45 1/2	—	Chf.	
45 1/2	45 1/2	1,200	Shubert	45 1/2	45 1/2	45 1/2	—	Chf.	
45 1/2	45 1/2	1,200	Universal pref. (8)	45 1/2	45 1/2	45 1/2	—	Chf.	
45 1/2	45 1/2	370,400	Warner Bros. (4)	45 1/2	45 1/2	45 1/2	—	Chf.	
45 1/2	45 1/2	2,900	Do pref. (2,200)	45 1/2	45 1/2	45 1/2	—	Chf.	

### CURB

36 1/2	22	1,200	Columbia Pictures	31 1/2	30 1/2	31 1/2	+1 1/2
37 1/2	2 1/2	188,800	Fox Theatres	37 1/2	37 1/2	37 1/2	—
38 1/2	7 1/2	1,400	Low Rts.	38 1/2	38 1/2	38 1/2	—
19	19	1,000	Sonora Prod.	19	19	19	—

BONDS							
97	74 1/2	\$7,000	Keith S. '60	78 1/2	78 1/2	78 1/2	+1 1/2
124	98	21,000	Loew Sec. '61	105	103 1/2	103	+1
100	88	7,000	Do. ex war	94 1/2	93	94	—
100 1/2	94	21,000	Pathe Th. '61	97 1/2	97 1/2	97 1/2	—
100 1/2	91 1/2	21,000	Par-Pac '61	97 1/2	96 1/2	96 1/2	—
97 1/2	87	40,000	Shubert Sec. '60	87	85 1/2	85 1/2	+ 1/2

### BONDS

All Quoted for Monday							
Produce Exchange—New York							
..	100	Technicolor .....	68 1/2	68 1/2	68 1/2	-1 1/2	
..	\$2,300	Fox script per \$100.....	78	76	77	+1	
Quoted in bid and asked.							

### ISSUES IN OTHER MARKETS

All Quoted for Monday									
Produce Exchange—New York									
100	Technical	68 1/2	68 1/2	68 1/2	—	1 1/2			
22,300	Fox script per \$100	78	76	77	—	1			
Quoted in bid and asked.									
Over the Counter—New York									
Bid.	Asked.	Prev. Bid.							
22 1/2	24	22	Rox. Class A (8.50)	..	..	..	..	..	..
2	2 1/2	2	Unit do.	..	..	..	..	..	..
68	69	67 1/2	Unit do.	..	..	..	..	..	..
..	..	..	Do Forest Phon.	..	..	..	..	..	..
..	..	..	7 1/2 Technicolor	..	..	..	..	..	..

### Sure-Seater Trying Stock Sale by Trailer

Wall Street fever is breaking out in some of the sure-seaters. Symond Gould's Film Guild Cinema, Greenwich Village, is trying to lure fans in a notation. Price is \$10 per share, and this draws 7% interest, entitling buyer to a price on door tickets, while initiating him as a member of the Science Film Guild.

Latter, according to the trailer being projected, takes in some scientific productions which the Cinema hopes to present.

### EVANSTON'S SUNDAYS

Chicago, Feb. 4. Petitions circulated by students of Northwestern University for Sunday pictures in Evanston have secured 11,000 signatures. Only 2,500 were necessary to place the question on the ballot.

Clyde Elliott, who has taken over the Evanston for stock productions, is also fighting for Sunday legit shows.

### WB'S LOUISVILLE PLANS

Louisville, Ky., Feb. 4. Warners' tentative plans to enter the field here call for the construction of a 3,500-seater in a proposed theatre and office building. Proposed site is on Fourth street.

Deal has been pending for months, with the next conference set for Feb. 15 in New York.

### Mayor Retracts Promise, And Binghamton Burns

Binghamton, N. Y., Feb. 4. Just after Binghamton was congratulating itself on a seven to six victory for Sunday shows in the city council, Mayor Boyd went back on his promise and vetoed the bill. Needless to say, the natives are demanding everything for the mayor from recall to torture. The 14 theatres would have opened Feb. 9 for the first Sunday shows.

### Trendle Retires

Detroit, Feb. 4. Retirement of George Trendle as general manager of Publix-Kunsky here has placed Walter Immerman in charge.

Trendle ends his connection to devote more time to his public and official duties as Detroit's Commissioner, and also his radio broadcasting interests. Immerman is a B. & K. product, formerly managing the Lubliner and Trinz circuit, Chicago.

### Have Arizona Territory

C. B. Stiff has been appointed division manager for Publix in Arizona, under district director L. E. Schneider. Harry Nace has been named district manager of the same territory.

They will make their headquarters in the Strand theatre, Phoenix, Ariz.

# WEIGH « « THE » » FACTS!

When the business man is out buying, and when what he wants to buy is a competitive article, he carefully compares values. Comedy buyers—weigh the facts! . . . The essential fact is that 80% of the wired theatres in the industry are regularly playing Pathé comedies to contented patrons. There's popularity for you—and popularity is proof in this business . . . There are reasons! Pathé has been making successful comedies for 25 years. Pathé talk-song-and-dance comedies are built on the sure principle of audience-



of the wired  
theatres in  
the industry

tested gags, eye-filling girls, and the most noted comedians of stage and screen. . . . That's why not only the industry but the regular movie patrons have been Pathé comedy-conscious for years. That's why the man-on-the-street always thinks of Pathé when you say comedy. Weigh the facts!

# PATHE COMEDIES



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First  
National  
Pictures

# Talking Shorts

## JOE FRISCO

**"The Benefic"**  
Comedy  
10 Mins.  
Warners, New York

Vitaphone No. 939

A great "come in" short. Small town's unfamiliar with Helen Morgan may not "get" the satire on that ballad singer, but this is only a minor item in what should be universally accepted as bright and breezy entertainment. Joe Frisco is a vaudeville and Times Square celebrity, famous for his fluffies. His style of working is easy and infectious. It loses nothing in the transfer to the screen.

Production is given the short by laying the scene at a benefic performance for a Christmas fund. Frisco is the only act who will go on second, his expressed philosophy being that it's better to have an audience walking in than walking out.

Burlesque on Miss Morgan had the sophisticated first night crowd howling. It should be funny even without prior knowledge of the Morgan style.

## EDDIE CANTOR

**"Conting a Ticket"**  
Comedy  
11 Mins.  
Rialto, New York

Paramount

Cantor in white tie, at ease and at his best. A corking good short. The Cantor name will sell it in the first place and the short will sell itself in the second.

Cordy sits in a chair, besides identical in title, is similar to Jimmy Hussey's old vaudeville act. Either by permission or Cantor wrote the Hussey turn. Different start procedure by an incident in court, where Cantor and a young woman are brought before the judge for necking in an auto. When Cantor explains the woman is his wife and flashes the marriage certificate, case is dismissed. Outside the cop apologizes to Cantor, saying he didn't know the woman was his wife. Cantor answers that he didn't either until the cop flashed his light in her face. That's not so new, but it serves this picture well.

Later Cantor is arrested by the same cop for speeding in his roadster. After by-play and cross-fire, he sings "My Wife Is on a Diet," published comedy pop, to prove to the cop he's Eddie Cantor. After the song, cop gives him a ticket anyway.

## JAMES BARTON

**"The Under Dog"**  
15 Mins.  
Strand, New York

Vitaphone Nos. 926-7

James Barton a musical comedy and vaudeville "name," in a sentimental affair of a down-and-out and his pal, a cute terrier. Away from the ordinary type of short, holds production values and Barton's specialties. Stacks up as a good all round release.

Fred Allen authored the skit, which takes Barton and his puppy from their first "move on" order from a cop to Barton's winning of \$20 in an amateur night contest and ordering a "white mark" of food for himself and the dog.

Murray Roth directed.

## "VENGEANCE"

Dramatic Sketch  
9 Mins.  
Warner's, New York

Okay. Spelling however, depends on the feature picture, owing to this short's intense drama. It's well done, has suspense, and is brief. Photography recording good.

Arthur Goldwey wrote. Trio play as a circus wire act. Warner Richmond and Natalie Moorhead are man and wife, Gardner James is the lover.

Scenes are in and out of the big top. Richmond, as the understander of the rope walkers, overhears his wife turn down the young lover. Latter figure is white mark for his arrow and when turned down spots envious and shoots off a mouthful about friend husband.

But he's all wet. Husband takes the pair up on a later and turns the tables, everything ending just as it began and as abruptly when assuming lover is dropped into the net.

## "ADAM'S EVE"

With John Arthur and Frances Lee  
Comedy  
29 Mins.  
Riverside, New York

Paramount

Another of the near domestic-bath with Arthur as the hub who does a stew and gets in the wrong apartment with a prospective bride. Not especially strong but fair enough.

Dialog seems secondary to the comedy continuity and the speed upon which the face climaxes are reached. Three women assist Arthur who does an acceptable souse at the start. Girl in a bath-taking routine is part of the action to keep the boys looking.

## "SUGAR PLUM PAPA"

With Daphne Pollard, Harry Gribbon, Rosemary Theby  
Comedy  
12 Mins.  
Gaiety, New York

Educational

Return to the narrative form in slapstick is already well under way. Mack Sennett is a leader in adhering to plot even while spilling pails of water or custard over his characters. This one is a very good example of the school.

It's a bunch of hokum about a socially ambitious matron who tries to marry her busk league son to a titled woman who needs the dough. Son loves the maid and they elope with their sailor friends staging a wedding party along with dancing and tumble lines. Easy laughing.

## O'DONNELL AND BLAIR

**"The Piano Tuner"**  
Comedy  
9 Mins.  
Gem, New York

Paramount

Old vaude routines come in handy for shorts in regard to acts unwilling to film their present material. Here O'Donnell and Blair are using the same slapstick routine they did in "Short Jan" as effective as the vaude act, but it'll do for most of the houses.

O'Donnell is the mopey gent sent for to tune the piano but who winds up by wrecking the joint. Set is a parlor and the action remains there throughout. Miss Blair plays straight.

All the laughs are in O'Donnell's pantomime, the remaining mute throughout. Plenty of hoke and the cheaper the price the more they'll laugh.

## "THE DELICATESSEN KID"

With Benny Rubin  
Comedy  
9 Mins.  
Stanley, New York

Universal

Does not measure up to Benny Rubin's usual exhibition. Its best spot is for big town neighborhood grinds. Reel is too slow paced and lacks real comedy, principally because the straight doesn't measure. Recording good and photography okay. Walter Fabian directed, photographer being Wilfred M. Cline.

Although there are six males in the cast, Rubin is the only one that gets film credit. Nothing much to the story, being a straight chatter skit.

Idea centres around a delicatessen store. The proprietor's son is stage struck and likes to dance. He, therefore, annoys his old man with impersonations of the famous customers that trade in the shop. To lose their identity in the film he twists their names about. But he leaves sufficient recognition in pronunciation to develop his story. Formally, it's an advance performance with Eddie Leonard, Pat Rooney and Bill Robinson. Windup is that the old man finally consents to go into vaude with his son. Film fades on both hoofs.

## "WANDERLUST"

Scene with Songs  
10 Mins.  
Rialto, New York

Paramount

Robert C. Bruce scenic with a story and songs. Scenery is eye-filling, story fitting and the singing awful. In spite of the vocal drawbacks, "Wanderlust" is an advance over the scenes of silent days. On the dialog, plus the camera views, not a wonder but a pleaser. Kids may like it.

Two adults, two of them men, and a boy, are the characters. Pop and mom are trying to sing the boy to sleep so pop can start to wander. Pop and his friend have hot puppies and the kid is the only one that gets to sleep at all and audiences will know why—the singing.

Everything outdoors and photographic first rate.

## WILLIAM AND JOE MANDEL

**"Actions Speak Louder Than Words"**  
Comedy  
7 Mins.  
Paramount, New York

Paramount

Comedy acrobats from vaude fall themselves into a moderate score of laughs in this brief short. Things happen fast when they begin—this one's best point. Mandel's stage routine not used intact, but a few of their favorite lifts and misses work out the plot. It'll satisfy on intelligent not required to "get" the yarn, although the idea is the type that can be muffed. Little chance for kids to find out why this or that happens. For kids, however, there are the falls.

Characters speaking normally but acting their thoughts is the gag. In other words, the asides are performed physically. When Joe walks in, William says he's glad to see him, then picks him up and tosses him through the window. The

# Miniature Reviews

**"The Rogue Song" (M-G).**  
Film debut of Lawrence Tibbett, opera name, in a slow looking all-color picture. Tibbett's singing, but with that voice compensating the deficiencies. Laurel and Hardy names to help draw but the comedy is very weak. Much too long but Tibbett's songs and the production will carry it for one week. Women will make or break it as a hold-over feature.

**"Son of the Gods" (FN).**  
Barthelme picture holds class and interest plus a great performance by Constantine Bennett. Story a bit weak but picture okay anyway.

**"Lost Zeppelin" (Tiff).**  
Quality and costly production with theme of contemporary interest. Well done and despite lack of plot incident holds interest. Okay everywhere.

**"Men Without Women" (Fox).**  
Stunning, realistic picture that will make talk. Not hot for women, which hurts its money possibilities.

**"Street of Chance" (Par).**  
Smart exploitation can cinch this one. Strongly hints of recent murder of well known gambler. Excellently done and has William Powell's name to help. Sure for all over.

**"Love Comes Along" (Radio).**  
Meritorious programmer starring Bebe Daniels. Well made, ably cast, and with a good theme song.

**"New York Nights" (UA).**  
Norma Talmadge in her first main part. Good performance by the star in a fair picture. Underworld and backstage combination yarn along familiar lines.

**"Bishop Murder Case" (M-G).**  
Philo Vance murder mystery. Tuned to all box offices from a week to a day.

**"Little Johnny Jones" (FN).**  
Reel trades in a formula of familiar formula but done nicely. Okay for general consumption.

**"The Grand Parade" (Pathe).**  
Backstage minstrel story well produced, directed and treated. Should do well across the country. Music the kind they'll whistle.

**"Parade of the West" (Universal).**  
Poor western talker. Even in lesser grinds it will have difficulty delivering. Is an 85% dialog picture.

**"On the Border" (WB).**  
Hackneyed story for Rin-Tin-Tin talker. For double feature grinds.

**"O'Malley Rides Alone" (Syndicate).**  
Silent and too timid in story to rate importantly.

**"Love at First Sight" (Chesterfield).**  
Backstage film below par except for dancers and a band. Casting is not good, but maybe okay for the small houses.

**"A Fragment of an Empire" (Ampico).**  
Good direction, camera angles, and fair acting in a little different story. fair chance in the sure-seaters and others still using silents.

wife enters, husband declares he has to leave town, but unpacks instead of packs. Wife protests against his leaving, and repacks the bag. Friend tells husband he hates to see him go, at the same time showing him out the door. Friend promises husband he'll look after the wife, and wife and friend start necking.

Finish is a bit rough. Husband shoots friend and he and wife sit down to play cards. Dying friend is still squirming on the floor, husband and wife look on. Last shot tears a square piece out of the visitor's trouser seat.

Mandels are good screen muggers and are okay on the roughhouse antics. Monty Brice directed.

## GEORGIA GRAVES

Dancing  
Max Linder, Paris  
Jacques Haik-Cinevox

Not a good short despite a practically nude dance for a finish. First number shows Georgia Graves of the Police Bergeries, using a large metal circle for a prop. Second is her balloon number from the revue, the dance ending with her floating away from the ceiling. Reads better than it looks. In the last dance, she appears practically nude in a thin veil number.

Too long and dance numbers all of similar pattern. N. G. except locally and none too good here. Reproduction poor.

# ROGUE SONG

(ALL DIALOG, With Songs)  
(All Color)

Metro-Goldwyn-Mayer production and release, starring Lawrence Tibbett, Christine Dole, Laurel and Hardy, Colton. Music by Victor Young. Lyrics by Clifford Grey. Story by Frances Marion and John Colton. Directed by Lionel Barrymore. Percy Hildrum and Schoenbaum. The Actor, N. Y., for twice daily 22 run, starting Jan. 8. Running time, 90 minutes.

Princess Alexandra.....Nance O'Neill  
Countess Tatiana.....Judith Vosselli  
Nurse Serge.....Ulrich Haupt  
Yegor's Mother.....Ella Allen  
Naudie.....Lionel Belmont  
Osman.....Wallace MacDonald

True to its advertising, a one-man picture. The Tibbett voice will send "Rogue Song" through the program houses for considerable coin, but whether it will hold a hold-over release depends on to what extent the women go for the new film recruit.

Other than Tibbett's vocalizing there's many a strong note. Too many to technically class it as a good picture. And as far as New York is concerned, the femme jury is apparently still out on this baritone's s. a. Opening night lobby comment by the ladies was decidedly mixed. A lot of people are going to find it hard to reconcile that huge powerful voice with the thin, thin Tibbett's round and rather pudgy face. They don't seem to jibe, but it's merely coincidental with the unwritten law which says you can't have everything.

Reports from the coast are that Metro was in some doubt about Tibbett and just what to do with him. He's a big singer, a big actor, a big conference, and then "The Rogue Song" decision as "suggested" by Wells Root, according to program credit. After that the difficulty of fitting a powerful baritone to a microphone. Studio hints of toning down are said to have been rejected by the opera singer. Result was Tibbett's powerful baritone, and the sound boys finally finished up with the mikes 15 feet back, the orchestra anchored, everybody grabbing hold of something, and Barrymore dictating, "We're ready, Larry."

To get the full force of it, the both men are apparently under orders to leave the faders alone. Sustained in the history of Tibbett on a parlor orthonomic with the volume full on. The power is tremendous, and those who go from the Astor to the Metropolitan to hear him are surprised at the difference in volume on the big auditorium hearing. That's what that mike can do.

The melodies Tibbett is singing must be like a tidbits he warms up on in the dressing room or tub. Yet there are two high spots—when he sings while being lashed and at the finish, when he sings a high note, and holds it, while the male chorus is catching up on the final few bars. That fair for giving numbers a climax. Tibbett, on all other singers, makes the finish of this picture something to wait for. And in his favor is that he's not a tenor. Almost two hours of a high register, with a strong note of contrasting vocal calisthenics from other principal sources might be a strain on the ear. But this masculine rumble and roar from the boots is always interesting.

Barrymore, in directing, hasn't done much with the story. Its lone voice, production and color is "Rogue Song." The dialog is often nothing less than amateurish, both Tibbett and Miss Owen repeating phrases until it becomes almost a game. With color, the comedy that registers as if Barrymore had assigned an assistant director to send Laurel and Hardy through some hoke scenes, as when he simply picked the spots to cut them in. Those Laurel and Hardy names will likely help as a draw, but there can be no question that the supposed laugh formula is awkward and deplorably weak.

Productionally the film is rife with synthetic human exteriors, although a few of the more suspenseful examples of the art. And the color is good throughout. Story is of a Russian bandit who eventually kidnaps a princess after killing her father. Tibbett is the bandit, and the princess is played by a white girl. So much footage has been used in telling the tale, and pace is so slow, that audience curiosity is apt to pick long before the finish. So it becomes a matter of waiting for Tibbett to sing. "When I'm Looking at You," by Stothart and Grey, will undoubtedly become the plug number of the picture.

On performance there's only Tibbett and Miss Owen. Everybody else is put spasmodically important and not seen often. It's either the love interest duo or groovy Tibbett in opera, has always been very stiff in his acting. Taking that into consideration, the studio deserves no real credit for the picture. Tibbett, up to the extent the screen reveals. But his dramatic ability, as is natural, reaches its highest point when he sings. Tibbett, with the camera camera can make you believe it. And, due to the proximity of the lens, it's an education for every vocal pupil in the theatre, as he sings that "Rogue Song" with breath control as practiced by members of the opera. They can't get this close in a theatre. And

Tibbett's control, which is what all singers strive for, is something to marvel over.

Miss Owen is fair of face, but registers without fire. Tibbett, at least, has that ingredient when he vocalizes. Remaining cast support is adequate, but emphasizes that the picture is a lack of opportunity. Nance O'Neill is but briefly glimpsed.

An interpolated and prettily camouflaged Rasch ballet fails to excite, which is just as well, since the picture is Tibbett singing before an expensive and slightly background.

"Rogue Song," for \$2, rests with the femme reaction to the opera singer. In the program houses that voice will save everything, but if they can cut it 1,500, or even 2,000 feet, it will impress as a much better picture. It's generally released, where it will comparatively beat its \$2 attendance.

Photography and recording uniformly good. The color, the sound on the wire in churning, the Tibbett volume is often apparent.

Metro has never previously given any picture the annual New York send-in in advertising that it donated in this instance.

# SON OF THE GODS

(ALL DIALOG)

First National production and release starring Richard Barthelme. Directed by Frank Lloyd. Story by A. R. Ryan. Adaptation and dialog by Bradley King. Cameraman, Ernest Haller. At New York, starting Jan. 8, for \$2 twice daily run. Running time, 90 minutes.

Sam.....Richard Barthelme  
Allan.....Constance Bennett  
Eileen.....Eileen Bennett  
Moy.....King Hoy Chang  
Connie.....Geneva Mitchell  
Lee.....Ivan Christie  
Cafe-Manager.....George Irving  
Athlete.....Claude King  
Burrhead.....Dodie Moore  
Dugan.....Robert Homans

High class general program release. Story weaknesses are the stumbling block.

Accepting for treatment the delicate subject of a Chinaman in love with a white girl, the picture, realism is sacrificed to an obvious narrative device in order to convert the Chinaman into a white man for the final climax.

Some such similar makeshift was used years ago to convert the late Valentino's sleek Arab into undiluted Caucasian. Regardless of the English-Saxon convention, the rendering of the metamorphosis necessary, the effect is to riddle the illusion and expose the machinery of Hollywood.

But the studio handles the last minute change of tempo well, even though the whole work is weakened thereby.

Miscogation in its more romantic aspects is better fitted with a number of times by Hollywood. It offers fertile areas for dramatic conflict and powerful race prejudice scenes, but there is no honest solution of the problem, the race prejudice ending. Therefore the tongue-in-cheek flashback to show that the handsome non-Caucasian was really a little child of the Nordics.

At times such similar everyone from Barthelme down, and the restrained direction of the always-shrewd Frank Lloyd maintains interest despite the things which the mind fancies or criticizes as routine. Constance Bennett offers a performance of exceptional excellence. Few actresses of her youth and looks can make so convincing a record of her acting. She has both imagination and artistic sincerity. Also worthy of special mention was a small part played by Geneva Mitchell, early in the picture, who plays a girl who calculates the percentage and decides a handsome Chinaman who has millions is limited to be snubbed.

She plays the limited opportunity for a really good role. Very cute kid, Dickie Moore, in a few short feet had the audience ready to adopt him. He's a postage stamp-full of appeal, about two years old and utterly infectious.

Most elaborate set of picture is borrowed from "Sally." Only the more eagle eyed fans will notice it and that's not really why not. "Son of the Gods" is in no sense cheap. In fact, quite the reverse.

Summarizing, a good feature. Hardly \$2 although possibly okay at that. The picture runs for a week where Barthelme is particularly strong.

# LOST ZEppelin

(ALL DIALOG)

Tiffany production and release directed by Edward Sloman. Story by Frances Hyland and Joe Natanson. Dialog by Charles Kenyon. Cameraman, Jackson Ross. At New York, starting Jan. 8, for \$2 engagement. Running time, 75 mins.

Commander Hall.....Conway Tearle  
Mrs. Hall.....Winifred Taylor  
Tom Armstrong.....Ricardo Cortez  
Julesana.....Valma Vanover  
Nancy.....Kathryn McGuire  
Mr. Wilson.....Winter Hall

Tiffany has put money and quality into this feature which should get into a lot of the late boxes and be generally successful behind the keys. Unfortunately too little happens and the death of incident keeps "Lost Zeppelin" from being as fine a narrative as it is a production.

With Admiral Byrd now at the South Pole and other recent polar (Continued on page 24)

## Inside Stuff—Pictures

Recently a picture executive handed down orders to all parties concerned in the purchase of a play or musical show that the price paid for the possession of a legit piece may not be divulged.

Move was taken after this exec read in print the amount which his firm had paid for a play.

Stick-up boys are getting leary of Fox Coast boxoffices. In many of the houses the boxoffices have metal boxes attached to the floor and locked.

In this centrivity the larger currency is placed, the cashier never keeping more than \$20 in change at hand.

Production manager at an indie studio accepted a femme lead whose salary is \$1,250 a week, and then carved out his pound of cash.

Contract was written for the girl's regular fee, but carries a stipulation that if the picture goes three weeks she will work the trio for \$3,500.

Columbia is merely the physical distributor and not connected in any way with the sales of "Hunting Tigers," "Across the World" and other exploration pictures controlled by Talking Picture Epics.

Beyond service charges, Columbia is not interested.

Planned activity of Publix in the merchandising of gums, candies, and other product by vending machines, with the slot contraptions placed in all the theatres, is under the direction of Bruce Powell.

Later has been placed in charge of this branch of operation by Publix.

Word has gone out from the Warner operating sanctum asking editors and others to eliminate all mention of the word "Mark" in referring to the Strand theatres on Broadway and in Brooklyn. Change to "Warner Bros. Strand Theatre" is asked.

Fox studio discovered that Tommy Clifford, 10-year-old importation from Ireland, has mastered the art of harmonica playing. This prompted organization of a ragamuffin harmonica band of kids to do a number in the new "Fox Follies of 1930." Clifford will lead.

Without the use of sales pressure, Western Electric is finding a large market for its headPHONE additions to regular talker equipment. Eight theatres nationally have installed this convenience for deaf patrons, while 10 others have contracted for the same, according to the Electric.

Contrary to popular belief, Max Fleischer and his brother Dave, officials of Out of the Inkwell, have been out of that company for a year. Max Fleischer was vice-president and g. m., and Dave was art director. Both got out in January, 1929.

A concern in New York received a letter from a theatre man in the south, saying: "Please excuse me for not sending this money before. I have been plain drunk." Amount was \$12.

Competition for wiring the ocean is so keen between RCA and Western Electric that Radio put a Photophone installation free of charge aboard the Bremen-Lloyd's "Columbus" for the current trip, it is reported.

Bob Gilbert, doing the native boy in "The Sea Bat," never spoke a line on stage or screen before. He did a specialty dance in "King of Jazz," and put on jazz dance number for Albertina Rasch at M-G.

Radio call from M-G for a youngster with an English accent, for "Oliver Twist," brought 85 kids to the studio—with twice as many mothers, fathers and aunts.

Paramount is planning to photograph the Central Park Casino, ritziest of night retreats in New York, for scenes in "The Benson Murder Case." This is a William Powell starring feature now in production on the West Coast.

White Star Line, making a play for picture patronage on its "Majestic," has a number of window displays in Hollywood and L. A. These feature photographs of film stars who have traveled on this boat.

Harry Warner was reported in Wilmington, Del., recently. Local newspapermen tried to guess his purpose.

J. J. Raskob and the DuPonts live in Wilmington.

Tiffany's option for a year's lease on the Gaity is up Feb. 15. Signifying a continuance the Young-Cook outfit will keep it until July.

And another "Yes" will mean that it remains with Tiff, until Dec. 30.

Competition among film agents to place actors is so keen that Charles Morton, ex-contract Fox player, was simultaneously sold to two studios by different agents. This forced Tiffany to hold up production on "Sunny Days" where Morton was sold by Abe Levine without the knowledge of Harry Weber, who had placed him with M-G-M.

Weber is Morton's exclusive agent, but when the lad was called to Tiffany he thought he was doing the right thing by taking the first job. Having no contract with Tiffany, Morton was forced to go with M-G-M.

Hollywood boulevard cafe, owned by a comedian, has been known for its generosity to picture people out of work. During the summer strike those short of dough flocked to the eatery and promised to pay when things broke. But when things did break some decided there were other places in Hollywood to dine.

Owner stood it for a while, but then decided to collect and took the signed tabs into court. Now they're paying off so much per-week by court order.

Some startling scenes are reported in a silent picture, which is being offered to New York exhibitors. It is said to have been cameraed in China. Depicts English people in the Orient, missionaries and coolies. Scenes considered unusual are those where the Chinese mix it up with the Caucasians. Actual killing was photographed.

Some film buyers, after viewing the picture, were of the opinion it was a little too strong, besides views of the Chinese-beating whites figuring possible basis of trouble.

Some talk about the present origin of an all short program as an exclusive bill of film fare. It was in December, 1922, that Charles McDonald, then managing Moss' Broadway (since torn down), ran an all short program (silents of course) which did fair business for the time the policy was tried.

Initial McDonald all short bill included an Aesop Fable, Topics of the Day, Larry Seamon in "The Rent Collector," Charles Chaplin in "The Cure," and Buster Keaton in "The Boat."

Dr. Lea De-Forest is engaged in a little controversy with Will Hays over the "father of sound."

According to the doctor's various communications with the Hays office,

Hays has handed the Warners considerable credit in his booklet. Hays recalls as appearing in the first talking picture presented to the public, but DeForest remembers it as Cal Coolidge, Chauncey Depew and another who first went on the talking screen. Doc says exact time was April, 1923. So far nothing has come of it, but the boys are still writing.

A young leading man noted for his ability to hang on to a dollar, has been living on \$100 a week for the past year. His salary is now \$1,200. He claims he will continue to live for \$100 per until he is ready to leave pictures.

Recently he bought a car. He spent four weeks visiting the used car lot's before he went for a buggy at \$850. Every time he makes, outside of his living expenses, is invested in mortgages.

Hollywood screen writer, seeing a chance to make some change procured an option on a serial running in one of the national magazines. He held the option for \$10,000 and endeavored to get \$25,000 from a studio for the yarn. He sent an agent to one of the studios to sell the rights.

The agent, to impress the exec, dwelt at great lengths on the ability of the writer of the story as a prelude to selling the yarn. He oversold, for the studio turned down the story but wired the author to come on to write originals.

Bureau of the Census has been granted \$39,593,000 for the 1930 count. Appropriation carries with it the authority for the bureau to cease, if necessary, every other function in order to get the count through promptly.

It is expected that final totals will disclose many surprising adjustments and changes in population, thus affecting producers and exhibitors alike.

Billy Lyons is the first American to play in Soviet moving pictures. Her first vehicle is a satire against red tape and bureaucracy in the Soviet government, produced and directed for Sovkino by Ivan Vinogradoff.

Miss Lyons is a graduate of Shubert, with post graduate courses in Ziegfeld and Hollywood. In private life she is the wife of Eugene Lyons, correspondent for the United Press in Moscow.

Six months ago a Coast studio p. a. thought of a gag for the next chap on the lot to be married. He discovered that for a comparative few shekels he could hire those searchlights so dear to the heart of Hollywood.

His idea, which he passed around, was to have the big lamps play on the upper part of the house throughout the wedding night. He waited patiently to put it over, and then he became a benedict himself. The boys didn't forget his gag.

Picture hook-ups with national fraternities, etc., don't always pay a producer. The Martin Johnsons have found that out with the Boy Scouts. Johnsons figured that by taking those three lads on the African camera hunt that the whole scout nation would buy-in. With the picture in its third and last week at the Cohan, New York the management reports having clocked 150 scouts of an organization which includes thousands within Greater New York.

The German pictures that are being projected in New York are already bringing about many changes in advertising methods and draw. German dailies are getting the break on space while some of the houses, particularly the Fifth Avenue Playhouse, are going after German merchants to fill in house programs.

Fifth Avenue, going from sure-seat to all-Teuton, is flopping at matinees. Payees last Saturday afternoon were not enough to fill a couple of taxis.

Rooster's scratch cost First National \$550. Scene was an exterior taken indoors. Atmosphere included hens and their husbands. Fake grass mats had the fowls fooled.

Finding their search unsuccessful they scratched harder than ever. One rooster tore up the mat and exposed the studio floor. It didn't show until the rushes were run off. Part of company had to be called back, including the chickens. Hence the \$550.

Hollywood studio intending to make a dialog version of a silent picture approached the author with the idea of buying the talking rights. Although he couldn't sell these elsewhere, as he had already disposed of the photographic rights, the author asked twice as much for the dialog privileges as he obtained for the original rights.

Picture will not be remade.

For the first time cameramen are getting a break in the lobby decorations of a theatre.

Fox-Hearst has the Embassy, New York, lobby plastered with crayon sketches about the evolution of film news. The final panel has a photograph of a couple of the boys exhibiting how they pulled the scoop of the week. Yancey Cummings and Jim Fergola initiated the series with a lowdown on that Rockefeller ground fight for Movietone.

Despite the urging of all employees to contribute to a trust fund, it was discovered those getting the most salary at this studio gave the least in proportion to earnings.

One juvenile whose earning capacity exceeds \$2,500 a week, put his name down for \$10. Collection committee is still debating whether to return the bill or ask for an autographed still or forget about it.

All Chinamen look alike to Bill Mayberry, casting director at First National. Mervyn LeRoy, on location with "Jail Break," ordered a Chinese for a day's work. Mayberry sent him Yung Foo. Three days later LeRoy wanted another, so Mayberry sent him Ah Yet.

"Hey, aren't you the same guy that was here before?" asked LeRoy. "Alike same—but have two names—more worked." Clever, these Chinese.

Several commercial and theatre chains, including some of national importance, have asked Technicolor if they could borrow the "nickel stunt" the color outfit used in drawing the attention of exhibitors to national advertising splurges in the "Saturday Evening Post."

Tech sent out cards to 14,000 exhibitors enclosing a new nickel with which to buy the "Post" to see Tech's first three-page spread.

Los Angeles merchants are again squawking about the fake indorsements of hats, shoes, smokes, and what not by picture stars. Indorsements of this kind are appearing in daily advertising and the merchants claim that the stars never see the stuff they boost.

In most cases the stars who are doing the raves are free lance artists. Major studios, as a rule, are thumbs down on indorsements.

Recent Pathe studio fire has assuredly resulted in more rigid rules by the Fire Department under which film theatres must operate. Carefully being followed up by investigators, theatres must install steel vaults in the projection booths in which to store all film not in actual use in the machines. The "no smoking" rule, in or around the booth, is also more seriously invoked.

Besides installation of the steel vaults in the booth, all rewinding of film must now be done in a strictly fireproof room. No film can be lying around the booth, or any other part of the theatre, and no film is permitted that is not being used for the current show. Order is that any extra celluloid kept in the theatre is a violation.

Despite existing contracts between unions and theatres the fire officials, it is said, can pull an operator out at once if found violating rules, and even if it is necessary, to stop the show.

## 3-Group Publix Survey Trail Blazing Budget Plan

Preliminary to preparing a budget for next year Publix officials plan a survey with three groups of executives set to tour the circuit on an inspection trip. Idea is to get all information into the home office for one analysis of any improvements to be made, the cost, and then undertake the entire job at one time.

Survey is expected to consume about two months.

## Saenger Boys North

New Orleans, Feb. 4. Gaston Dureau, Jack Meredith, and George Walsh leave for New York early in March to represent the Saenger division of Publix in the home office of the circuit. That means the boys must move their furniture and families. Except Walsh, who comes from Yonkers, Dureau will be in charge of bookings for the Saenger end, Meredith handling press work and Walsh acting as division manager.

## Ticket Makers' Confab

Washington, Feb. 4. Trade practice conference for makers of roll and machine tickets as used in picture houses, has now been set for Feb. 25. This will cover two previously authorized gatherings.

Things to be straightened out are: Interference with contracts, defamation of competitors, enticement of employees, price discrimination, secret rebates, discrimination in price by means of split shipments, delivery points, sales without authenticity, cost accounting, standardization and simplification, misbranding, discounts and free service.

Conference under auspices of the Federal Trade Commission.

## RENOVATING IN MAINE

Augusta, Me., Feb. 4. Publix has okayed a budget to entirely reconstruct and renovate the local Opera House. Work will start late this month, according to W. B. Williamson, president of the Augusta Theatre Co.

Extensive alterations also start this month in the Johnson Opera House, Gardiner, Me.

## STOPS PICKETING

Providence, Feb. 4. Superior Court granted Samuel Bomes, owner of the Liberty here, an injunction enjoining members of Local 223 from picketing in front of the house.

Court opinion said that the union exceeded its rights in the matter and that it was maintaining a "secondary boycott," harmful to the theatre.

## Newsreel as Dinner Hour Plug

Chicago, Feb. 4. To plug supper hour business the Tower, Publix-B. & K. south side spot, has inaugurated a half hour newsreel feature once daily from 6.30 to 7.

Metrophone and Universal sounds and Kino silents are shown.

## National Better Business Bureau

Has issued information that an individual representing himself as a technical director for M-G-M, and using the name Lou H. Goldberg, has been persuading theatre and ballroom owners to cash personal checks which later prove worthless.

## Motion Picture Salesmen

relected J. J. Forder president, and M. H. Markowitz, secretary. Other officers include: Jack Ellis, Matty Cahan, vice-presidents; Saul Trauner, H. J. Carlock, financial secretaries; J. J. Dolan, master-at-arms, and Lawrence Baren, historian.

J. Albert Hirsch will remain with film. As assistant to Ben Serkowitz, cancelling all plans for a year's trip abroad.

Jack Harrower has quit the "Film Daily" reviewing staff to become managing editor of Cinema, new fan mag.

Eddie Eschman, assistant to Charles Gunn, as head for Western Electric, gave up the title last week.



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"THE TALKIES' FOREMOST LYRICIST"  
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PAGAN LOVE SONG

From THE PAGAN

YOU WERE MEANT FOR ME  
WEDDING OF THE PAINTED DOLL  
BROADWAY MELODY

From THE BROADWAY MELODY

SINGIN' IN THE RAIN

From HOLLYWOOD REVUE OF 1929

CHANT OF THE JUNGLE

From UNTAMED

SHOULD I?

THE WOMAN IN THE SHOE

From LORD BYRON OF BROADWAY

has renewed his contract with Metro-  
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**THE  
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*with Catherine Dale Owen, Stan Laurel, Oliver Hardy. Directed by Lionel Barrymore. Music by Franz Lehar and Herbert Stothart.*

Standees matinee and night at both Astor, N. Y. and Chinese Theatre, Los Angeles. The biggest \$2 picture ever made.

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Outstanding  
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**Greta GARBO**

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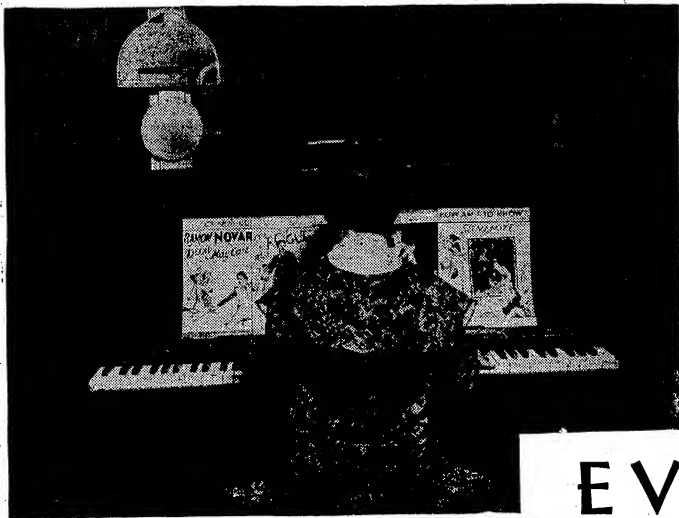
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Sensational! Garbo's voice is a revelation in talkies. The star of stars bigger than ever now! Breaking every record at Criterion, Los Angeles. You're Next!

*with Charles Bickford, George F. Marion, Marie Dressler. Directed by Clarence Brown. Adapted by Eugene O'Neill's play "Anna Christie."*

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Chant of the Jungle  
 Pagan Love Song  
 Singin' in the Rain  
 Just You, Just Me  
 I Don't Want Your Kisses  
 (If I Can't Have Your Love)  
 How Am I to Know?  
 When I'm Looking at You  
 The Shepherd's Serenade  
 That Wonderful Some-  
 thing (Is Love)  
 Love Ain't Nothin' but  
 the Blues  
 Broadway Melody  
 You Were Meant for Me  
 Your Mother and Mine

**M**USIC is your newest profit-making ally. Great picture songs mean great grosses at the box-office. "Chant of the Jungle" is adding countless dollars to the box-office pull of Joan Crawford's "Untamed". "How Am I to Know", from Cecil B. De Mille's "Dynamite", is paving the way for the picture's greater success in your theatre. Sheet music, with the star's picture on the title page, makes every piano a 24-sheet for your theatre and its pictures.

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Crowds! Crowds! Crowds!**

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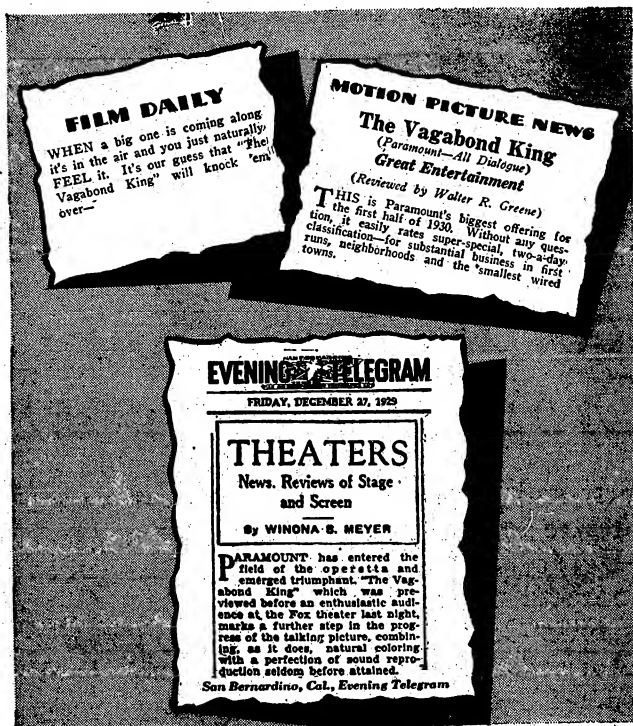
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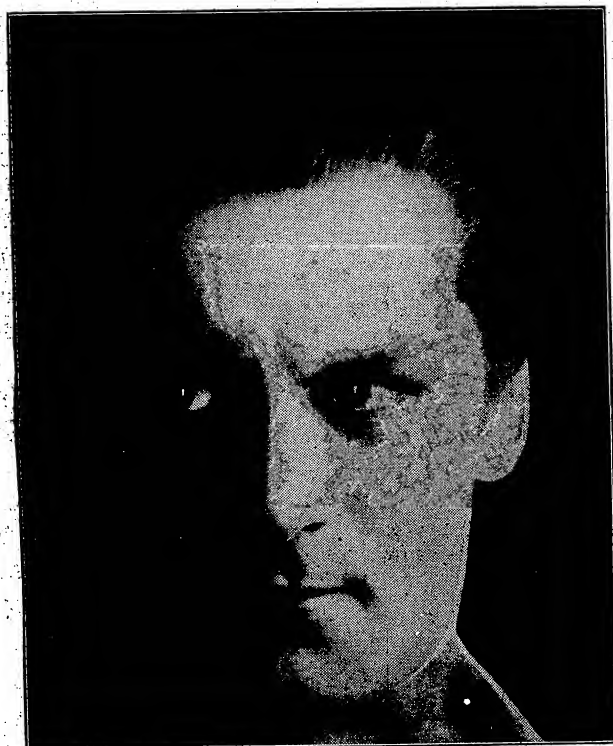


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## Picture Possibilities

**"The Short Cut"**—Unfavorable  
(Comedy-drama, Paul Gilmore, Cherry Lane Playhouse). Nothing in this one to interest flickers even as a short subject. In fact has nothing for anything. *Edbb.*

**"The Women Have Their Way"**—Unfavorable  
(Comedy, Civic Repertory, 14th Street). A light comedy from the Spanish with little but color. *Ibcb.*

**"Yolanda of Cyprus"**—Unfavorable  
(Lyric Drama-Casino). Nothing here for the camera.

**Everything's Jake**—Unfavorable  
**"EVERYTHING'S JAKE"** (Farce Theatre Assembly, Walter Greenough). Basic idea, culturally primitive American family in Paris is not new and has been done recently by Will Rogers. Plot has conventional complications, ultimate return to home town after complete disillusionment. *Land.*

**"Challenge of Youth"**—Unfavorable  
**"CHALLENGE OF YOUTH"** (Comedy-Drama, Hyman Adler, 49th St., New York). Thin story lacking action and depending entirely upon seduction scene. Its elision would have little else for the flickers. *Edbb.*

**"Josef Suss"**—Unfavorable  
**"JOSEF SUSS"** (Drama, Charles Dillingham, Erlanger's). Adapted from the book "Power" and presented elsewhere as "Jew Suss," a drama entirely too racial for the screen. *Ibcb.*

**"Recapture"**—Unfavorable  
**"RECAPTURE"** (Comedy Drama, A. H. Woods, Eltinge). A play in which a divorced husband attempts to regain his former wife's love. If accepted for pictures the initial situations would have to be considerably revised. *Ibcb.*

**"Rebound"**—Favorable  
**"REBOUND"** (Comedy, Arthur Hopkins, Plymouth). A bright play with an interesting angle on a honeymoon that nearly went on the rocks but neatly recovered. *Ibcb.*

**"Many a Slip"**—Favorable  
**"MANY A SLIP"** (Comedy, Lew Cantor, Little). Good screen material in story, which has plenty of action, good situations and plenty of laughs. Approaching maternity theme as basis no way offensive and as mild as "Baby Mine," should have no difficulty in passing censorship. *Edbb.*

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# MARY LOU

Featured in "SUNSHINE" Idea

This Week  
LOEW'S STATE, LOS ANGELES

## GRAND PARADE

(Continued from page 24)

a human sort of narrative designed for mass appeal. He has succeeded admirably, except in a few spots where the acting suffers and the pace tends to slacken.

As Molly, the girl who nurses and encourages the minstrel favorite, Jack Kelly, toward staging a comeback and her struggle to keep him from the bottle and a former flame, Helen Twelveteens does the best work since she entered pictures. In the more emotional scenes she is in, Fred Scott doesn't meet all requirements in this case.

Markedly in favor of the film is unusually fine recording and the fidelity with which the voices reproduce. Songs, best of which is "Molly, theme tune, are also well handled. Besides "Molly," certain to be a fair hit, numbers are "Sweetheart," "Grand Parade," "Alone in the Rain," and "It's All in Me." Melodies are skillfully blended into the story.

Something which renders the backstage minstrel yarn a trifle different from the general run is this time, instead of a "style" of the day, the saloons, even an auto of that vintage, are there for atmosphere. Marie Astaire, the blond burlesque queen who nearly comes between the love interest, does it in the 1910 manner.

"Grand Parade" had some good technical advice behind it. *Char.*

## NIGHT IS OURS

(ALL DIALOG)

(French Version)

Carl Froelich production, with Froelich directing the German version, and Henry Russell the French. No English version but a third negative, merely sound-synchronized for the international market generally, was also made. Principals: Marie Bell, Russell, Jean Murat, Jim Gerald, Mary Costes, Vincent Kelly, Kitty Kelly. Produced on Tobis equipment, made in a Berlin studio, with P. J. de Venloo handling the French-Spanish rights (for which he paid \$40,000). Lutetia-Froelich Films Inc., New York, U. S. A. Running time, 70 mins.

Cost, computed at its production source, Germany, is \$200,000. That's a staggering "nut" for a strictly French picture. However, having a German negative, plus the sound-synchronized version, the producers think they'll make money, having already received \$40,000 from P. J. de Venloo for the Franco-Belgian territorial rights alone. This gives them Switzerland, Tunisia, Morocco, etc., to play with for extra gravy, plus a sizeable Teutonic market. What's more, they're counting heavily on England, Canada and South America's wired houses for the synchronized negative.

America isn't figured in these possible revenue calculations, the dopey as with so many other native producers, omitting the American market.

As a picture, judging from the French version alone, "La Nuit" is much better than its predecessor, "Trois Masques," at this same house, but not as good as "Le Mystere de la Villa Rose," and presumably below the standard of "La Route est Belle." The French press raved about "La Nuit" because of its adaptation from Henry Kistemekers' well known play. Anything from an established book or play is invariably a local journalistic weakness.

It holds a good leading girl, Marie Bell, of the Theatre Francaise. A good actress, sympathetic in the main, but at times screening poorly. Miss Bell impresses favorably as a possible French favorite for the future among dramatic femme leads. Jean Murat, opposite, is okay. He suggests a Hollywood-importation possibility for American-made French dialog versions. He looks and acts well, and also has a command of some English, with the likelihood that in American environment he might pick up enough to become bi-lingual for the talkers. Henry Russell, director of the French version, is self cast in a sympathetic role. Jim Gerald does an indifferent comedy assignment as Miss Bell's father. Mary Costes (wife of the famous aviator) looks and does well in a minor role. Ditto May Vincent and Kitty Kelly, latter presumably is an American who does dance specialties in the cabaret scenes.

In the latter a girl band (presumed to be Babe Egan's Red Heads, who were in Germany at the time the picture was made), plays okay while alternating with a male tango orchestra. Too much music, though, the producers evidently figuring on getting as much out of the musical investments as possible and according too much footage to it.

Tobis recording is averagely satisfactory, but reproduction at Marivaux (RCA Photophone) indistinct and blurry. Sound effects remind of Tobis-Klangfilm's own

short, "World Melody" (previously reviewed), which demonstrated every form of noise and sound. Similarly here, too many sound effects.

Story is heavy on the cliché stuff, with strong inference of a pash amour before the ultimate legitimate mating. Title's inauspicious, for the French, pretends all of that and will probably account for the picture's major draw. Mild suspense through hero's wife appearing later, unexplained she finally had agreed to a divorce after two years' stalling. Action finale is auto pursuit, along Byron Monganish lines. Plenty of action, at least as far as change of scene and scenery is concerned, but loosely kneaded, evidencing inept continuity and inept direction.

## Mystery of the Pink Villa

(ALL DIALOG)

(French Version)

Jacques Hiale's first all talker, produced at the Twickenham studios, outside of London, England, on RCA Photophone equipment. Directed by Louis Mercanton. The Cine Max Linder, Paris, opening Jan. 17. Principals: Simone Vaudry, Baron, J. P. Leoni, Mathot and George Peet. Running time, 100 mins.

While no "Canary Murder Case," "The Mystery of the Pink Villa" is a good meller from A. E. W. Mason's story (English). Rather neatly transferred for the screen by Louis Mercanton and Renee Hervil, directors of the French version, with Leslie Hiscott directing English version. For all that, the latter, an almost wholly different British cast was utilized. In France, trade opinion is that the English version is inferior to the French, although why Mercanton couldn't do both is problematical. Explained possibly only by the fact he was called in originally solely as a supervisor. Mercanton (actually a Swiss by birth) otherwise speaks English well and has the American slant, having directed Constance Talmadge's "Venus" over here.

"Villa Rose" is a gripping detective melodrama with not a little comedy supplied by Baron, Jr., who is by no means a juvenile player, doing a corpulent adult comedy. Baron, Sr., was also a famous French mime, hence the distinction. Usual murder motif—jewel robbery with Leon Mathot, veteran French serial actor, doing the cool "dick" well. Simone Vaudry, another vet native screen player, isn't especially well cast as the unwilling accomplice. George Peet plays the culprit effectively.

Unlike the shifting scenery "La Nuit" production, this mystery thriller holds less physical action and more dramatic dialog, and yet it grips the interest more even for a linguistically capped auditor. Audience reaction to the studiously dumb comic was often and spontaneous. Mathot's detective impressed, likewise the generally well paced dramatic proceedings, the unraveling of each clue, and other little details. Dialog throughout is well modulated and excellently recorded by Photophone, reproducing well over the same equipment.

Story material substantial enough for universal appeal, taking in the American market. If British version proves half way decent. Understanding is that the French version was rushed through first for local release. Varieties London office will review this English version when released there. Also, "The Night Is Ours" will be caught in Berlin for the German version, as soon as possible. *Adel.*

## PARADE OF THE WEST

(85% DIALOG)

Universal production and release. Ken Maynard star and associated producer. Sid Rogell, production manager. Directed by Harry J. Brown. Story by Bennett Cohen, with dialog by Lewy Mason. First film editor, C. Roy Hunter, recorder, Ted McCord, photographer, Chas. Gladys McConnell, Otis Harlan, Jackie London, Bobby Dunn, Fred Burns and Stan Blystone. At Lee's New York, N. Y., one day, Jan. 29. Running time, 74 minutes.

Westerns are in demand, but this contribution of U's will do little, if

anything, to further the revival of the horse opera. Maynard looks as though he felt rather out of place. More weak as a talker than most silents of the past few years, this is hardly a panacea for box-office ills.

Story is a hackneyed narrative about a medicine show entertainer who becomes a daredevil rider in a circus, loses his nerve after a fall, returns to the med outfit and, as no one could ever guess, recovers his fear of the bronc, "Mankiller," to save his kid pal who's sick from loneliness and the girl who's sick from love. Maynard gives a listless performance as the rider, and is unlucky in having had poor direction, colorless atmosphere and an inferior cast.

Injection of a few dribs of comedy tends to relieve the soporic effects, but much of it lacks originality. Some of the gags in the first reel have done overtime in vaude, and the various musical numbers, though worked into the action unobtrusively, are nothing to chuckle over.

Padding is obvious through the amount of footage given over to trick roping, bronc riding, etc., in the wild west show sequences. Entire routine is there, but outside of the brief shots of "Mankiller" in action it's tame.

In former pictures Maynard's (Continued on page 31)

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Gives old New York  
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ALL TALKING  
William Fox Movietone

directed by  
**JOHN FORD**  
the gold-medal director

with  
**KENNETH MACKENNA**

Farrell Macdonald Frank Albertson  
Stuart Erwin Warren Hymer  
Paul Page Walter McGrail

Story by John Ford and James K. McGuinness  
Screen play and dialogue by Dudley Nichols

**HITS ARE A HABIT**  
with



A brilliant Fox film. "Men Without Women" represents the finest of the new year's dramatic productions. It is early in the year to begin predicting those fortunate film dramas which are likely to be chosen by the critics as representing the ten best of the season, but it will not be surprising to see this William Fox feature well at the head of most of these lists next fall. It seems to me that by virtue of its realistic, human dialogue, its scenes which seem to have been taken from actual life, and the unique approach of the subject as a whole, that "Men Without Women" readily takes its place as one of the indispensable entertainments of New York,

—New York Morning World

There can be nothing but admiration for the production and photography of "Men Without Women". It is done with intelligence, vitality and reality. The scenes of the interior of the submarine are vivid, strong and interesting.

—New York Sun

"Positively brilliant"

—New York Evening World

"A distinctly worthy contribution to the art of the cinema"

—New York Evening Post

"Men Without Women" is undoubtedly brilliantly acted, intelligently directed, skillfully produced.

—New York Daily Mirror

"Men Without Women" is an unusually realistic and effective picture and is hereby recommended as first rate entertainment. All of it is strikingly effective.

—New York Telegram

A vigorous production which is so well directed and acted and so different from conventional screen material that it sustains one's interest throughout. John Ford, the director, has handled the theme with commendable lack of stock heroics and his attention to detail is unusually vivid.

—New York Evening Journal

An intelligently managed, honestly dramatic and genuinely moving photoplay that doesn't require its additional virtue of novelty to make it an exceptional film drama. Its characters actually come to life. Its dialogue is excellent. The important thing is that the film seems so thoroughly honest in its drama, its comedy and its tragedy. Here is a work that the screen can feel proud of. It is well acted. Here are splendid portrayals that help enormously in making "Men Without Women" so gallant a photoplay.

—New York Herald Tribune

It is not only novel, but noteworthy. Has been exceptionally cast and John Ford has achieved some remarkable effects.

—New York Graphic

A stirring submarine drama. Filmed under the direction of John Ford with a keen eye to realism. The characters are wonderfully real.

—New York Times



# PARADE OF WEST

(Continued from page 25)

voice, which has a typical western twang, has recorded better than here. So has Otis Harlan's. Neither are heard very distinctly in dozens of scenes, and Jackie Hanlon, playing the kid role, while enunciating clearly, misses because the director has guided him badly. He is hard boiled one minute and a cry-baby the next.

Silent portion of the picture follows the first reel, with dialog picking up after about one reel of noiseless action and titles.

Char.

## SPLINTERS

(BRITISH MADE)

(All Dialog With Songs)  
British and Dominion Co. production. W. & F. Co. release. Features Hal Jones, Reg Stone, Lew Lake, Nelson Keys and Syd Howard. Directed by Jack Raymond. Produced by Herbert Wilcox. Story by W. P. Lipscomb and Archie Ross. Camera, Dave Keaton. W. R. recording. Freelease and Cin. Capitol release. Running time, 100 minutes.

"Splinters" is the vaude version of the war-time army concert party "Les Rouges et Verts," organized by Gen. Horne. Hal Jones, comic,

and Reg Stone, femme impersonator, came out of the front line to get the troupe together, and, being pre-war pros, kept it going afterward. They have played vaude, practically without a break, ever since, and mainly under Lew Lake's management. Picture is a pinch for here and the colonies. For America there's a doubt.

With a scrap of a story of the formation of the party and its devices to get troops and a "theatre," the film gives much of the routine of the show. Reg Stone, as the sou-bret, sings "I'll Be on My Way" and "Encores," with Hal Jones working "Lanky," "Carrie," "Lancashire," all original front line numbers. Action mainly takes place in the troop's fit-up theatre, soldier audience being used effectively. Funny bit is where a performance is stopped and curtain lowered while officers in ascending rank arrive, then show respects each time.

Jones and Stone are the only two of the original troupe in the cast, but the film is stolen by Syd Howard as a north country boob. He is well fed by Nelson Keys as his buddy, but Keys hardly gets a look-in owing to Howard's capacity for comedy. The two have stage aspirations and are given a show business scene where they may be good, their act being a serious patriotic ballad, which they never succeed in starting owing to a shelling strafe which breaks up the performance. It is on this and the subsequent roll-call of the troupe, the "girl" members of which have gone into the line in their frillies, that the film ends.

First-rate recording and photography, with a nice directional sense of cut, comedy and contrast, but not much imagination. Good singing straight by Wilfred Temple and nice cockney soldier stage manager bit from Lew Lake.

Film is hot for this market and will gross a bank roll. Doubtful for America, as the humor is distinctly British and to a large extent associative with the middle war period. When you figure "Cock Eyed World" flopped here, and this was as American or a bit less than "Splinters" is British, you get the angle. But for Britain and the colonies, sure fire.

Frat.

## ON THE BORDER

(ALL DIALOG)

Warner Bros. production and release. Stars Rin-Tin-Tin, Philo McCullough. Based on original by Lillian Hayward. Directed by William Russell. No recording, credits. At the Beacon, N. Y., for one week beginning Jan. 21. Running time, 47 min.

Running time of 47 minutes will probably be a relief to many a house manager. Picture is desirable as half of double feature program. For such purposes it may get by to moderate satisfaction. It is expected to hold its own without a strong surrounding bill; in either big or small houses, a lot more is looked for than will probably be delivered by this thriller.

Police dog is placed in a locale of an old Don's rancho near the Mexican border. Provides ample opportunity to show his teeth and help the hero save the day. Story is a conventional one that practically gives itself away entirely in laying the foundation.

Struggling Chinese across the border by a heavy who's done hundreds of such roles and here again does it well (Philo McCullough), forms the basis for the yarn, with John B. Little, a patrol office masquerading as a tramp, aborting well-laid plans. Aided and abetted by Rinty, he saves the ranch as well as the daughter's life.

Rinty will please the kids and possibly the woman who get a kick

## The Only Way

Hollywood, Feb. 4.  
Tiffany has laid off its writing force for a week.

Reason is to allow A. P. Younger, scenario head, to re-write a story without having to worry over the troubles of his staff.

out of canine heroes. Dialog has seemingly not interfered the slightest with Rinty's work, and whatever cueing is necessary in directing the dog, but the picture is weak entertainment.

Armida, featured, gives a satisfactory, but undistinguished performance. The s. a. in support of the dog speaks with an accent and in appropriate spots sings Spanish songs, accompanying herself on a guitar. Cast average, and recording favorable, both on indoor and outdoor sets.

Char.

## O'Malley Rides Alone

(SILENT)

Produced and distributed by Syndicate. Directed by J. P. MacGowan. Featuring Bob Foster. Cast includes Phyllis Barge, Martin Cichy, Bud Osborne, Cliff Lyons and Terry Murdock. Story by Sally Winters. Scenario by Jacques Jaccard. Photographer, Hal Dewey. At Loew's New York, N. Y., one day, Jan. 28. Running time, 60 minutes.

This western lacks novelty and is too timid in story except for places where silents still reign big. Action reduced to a minimum, and even on a double bill with a poor talker this picture failed to hold up interest.

Photography okay scenically, with the story revolving about an attempted holdup and murder that flukes. Film was rather out of place at this house, where talkers are rampant.

J. P. MacGowan, as usual, acts and directs. He plays the guy who should have been shot in a holdup, but isn't. Big fault is lack of suspense. No need of any imagination to know how picture will progress. MacGowan had made a cleanup prospecting for gold. He takes the wrong road home. His granddaughter gives away the secret to the villain. So the old man is held up and shot. The gold, however, is confiscated by a Royal mounty fortuitously assigned to that district but a short time previously. A second mounty is in on the deal, and between these two, the old man and the gal, they nab the real crooks, and the red-coated cop wins the blonde.

## Fragment of an Empire

(RUSSIAN MADE)

(SILENT)

Sovjeto production and Amking release. Fedor Nikitin starred. Directed by Frederick Brimmer from scenario by K. Vinogradsky. Amazonian story by Shelley Hamilton. Photography by Evsey Eney. Cast features: Yacov Goodkin, Fedor Nikitin, Lucmilla Semenova and Valery Solovtzev. At the Cameo, N. Y., week of Jan. 25. Running time, 55 min.

"A Fragment of an Empire" is a fragmentary picture which, since nearly every angle on the Russian revolution has been done, has been based on a single event that stirred the workmen against the Czarist regime. Because of its clever direction and photography coupled with a story that exceeds in enter-

tainment value most from Russia, there's a good chance in the sure-seaters for this one. Might also do all right in other houses still booking foreign product and silents.

How a sergeant of the Czar loses his wife and before locating her again sees the light of the Soviet idea, with the thought deeper instilled in his mind that the Czarist scheme isn't so hot upon finding his wife with a second husband of impractical days, forms the basis of the story. Dextrous use of the camera and direction to reflect the growing unrest, and other angles of a distinctly original texture, go a long way toward making this film a good piece of work.

Fedor Nikitin, starred, plays the sergeant and gives an account that is excellent. Tendency to overact is noticeable, but not as marked as in most foreign productions. This is also true of Lucmilla Semenova, as the wife, and Valery Solovtzev, the disagreeable lover. Titles, written on this side, only average.

## Hereditary Instinct

(GERMAN MADE)

(Silent)

Paris, Jan. 25.  
German production (Hom A. G.). Distributed by Wilton-Bookline-Tiffany. Directed by Gustav Ucicky. At the Capucines, Paris, Indef, opening Jan. 18. Running time, 80 minutes.  
Walter Rilla  
Jean Burdys  
Edith Alberti  
Edmonde  
Valerie Boothby  
Jeannette  
Maria Solvig

Film made to show the hereditary alcoholic and murderous tendencies of the child of a bad father. Inspired by the sensation created in Europe by the murders attributed to the "Dusseldorf Vampire," widely publicized during the past year.

Action opens with an attack on a girl student in Cambridge, England, by a student who turns out to be the adopted son of an eminent English lawyer, actually the son of a crook. He commits suicide in the end after murdering another girl in London and attacking his stepmother. Entire production is exceedingly depressing.

Direction is poor and details often wrong. Story is frequently difficult to follow. Production is obvious try for sensationalism will hardly pass the censors in the States.

Produced as a silent, with the Capucines' management improving a synchronized disk score, chieftly "Thais" and other Massenett sob compositions.

Still Going Strong

4th Consecutive Year

BENNY

MEROFF



## 37% Off

Hollywood, Feb. 4.

Best week so far this year for extras still rates total placements at only 3,706, or 63% of normal.

Jan. 23 came closest to the average day, with 787 working in mob stuff. "All Quiet on the Western Front" (U) accounted for 300 of this number.

ORIGINALS DIALOGUE

Howard J. Green

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At Jolson Pictures

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SEAMAN

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Thanks to HYMAN SHALLMAN, JACK LOEB, JESSE KATE

THE SOMNOLENT MELODIST

JOE TERMINI

PLAZA, CORONA, NEW YORK, JAN. 25

Direction WM. MORRIS

JUST CLOSED SUCCESSFUL WEEK AT PARAMOUNT, NEW YORK

JACK

LUCILLE

NORTON and HALEY

IN

"THEY'RE FUNNY THAT WAY"

WITH

LOUIS McDERMOTT'S PUBLIX "TIP-TOPPERS REVUE"

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WM. MORRIS OFFICE

Direction

CHAS. ALLEN  
R-K-O

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WLT - Week-End Letter

## YOU WILL COME BACK TO ME

A CHARMING AND COLORFUL WALTZ

WORDS BY SYLVIA FIELDS  
MUSIC BY BERT ROSE

# CONGRAT

Chorus

I of-fer you CON-GRAT-U

I real-ly mean it from my heart

your em-brace is tak-ing my heart

I'll be so hap-py

Al-though we're old

You found some-bod-y new What else

Optional

you CON-GRAT-U LA

Copyright 1929 by Green & Step

BY MACEO PINKARD  
BUD GREEN

# DE SYLVA, BROWN

745 SEVENTH AVE.

ROBERT CRAWFORD

# DERSON INC., SONGS



BALLAD  
OF YEARS

## ULATIONS

LA - TIONS

Some-one in

place But if you're hap - py

You'll al-ways be my in spi - ra - tion

-ing far a - part

1 there to do 2 But of-fer

TIONS. TIONS.

446 Seventh Ave. N.Y. City

COLEMAN GOETZ  
SAM H. STEPT

FOUR SUNNY HITS FROM THE WILLIAM FOX MOTION PICTURE

### "SUNNY SIDE UP"

(I'M A DREAMER)

## AREN'T WE ALL

## IF I HAD A TALKING PICTURE OF YOU

## SUNNY SIDE UP TURN ON THE HEAT

WORDS & MUSIC BY B.G. De SYLVA-LEW BROWN & RAY HENDERSON

FROM THE WILLIAM FOX MOTION PICTURE "MARRIED IN HOLLYWOOD"

### DANCE AWAY THE NIGHT

THE MOST BEAUTIFUL WALTZ OF THE YEAR - BY HARLAN THOMPSON & DAVE STAMPER

FROM THE WILLIAM FOX MOTION PICTURE "A SONG OF KENTUCKY"

### SITTING BY THE WINDOW

BY CONRAD-MITCHELL & GOTTLER

FROM THE WILLIAM FOX MOTION PICTURE "A SONG OF KENTUCKY"

### A NIGHT OF HAPPINESS

BY CONRAD-MITCHELL & GOTTLER

FROM THE PATHÉ MOTION PICTURE "LUCKY IN LOVE"

### LOVE IS A DREAMER

BY BUD GREEN & SAM H. STEPT

FROM THE COLUMBIA MOTION PICTURE "SONG OF LOVE"

### TAKE EVERYTHING BUT YOU

BY MAURICE ABRAHAM & ELMER COLBY

ALL MATERIAL NOW READY --- WRITE - WIRE - CALL

# & HENDERSON INC.

ORD - PRES.

NEW YORK CITY

ACT TRAIT and  
VARIETY

## TRAILERS NOW ALL-DIALOG

Everything else on the screen now all-sound, Keith's is reported determined on the necessity of making special talking trailers for its vaude shows and headline acts, despite the increased cost.

Projection of silent trailers is further deemed inadvisable because of new fixed lens on projection equipment which makes off a margin on the left side of the screen. Screen borders on the stage have to be changed only for the silent trailers, with instances often occurring where this is not done and a part of the silent trailer copy is lost.

Other problems likely to be worked out too. Among these is how the talking trailer cost will be met. One proposal is the charging of a nominal sum against each house using the vaude trailers to cover cost of production.

Masters of ceremonies may be used to do the talking for the acts on coming bills in the event plans are not worked out to have headliners speak for themselves. Under the m. c. scheme, artists like Jack Benny, Ken Murray or others playing on Keith's would be rung-in.

As a starter, Keith's is figuring on talking trailers for its vaude shows and acts on long routes. At present all the west and about 15 houses in the east are playing the intact units.

Where last-minute bookings and switches are common, Keith's admit they face a problem so far as trailer material is concerned.

## Technicality Hits Moran's Name Injunction Appeal

Hollywood, Feb. 4. Finding a technical fault in the application, Judge Gates in Superior Court denied George Moran's motion for a temporary injunction restraining Paramount from using the name "Moran and Mack" and "The Two Black Crows" in connection with future pictures.

Refusal automatically dissolved the temporary stay placed against the company on the filing of the application a week ago.

However, Moran was allowed 10 days to amend his application, at which time, if the appeal meets with the court's approval, the matter will be heard. If Moran is sustained, Paramount will not be able to use the labels now under protest.

Application for injunction, which, if granted, will be followed by a civil suit, grew out of the team's split. Dissatisfaction of Moran over his contract with Mack is the cause.

Before waiting for court action, on the suit instituted by George Moran to enjoin Paramount from using the title "Two Black Crows," studio has decided to use another name for its second team and a new picture, now called "The Two Black Crows in the A. E. F."

## "Deck" Swats Vaude

Vaude acts take another swat from pictures with the booking of "Hit the Deck" (Radio) and Keith vaudefilms throughout the country this month. Vaude in smaller cities such as Troy, Albany and Schenectady is being taken out altogether when the picture opens Feb. 22. This means a loss of bookings for the whole week to five acts.

In the larger cities the stage bills will be reduced to two, and in three acts, this including the Keith houses in and around New York.

In a number of middle western towns booked out of Chicago, "Hit the Deck" started engagements Saturday, Feb. 1, cutting vaude shows out altogether in some towns.

"Hit the Deck" will not get into Greater New York and various other eastern cities until the last of February or later.

### Extra Show Cost

Los Angeles, Feb. 4. RKO theatre auctioned out three to four vaude shows daily Jan. 30. Since the house returned to a vaude and picture policy the stage hands have held out for three stage shows per day. Matter was settled when the house granted the five-man crew a boost of \$20 per week each if they would work the extra show.

## De Bondy's Optimism

Fred De Bondy has gone to Kansas City to cover an act, the Palm Beach Girls, 11-piece band from Florida.

With the agents now hardly willing to go to Brooklyn to cover an act, this stands as a record.

## Newport

Newport, Feb. 1.

The amusement situation in Newport has undergone a radical change during the past few years, and especially during the past few months. For a generation the only theatre in the city (a community dating from Colonial times) was the Opera House, but more than a decade ago traveling companies ceased visiting Newport.

With the advent of pictures the Opera House turned to films. Pictures were presented at the Strand, while pictures and vaudeville held forth at the Colonial, the last named on busy but unfashionable Thames street.

During many years a paradoxical sigh was afforded by the summer audiences for, there being no other theatrical diversions, Astors and Vanderbilts often came on from dinner parties to the Strand or the Opera House, sitting side by side with unpretentious townspeople and sailors from the battleships and the naval training station.

Three summers ago the Newport Casino theatre was reopened after a neglect of 20 years. With the backing of William H. Vanderbilt and other multi-millionaires, including Mrs. Moses Taylor (richer than any individual Vanderbilt), and Miss Edith Wetmore (who recently got a return of over \$1,000,000 excess tax from the Federal government), the venture became popular with the smart set. A change of bill each week for a season of eight weeks provided entertainment for society. But the rest of the population continued to patronize pictures.

Last summer the Opera House was being rebuilt and the new Paramount was nearing completion, so the Strand and the Colonial got the town and navy people, the Strand having the preference. Now the Colonial is closed, and the three wired houses are in competition—the new Paramount, the rebuilt Opera House and the old-fashioned but still popular Strand.

## Thau at M-G-M

Benny Thau, former vaudeville booker for Loew's and who chucked his job because he figured he had gone as far as he could in that direction, will join the casting department of the M-G-M studio in Culver City.

Thau had no idea that he had been nominated and was unaware of his election until 1 o'clock the day he was due to leave town at 2:45 for what he intended as a purely vacation trip to the coast.

He assumes his new duties immediately.

Hollywood, Feb. 4.

Benny Thau and Charlie Morrison arrived here last night (Monday), being met at Pasadena by Leo Morosini, no relation, and driven to town by auto. Leo, minus a car of his own, induced Billy Kent to wheel him over and steer the easterners out to Hollywood Boulevard. No casualties.

Thau started this morning in M-G-M's casting department and Morrison is here to survey the picture field. Latter may make a local connection before returning east.

## HOYT PIANISTE'S CLAIM

Complaint and claim for one week's salary against Waite Hoyt, the baseball-vaudeville, has been filed with the V. M. A. by Selma Waldman, pianiste.

Miss Waldman was Hoyt's accompanist for about five weeks of Keith time in New York. On the day prior to Hoyt's opening at the Palace she was notified that Fred Coots had been engaged in her place.

Week's salary is claimed due on grounds the complaint was not properly notified of her release.

## Brennan Keeps Majestic

Sol Schwartz, former Keith vaude manager, last at the Jefferson, has not obtained the Majestic, Jersey City, for combos, reportedly. James Brennan still has the house.

## NO LINEUP ON PAR. SHORTS UNTIL APRIL

Paramount's Astoria studio launches two features almost simultaneously. They are "Young Men of Manhattan," which started Feb. 3, and "Dangerous Nan McGrew," due this Friday. When these are completed two more features, "Queen High" and "Too Much Luck," are scheduled to follow immediately.

Studio's short subject department is still marking time, all of its present product being semi-experimental. A. J. Balaban will not formulate either the size or character of the Paramount short list before April 1 by present indications, although another report is that the short routine is already ready to leap into its assignment.

Recent Paramount shorts include Jean Boydell and Paul Ash, Venita Gould, George Beatty with William Hillpott and Foursome Quartet, Johnny Perkins and Sam Gordon. Acts scheduled are Arthur and Morton Havel, Lulu McConnell, Art Frank and Burns and Allen.

### Warners

Warners, only other studio operating regularly in the east, adheres to its usual schedule of three or four shorts weekly under Murray Roth. Waite Hoyt, baseball hurler; Fred Coots, the composer, and Mae Questelle, singer, combined for one release.

Lobo, the German dog from the Horace Heidt band, and his trainer, Clarence Moore, rated a short by themselves in Wallace Ford, Bobby Perkins and Thurston Hall appeared in a sketch, "Absent Minded," directed by Arthur Hurley.

## Shuberts Force Michons

### To Cancel Keith Route

Joe and Pete Michon cancelled 35 weeks of Keith vaudeville time at \$1,000 a week, to step into Mrs. Edgar Selwyn's "Nine O'Clock Revue" by order of the Shuberts, to whom they are under contract.

The Michons were recently thrown out of work when Shuberts' "Night in Venice" folded. With nothing in new from the Shubert-end, they landed the vaudeville time through Jack Curtis. Instead of opening this week for Keith at the Palace, Chicago, as booked, they were forced to hop to Boston last week to join the Selwyn show after it had opened.

Under their contract with the Shuberts the Michons are reported receiving around \$650. Shuberts were in a position to farm the act out at a higher figure. Whether or not this was done was not revealed.

## Randolph Promises Pay

Los Angeles, Feb. 4.

At a hearing before the State Labor Commissioner last week, Forbes Randolph admitted he owed the nine members of his act, "Kentucky Jubilee Singers," one week's salary. Randolph said that if given time he would secure sufficient funds to pay them off and transport them back to New York.

Act broke up two weeks ago, when, after playing at the State Long Beach, Randolph left without paying off.

## F. & M. PLACEMENTS

Los Angeles, Jan. 28.

Entrée line of Fanchon and Marco's "Up in the Air" has taken its eastern clothing, goes into "Stiffs" opening in Southern California Feb. 13. Shapiro and O'Malley also booked for "Stiffs."

Harris Trio, Molandin and Brigante, Flobele and Charlie, and H. B. Matthews booked for "Idea in Marble," which opens Feb. 6. "Sunshine" opened Southern California Jan. 30. Mary Lou added.

### Back to Vaude

After a year under an all-sound policy, the State, Trenton, N. J., returns to vaude next week.

Formerly booked by Amalgamated, it will now get its shows from Arthur Fisher. Policy four acts on a split.

### All-Girl Bill

Keith's lined up an all-girl show for the Fordham first half this week.

Acts consisted of Ewing Eaton, Alice and Edna, and the other 15 go as a choral unit into a presentation opening a week later.

## I Do and I Don't

By Joe Laurie, Jr.

I DON'T believe that vaudeville is all shot.

I DO believe that if the managers would meet with a dozen representative vaudeville artists and exchange ideas that it would help a lot.

I DON'T believe that the vaudeville artist is not progressive.

I DO believe that if the managers would protect the artists' original material and assure them of their co-operation in not hiring "copy acts" we would have a new era of original vaudeville and the vaudeville patrons would not get tired of hearing the same old gags week in and week out.

I DON'T believe that the managers should ask the artists to cut their acts just because there is a line waiting outside.

I DO believe that every customer is entitled to see the full show.

I DON'T believe in four and five shows a day.

I DO believe a real artist can only do three good shows a day.

I DON'T believe that collections should be made from the audience for the N. V. A. fund.

I DO believe that every working actor would be glad to give a certain percentage of his salary for the benefit of his less fortunate brother and sister artists.

I DON'T believe in benefits except for national disasters and for our own fellow artists.

I DO believe that a central committee should be established and that they should pass on all benefits and that at least 10% of the receipts should go to the Actors' Fund and N. V. A.

I DON'T believe that the talkers will die out.

I DO believe that they are here to stay but that vaudeville, or some other form of entertainment must help them.

I DON'T believe that the vaudeville actor should do his act or any part of it for talking shorts.

I DO believe that if he does, he's not only hurting himself, but the managers who are still willing to play vaudeville.

I DON'T believe that the legitimate business is all shot.

I DO believe that the public will always buy a good show and pay for it.

I DON'T believe that any member of the cast should be allowed to leave the show until the road work is finished.

I DO believe that the road will buy good shows with original casts and no cheating on production.

I DON'T believe in the surtax for Pullman sleepers.

I DO believe that the theatrical profession and the traveling men can get together and lobby in Washington for a reduced rate.

I DON'T believe that the whiskey is any better now than it was before Prohibition.

I DO believe that there is more of it today.

I DON'T believe that the fighters of yesterday were any better than the ones we have today.

I DO believe that there were underpaid.

I DON'T believe that the boys catch the big fish they tell me about.

I DO believe that big fish have been caught.

I DON'T believe that writing a daily column is easy.

I DO believe that anyone who does it deserves credit.

I DON'T believe that any critic intentionally tries to hurt a play, manager, producer, author, or artist.

I DO believe that a lot of the things you think people read . . . they don't.

I DON'T believe anyone cares what I believe or not.

I DO believe this is the last line.

## Publix Lay-Off Acts

### Will Play Rochester

No more layoff for unit talent on the Publix route between Pittsburgh and Buffalo. Revolves around a change of policy at the Piccadilly, Rochester, N. Y.

This house will take on a stage band policy, with most using two to four acts. Turns are to be drafted from the layoff units passing through. Acts are to change weekly with the band remaining for longer periods.

Walter Davidson's Loons are to break in the idea. Band has record of 74 consecutive weeks in Kansas City.

## Saunders Wash Mgr.

Claude Saunders, brought in from the northwest, has been despatched to Washington by RKO as Washington district manager, territory taking in the Capitol city, Philadelphia and New Brunswick, N. J.

New managerial appointments include Harry Mitchell to the Jefferson, succeeding Sol Schwartz, resigned; and William Tubert to Keith's, Syracuse, replacing J. J. Burnes, also resigned. Mitchell was recently at the Riverside where he was succeeded by Harry McDonald.

## Bellamy-Conrad Act

Los Angeles, Feb. 4.

Madge Bellamy and Con Conrad are rehearsing an act for vaude. They will open at the State, Long Beach, Feb. 15.

Hyams and McIntyre try out a new act at the same theatre Feb. 3.

## N. Y. Beauts in Unit

Los Angeles, Feb. 4.

The 30 winners in the New York Fanchon and Marco contest arrived Feb. 1 and are being trained in two units.

Half the girls go into "Beauty Citeaux" Igga, opening Southern California Feb. 20. The other 15 go as a choral unit into a presentation opening a week later.

## KIBITZERS ORDERED OFF BOOKING FLOOR

All agents and producers without franchises were ordered off the Keith booking floor yesterday (Tuesday) and ordered to stay off. Bookers were advised to refrain from talking business with outsiders unless by appointment or for special agents.

Besides the bona fide agents and producers who are not franchised by Keith's but have been permitted in the booking office, numerous kibitzers have been hanging around the booking desks.

Order against non-franchise holders is a standing one and is intended to protect the franchised Keith agents from outside competition.

## New RKO Loop Theatre

Chicago, Feb. 4.

RKO will build a 4,000-seat deluxe theatre in the Loop. Site has been selected, but remains undiscovered.

E. B. Kahane, general counsel for RKO, was in the city last week conferring on finance with executives of Lawrence Stern and Co. Rapp and Rapp are the architects.

House will have a vaudeville policy.

## Nils Asther Single

Hollywood, Feb. 4.

Nils Asther, closing with M-G-M as soon as he's finished with "The Sea Bat" on location near Mexico, opens a Public tour Feb. 21 at the Michigan theatre, Detroit.

Following week at the Chicago theatre, Chicago. Will do a single, with monolog written by Lou Hel-fetz.

## Unit Additions

Two more Interstate houses, formerly booked by Keith's, have contracted to play Fanchon and Marco Ideas. Starting Feb. 17 the Orpheum, Oklahoma City, and Coleman, Miami, will play the units. One two days will be booked in the jump from Atlanta to Tulsa, Oklahoma City will play four days.



# Beaut Winners Hit Coast for Fame; As Must Pay Own Fare, Few Mamas

Los Angeles, Feb. 4. Young, ambitious and hopeful, 20 near beauts from Greater New York, fresh from a "Graphic"-Fox contest, and fresher on the Sunset Limited, arrived here Sunday afternoon. Girls were chaperoned by Martin Starr, the N. Y. "Graphic's" beaut expeditor.

But one damsel had a mother with her, and mother paid her own fare. Other expenses will be stood for between the Fox organization and Fanchon and Marco.

One of the young women on the Sunset stated that she didn't care so much for Hollywood, the "Graphic" or a screen career, but she did hope to meet Buddy Rogers.

About 10 more girls who entered the beauty contest, recently held in New York, are coming in on different roads. All may have their mothers along, but mothers must pay their own fares. With mothers paying their own fares the mothers are conspicuously absent.

Before leaving New York, the "Graphic" Macfadden's tab, local to Manhattan and environs, was particularly solicitous that their parents should sign a general release. That agreement relieves Macfadden, the "Graphic," William Fox and Fanchon and Marco from any liability for moral or physical disability endured by any of the winning contestants during this transcontinental trip. The trip may last for 40 weeks or more. After tests at the Fox studios here, those who don't survive will form a Fanchon and Marco unit or two destined for travel over the vaude circuits west and east.

Two Have Chance  
Picture people on the Sunset with the 20 girls decided that about two had a chance at a test, including the girl after a sight of Buddy. Mr. Starr, who, as representative of the "Graphic" in all its hookups with beauts, will leave the girls as he found them at the end of the Hollywood stay. That may be six weeks as the young women will have to be trained to shine on the stage if they fail to land on the screen.

Anticipating a talker test some of the girls were trying out their voices on the train the day out of New Orleans where they had landed by boat from New York. The second day the youngsters were not so gingery, and as they neared Los Angeles all the girls subsided into the expectant state.

Tenth avenue, Third avenue, the Bronx, Brooklyn, Bath Beach, Fordham, and almost every neighborhood in New York excepting Harlem, in this typical mob of film flaps, they seem to say that it's not difficult nowadays to win a beauty contest in New York City.

This tour of the beauts in the theatres will be accepted as deciding whether there is any value to this sort of thing any more. Macfadden still claims there is, it means at least some circulation for the "Graphic" in New York while being conducted. And, of course, it's not so bad for Starr.

## Stench Tosser Appeals \$100 Fine and Gets 7 Mos.

Providence, Feb. 4. Frank P. McMurray of New Bedford, is deserting opera for a vaude tour. She opens Mar. 1 at the Albee, Providence, first date Keith's have scheduled thus far for her.

Miss Ponselle is to do an act of songs, assisted by a pianist.

**Carmella Ponselle in Vaude**  
One of the Ponselle sisters, Carmella, is deserting opera for a vaude tour. She opens Mar. 1 at the Albee, Providence, first date Keith's have scheduled thus far for her.

**Arlen-Brian Personals**  
Hollywood, Feb. 4. Richard Arlen and Mary Brian will make a personal appearance next week at the Denver theatre, Denver, Public houses.

## Poise

Two male singles who play for apples were commenting on people in the audience tossing coins on the stage. Argument grew warm, the pair trying to figure which one had the most dough thrown at him.

A third guy of the same ilk happened along, so they asked him what he did about coin tossers.

Said he: "I pay no attention to the first 30 cents."

## CHI. SHOWMEN MEETING FOR ACTION

Chicago, Feb. 4.

Showmen from all branches of the business are getting together here for the establishment of a mutual organization. Several meetings have already been held, and the organization will go into action shortly.

At present it is a sort of luncheon club affair, but will in time become political, in that it will strive for favorable legislation for the theatres. Showmen feel that, banded together, they can get better deals in questions of holdouts, standees, marquees, signs, fire, health requirements, etc.

Mort Slinger, representing RKO, is leader of the movement, with others prominent in the action being John J. Jones, vaude; William K. Hollander, B. & K.; Clyde Eckhardt, film exchanges; Max Balaban, exhibs, and Ralph Kettering, legit. No Schubert men attended.

Spot for the meetings will probably be the former N. V. A. quarters in the Woods building.

## HUSBAND FOUND

Maurice Samuels Promises to Care for Wife and Children

Chicago, Feb. 4.

N. V. A.'s search for Maurice Samuels, comedian, whose wife and three children were left penniless here, ended at Bridgeport, Conn., where the actor was playing.

Samuels wired his wife asking that she take no police action and promised to support the children.

Mrs. Samuels and the youngsters, after living three days on milk and bread crusts, were driven into the street during a sub-zero wave when the mother was unable to pay rent. Municipal court bailiffs who discovered her plight, agents on the RKO floor and the N. V. A. subsequently came to her assistance.

## Leonard in Presentation

Eddie Leonard goes into picture houses for the first time.

He opens next week at the Capitol, New York, in a Loew unit, "Southern Melodias."

## NILS ASTHEE FOR PUBLIX

Nils Asthee, Norwegian leading man of films, is booked for two stage weeks by Publix, opening Feb. 21 at the Michigan, Detroit. Second date will be the Chicago, Chicago, week following.

## BRYAN FOY NOT OUT

Hollywood, Feb. 4. Bryan Foy is not out or off Warner shorts. He takes charge of the Potter Family and Technicolor series to be made by that company. Roy Mack will alternate directing these pictures with Foy.

## Cliff Edwards' New Year

Hollywood, Feb. 4. Cliff Edwards remains with Metro for another year. A \$250 weekly increase is called for by the option, but it is understood a new arrangement has been effected.



DOUG LEAVITT and RUTH LOCKWOOD  
In "Hit-Bits of 1929"

With Ted Eddy and Band, the Seven Hayden Gloria Girls, Babs Day and Gattison Jones and Elsie Elliott.

Week of Feb. 8, Hennepin Orpheum, Minneapolis.

Costumes by Saul Burger Modes, Inc.

Direction CHAS. H. ALLEN.

## Evelyn Helms Gets 10 Yrs. For Murder of Husband

Kansas City, Feb. 4.

Mrs. Evelyn Helms, 28, who shot and killed her husband, Frank Helms, last June, has started serving a 10-year sentence in the state penitentiary at Jefferson City. She and her husband were in vaudeville.

Mrs. Helms was convicted on a manslaughter charge in October, but has been fighting the sentence. Three applications for parole have been denied.

## RELEASE DENIAL SCORES PANTAGES INTERCEDERS

Los Angeles, Feb. 4.

Alexander Pantages was, for a second time, denied temporary release on bail pending an appeal of his conviction for criminally assaulting Eunice Fringle, by Judge Charles Fricks, who, in refusing the petition, scored the efforts of Mrs. Pantages and others for endeavoring to influence the court.

Second attempt to obtain Pantages' release was again on testimony of a number of physicians that the accused was extremely sick and in danger of death if kept in jail longer. Two physicians appointed by the court denied this.

Judge Fricks, in denouncing the efforts made on Pantages' behalf, referred especially to a letter written to him by Mrs. Pantages in which she pleaded with him to "consider the position of a sick wife who needs husband to care for her and other members of the family."

Judge Fricks also referred to two or three men who had come to him direct from Pantages in jail to intercede for him.

## Beck Reported Selling His Interests to Live Abroad

Chicago, Feb. 4.

Reports here are that Martin Beck contemplating disposal of his theatre holdings, and if succeeding will live abroad.

Beck has equities in Louisville, Cincinnati and Indianapolis, and a 25% interest in the Palace, New York.

## I.A.T.S.E. BAIL

Annual ball of the I.A.T.S.E., Local No. 1, will be held Feb. 22 in Madison Square Garden for the benefit of the Relief Fund.

Will Mahoney and Helen Morgan will lead the march for the boys.

## Wells' Shorts

Los Angeles, Feb. 4. Redmond Wells, vaude, will be featured in a series of musical shorts by Pathe.

Dances and dialog to be directed by Bud Murray.

## Featuring Frank Fay

Hollywood, Feb. 4. Warners will do "Broadway Play-boy," an original by Michael Curtiz, with Frank Fay featured. Harvey Thew now making screen treatment.

# Coast Vaude People Trying and Going for Other Kinds of Work

## Lobby Babe

Chicago, Feb. 4.

A baby was born in the lobby of the Delaware building last week, but its parents, actor and actress, managed to escape the limelight. Their identity remained undiscovered. Delaware building contains numerous booking offices.

## WILL CUT KEITH FRANCHISES TO 14 OR LESS

March 1 the number of Keith agency and producing franchise holders will be cut to 14 or less. Reduction is to be the most drastic in Keith history.

Ben Piazza recently submitted a complete list of agents now booking with the office under franchises, or as associates, to Charles Freeman and George Godfrey, heads of the western and eastern booking departments. Freeman and Godfrey returned the lists with their own suggestions for changes.

Piazza now has the list under advisement and the result will be made known on the aforementioned date at which time the agents and producers will be notified as to their status and whether or not they will be entitled to do further business directly with Keith's.

Cuts made in the agency ranks about three months ago were not considered sufficient. Since then the more doubtful agents have had a chance to prove their value to the booking office. Those who have not increased their list of acts and bookings will be cut.

At present there are 35 franchise holders and approximately 80 agents and producers dealing with bookers on the Keith floor under franchises. There is no question the Keith vaude circuit, in its present state, cannot support that number of representatives.

## GOLDEN ANNIVERSARY

Sen. Murphy's Parents Have 24 Grandchildren—Celebrate in L. A.

Los Angeles, Feb. 4.

Senator Francis Murphy airplane here to attend the golden wedding anniversary of his parents, Mr. and Mrs. Max La Traunk.

Besides the monologist, the venerable couple have four children, 24 grandchildren and three great-grandchildren and one great-great-grandchild. Over 400 attended the ceremony.

Senator Murphy took another plane east to pick up his vaude bookings.

## Interstate Biz Increase Calls for 4 Shows Daily

The four Interstate theatres in Texas start a new policy Feb. 14 of four shows daily. Cities are—Houston, Dallas, Ft. Worth and San Antonio.

Quartet's present policy is three daily and four over the week end. Circuit's decision is that business warrants an added performance daily for the four downtown theatres.

The Texas towns play Keith-booked southern (Interstate) four-act road shows with films.

## Markert and Troupe Return

Hollywood, Feb. 4. Having completed their work in "King of Jazz" (U), Russell Markert and his dancers are returning to New York.

In the house review of Fox's Brooklyn last week and also under New Acts, "Weird Rhythm" was credited as being a Fanchon and Marco Idea. Act was produced by Lyons and Lyons.

Los Angeles, Feb. 4.

With coast vaude at a low ebb, a number of performers have tried and become satisfied with other lines of work. Numerous vaude people may be found behind counters, driving cabs, working in restaurants, etc. Many of them are still waiting for a break in show business, but not a few have made good outside of the theatre and will stick to the commercial world.

Grant Gardner, former hooper, is selling ties for a wholesale house. Charles Dunbar, formerly of Green and Dunbar, is driving a cab. Henry Barsh, who did a dancing act with his wife, went back to dentistry, which he studied before going on the stage. Barsh is lined up with a local paper, doing a dental column which brings him additional business. A former hooper is attached to the district attorney's office as a deputy. Frank Ward, who did a finger-doll act, is selling jewelry.

Number of performers who have gone into the restaurant business is tremendous. Some made good, others flopped. Owner of a dog act has made good in the business, but the dogs have disappeared. Billy Flinn, former blackface singer, and Jack Hayden are both with the Shell Oil Co., doing sales promotion. Jess Robbins, vaude actor and picture director, is operating a fleet of cabs.

Most of them are quite content, eating three times a day and speaking terms with the landlady.

## "SUSPICIOUS" ACTS

Cops Playing Tag With Innocent Performers

Cops are playing tag with acts lately. For three weeks in succession a bluecoat has made a pinch, each time a mistake.

First, Joe Jackson, climbing into his car in his makeup, was taken into custody. Then a representative of the A. S. P. C. A. swore out a warrant for the arrest of Roy Rogers, on the Hamilton stage, for eating what she thought was a live goldfish. This might have been expected by Rogers.

Third nab was last week, when a cop took Arthur Millard, of Millard and Marlin, to the station on a suspicious character hunch. By the time Millard identified himself it was too late to reach Keith's Flushing for his Friday night show. Pinch was made in Times Square.

## Male Divorce Seekers Learning Ropes in Chi

Chicago, Feb. 4.

Men are learning here that they can institute divorce proceedings as well as the femmes, and are proving that they, too, can think of unique reasons.

Samuel Bretchl is suing for divorce from Carrie Bretchl on contention she wouldn't troupe around the country with him and live in hotel rooms. Bretchl is electrician with "Bovary Burlesquers." They were married in Pottsville, Pa., three years ago.

Howard Moag, stage carpenter, filed suit, claiming his wife Margaret preferred to cook for her mother rather than husband. Married in July, 1926, and separated less than a year later.

## Frances White Sues

Chicago, Feb. 4.

Frances White has filed suit for divorce from Clinton Donnelly, New York broker.

The couple were married in 1923 at Cincinnati, after Donnelly had been divorced by Hazel Reba Donnelly, New York modiste. They separated in 1926.

## LAASSITERS' FATHER KILLED

Portland, Ore., Feb. 4.

Frank M. Lassiter, 52, father of the Lassiter Bros. (vaude), was killed in an automobile accident here Sunday (2).

# WITMARK

## SOLVES YOUR SONG PROBLEMS!

TWO BEAUTIFUL WALTZ BALLADS - BY TWO EMINENT COMPOSERS

SIGMUND ROMBERG'S  
**ONCE UPON  
A TIME**

VICTOR HERBERT'S  
**THINE ALONE**

ANOTHER "SWEET MYSTERY OF LIFE"

# HANGIN' ON THE GARDEN GATE

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A NOVELTY  
FOX TROT BALLAD  
WITH A SWING-  
ING RYTHM

BY

**GUS  
KAHN**

AND

**TED  
FIORITO**

WINNIE LIGHTNER'S 3 DYNAMIC HITS!

**WATCHING  
MY DREAMS  
GO BY**

FROM WARNER BROS.  
"HE COULDN'T SAY NO"

BY  
AL DUBIN & JOE BURKE  
WRITERS OF  
TIP-TOE THRU THE TULIPS



**DARN FOOL  
WOMAN  
LIKE ME**

FROM WARNER BROS.  
"HE COULDN'T SAY NO"

BY  
AL DUBIN & JOE BURKE  
WRITERS OF  
PAINTING THE CLOUDS

ORCHESTRATIONS AND PROF. COPIES IN ALL KEYS... WIRE... WRITE... CALL!

# M. WITMARK & SONS

IRA SCHUSTER - GEN. PROF. MGR. - 1659 BR'DWAY, N.Y. - BOB MILLER - RADIO & ORCH. MGR.

## Only Two Weeks of Vaude Booked On Coast—Seven Agencies in L. A.

Los Angeles, Feb. 4.

With vaude more or less a memory on the west coast, the Keith and Bert Levey offices are the only places left booking vaude acts. Each has one week: Keith, at the Strand, Long Beach and Levey a split week at the Hipp, L. A. The Strand uses five acts, with \$1,800 top for the bill. Hipp uses 12 acts on the week with \$600 top.

Five other agents remain in business in L. A., each content to grab off a few dimes thru club work. Lyons & Lyons office moves to Hollywood March 1 where it will take a shot at the picture business.

Radio means nothing to the local agents. Most of the radio talent is booked direct by stations. Agents were sleeping when radio stepped in, and they continue to slumber. The outdoor racket always has been slow on the coast due to fairs being dated at any time of the year instead of all coming in the Fall, as in the east. There are only two agents doing any outdoor booking here.

Al G. Barnes' circus is the only railroad show concentrating in the west coast. All other outfits are gilt shows.

### Interstate Opener Lost

Majestic theatre, Miami, Okla., opening date on the Interstate southern vaudeville route, drops vaudeville for straight pictures Feb. 14. Insufficient biz.

As Miami's drop-out shifts the opening Interstate assignment to Oklahoma City, latter changes from full to split week on the same date. Southern vaude road shows will play Oklahoma City Wednesday, Thursday and Friday only. House will fill in the rest of the week with straight pictures or presentations.

Miami has been playing the Interstate bills on Wednesday and Thursday each week, preceding Oklahoma City.

### Meyers-Darling May Establish Own Agency

Hollywood, Feb. 4. No confirmation is obtainable at the Paramount studio here of a report that Eddie Darling may go into Paramount's casting department.

Latest story around is that Darling and Walter Meyers may form their own local agency. Lew Golder, under contract with Warner, and rumored as a possible partner in this local agency, denies any such intention stating his Warner contract remains in force.

William Morris, Jr., is expected to shortly reach here to adjust the Morris office which was headed by Myers before his recent resignation. Bill Perlberg remains in temporary charge of this office.

### Winnie's \$4,000

Winnie Lightner will play for four weeks in the Stanley houses (pictures) at \$4,000, opening at the Branford, Newark, Feb. 14. She stays there two weeks and then plays Jersey City and Philadelphia. Miss Lightner is being booked a week behind her picture, "She Couldn't Say No," in each spot.

To close the agreement, Stanley bookers had to drag Miss Lightner out of Jack O'Brien's gym in Phillie. Comedienne has worked off 17 pounds.

### Kilgour's Washington Sketch

Joseph Kilgour of legit and pictures will try vaude in a sketch, "Mercy," by Edwin Barry. Sketch is woven about an episode in the life of George Washington. Nan Bell will be support.

Herman Lawrence is the new manager of RKO Prospect, Brooklyn, succeeding Frank Hammerman.

### Comerford's Reason

Scranton, Pa., Feb. 4. M. E. Comerford yesterday jerked vaude from the Capitol, Scranton's biggest house, and transferred it to the Poli, pioneer variety theatre of the city. Capitol has had vaude with pictures for several years. "I have been criticized," said Comerford, "for the class of vaudeville shows at the Capitol. It is the best we have been able to get."

Mr. Comerford, regarded as the dean of independent exhibitors, started 25 years ago with the Bijou theatre in Wilkes-Barre.

He is now without competition in this section of the state. His chain is celebrating his silver anniversary in show business this month.

### Act Ready for Rehearsal But Finds Straight Pics.

When the seven members of the Billie Gold Revue reported for rehearsal at the Palace, Stamford, Conn., Monday (Feb. 3), they were advised rehearsal would be a waste of time because the theatre had decided to go straight pictures on Sunday.

Claim for three days' salary has been filed by the act with the V. M. A. against Mr. and Mrs. Duono, owners of the Palace. Contract was issued by the Dow agency, New York.

Gold Revue was previously booked for the Strand two weeks ago, but agreed on a later date for \$25 increase, the complaint states.

### ANDY TALBOT BACK

Chicago, Feb. 4. Andy Talbot, for several years in the western vaudeville booking office, has been added to the western RKO club and fair department.

### Elsie Lange-Guilfoyle Split

Elsie Lange, for eight years partnered with Emmet Guilfoyle, will open soon in vaudeville, teamed with Lew Hearn in a new act.

## Production Units By Keith's Will Follow Loew Idea

Keith's intact road shows, known as Standards No. 1, 2, 3, etc., are definitely to take new form. As a result, the circuit's production department, lately hanging in the balance, finds a responsible niche for itself.

Decision of circuit heads and departmental execs is to "produce" the road shows as composites of picture house units and regular vaude bills, with a view to creating a unit which can be called neither vaude nor presentation. Loew's previously instituted a similar policy for southern vaude stands.

First unit to be given the special treatment and benefit of added expenditure is Standard No. 8, scheduled to open at the Madison today (Wednesday) for a three-day break-in. This house, under current plans, will be used as a break-in for the shows, where they may be put together under the direction of Harry Singer, production department head, and be worked into shape for an approximate eastern tour of 15 weeks. While in the east the units may be seen by Charlie Freeman, who can arrange for their routing into the west.

Standard No. 8 is built around Charles "Slim" Timbling, with Raynor Lehr, Mowat and Hardy and Jean Rankin's Blue Belles.

Following plans to have the Keith production department build up the intact bills, which to date have simply been four regular acts working as usual but travelling together, Singer and associates are bringing in special scenery, material, numbers, etc. This is charged to the circuit, and while No. 8 is costing only between \$400 and \$500 for the "production value," it is expected that some shows will run the circuit cost on production to around \$1,000.

Where practical, intact bills may be billed under unit names, with

## Pan's 2 Eastern Houses Give Notice of Blowing

Pantages two eastern houses take air May 1, washing up this end of the Pan circuit. The theatres, Famous Players-Canadian sited in Toronto and Hamilton, Ont., week stands, gave the required, three months' notice of discontinuance of Pan bills Feb. 1.

It is reported that Arthur Fisher, indie agent, will book the Canadian houses on their exit from the Pan books, and Eddie Milne, Pan's representative here, will either return to the Coast or become an indie vaude booker.

### KEITH VAUDE IN UTICA

Utica, N. Y., Feb. 4. Return of Keith's vaudeville to this city after more than a year's absence has been assured. First bill starts at the Colonial Feb. 22. Policy will be split week, six acts each half, and films (Saturday opening). Vaudeville will be booked from New York.

Former Keith stand here was the Gayety, now operated by Fox. Colonial is run by Nate Robbins.

### Billy Dooley's Act

Billy Dooley, picture comedian, has been sold for vaudeville by L. & L. Opens Feb. 8 for Loew's in Kansas City.

the acts sub-billed. Also, where acts can be given new names to signify nature of routines or atmosphere of unit, this will be done. All acts in Standard No. 8 are to do bits in other acts as well as take part in an afterpiece.

While the circuit under its new plan approaches the Public and Loew unit ideas, Keith heads are anxious not to get away from the vaude idea too far. Masters of ceremonies and stage bands will not be used as a rule.

Standard No. 9, to follow unit opening today, will be built around Harris and Radcliffe, comedy act under a long-term contract to Keith's. Johnny Downs is the only other act thus far set for this show.

# OKLAHOMA'S GIFT TO VAUDEVILLE

IN A SENSATIONAL RETURN TO NEW YORK AFTER FOUR YEARS

# EVERETT SANDERSON

"AMERICA'S MOST VERSATILE ENTERTAINER"

B. F. KEITH'S

NOW (FEB. 5 TO 7)

## COLISEUM

NEW YORK

Just Completed a Very Pleasant Engagement at Keith's Riverside, New York

## ATTENTION—BOOKERS, MANAGERS and AGENTS

Direction WEBER-SIMON

**Agents Must Tell All****To Hodgdon in 10 Mins.**

Jack Hodgdon, booker of Keith's Family time in New York, has adopted a schedule giving each franchised agency 10 minutes daily to submit acts. The agents' designated 10 minutes are theirs exclusively.

With about 35 Keith agencies at present, under the 10 minutes apiece plan Hodgdon devotes approximately six straight hours daily to act buying.

Schedule was laid out by Hodgdon to relieve a crowded condition. At all times there were 20 or more agents at his desk outtalking each other.

**SUN BUILDUP**

Chicago, Feb. 4.

Gus Sun office, starting from scratch Jan. 2, is now booking five houses.

They are the Avalon, Milwaukee; Erin, Menasha, Wis.; Patio, Chicago; Waterloo, Waterloo, Ia., and Strand, Springfield, Ill.

**Reisman Palace Dates**

Leo Reisman orchestra's opening vaudeville (Keith's) date will be Feb. 15 at the Fordham, New York. About six weeks of time in New York follows, the band doubling for the Central Park Casino.

Route includes two weeks (March 15-22) at the Palace.

**Fixture Gift**

Chicago, Feb. 4.

Carrell agency, booking 40 indie houses two years ago, has one house remaining. C. L. Carrell when he left for New York gave the office and booking privilege to John Benson, his manager. Benson may sell the fixtures and also go to New York.

**Ingalls Joining Curtis**

Miles Ingalls, Chicago Keith agent, will come east shortly to go with the Jack Curtis office.

In Chicago Ingalls is with Bill Jacobs.

**Mutt Tie-up**

During the entire Loew presentation house tour of the unit "Jim-Jams," Harry Howard will give away a sweater to each person who comes back stage with a dog.

All this because Howard has a mutt in his act and publicity comes easy. Each sweater will carry "See Harry Howard at Loew's Theatres" across its front.

**NEW ACTS**

Five members of Roxy's Gang, including Jeanne Mignolet, Adelaide Loca, Harold Clyde Wright, John Griffith and Helen Andrews, have been booked in vaude by Keith's.

Fred Walter (Walton and Walton) and Max Stamm.

**MARRIAGES**

Katherine Squire by Byron McGrath in Cleveland, Jan. 19. Bride plays lead in "Serena Blandish." Groom has lead in "The Fire in the Opera House."

Virginia Browne Faire (pictures) to Howard B. Worne, Jr. (director), in San Bernardino, Jan. 29.

William Rinaldo (Joe Leblang's office) to Alice Crane in New York, Jan. 26. Bride was telephone operator in same office.

Ralph Wheelwright (p.a. M-G studios) to Phinlie Polson (non-pro) Jan. 30 in Los Angeles.

Dorothea Saint Claire Cardillo, dancer, to Jerome Fisk Collins, non-pro, Feb. 1 in Greenwich, Conn.

Marriage exactly at midnight so it would be on both the bride and groom's birthdays.

Estelle Cohen, niece of Joe Brandt (Columbia Pictures) to Doctor Edgar Bick in N. Y. Jan. 31. Couple met at Rosabel Laemmle's wedding in Hollywood at which Miss Cohen was maid of honor.

**BIRTHS**

Mr. and Mrs. William Goodheart, daughter, Jan. 24 in the New York Nursery and Childs hospital. Father is the New York manager for Music Corp. of America.

**DuFor With Hart**

Dennis DuFor is leaving Lyons & Lyons to go with Max Hart. Formerly of the DuFor Boys, he left the stage a year ago to become an agent and has been with the L. & L. agency since.

DuFor will be in Hart's New York office.

**RKO Drives Off**

Plans for regular monthly drives by RKO, laid when the December and January campaigns were being organized, are reported out. December was matinee his month, January Good Times Jubilee and February is the Joe Punkett Thank You month.

Original idea was to designate something for every month in the year, with prizes given to inspire the organization. A Spring drive may replace the regular monthly campaigns.

**Gleason's Palace Date**

Mr. and Mrs. Jimmy Gleason, occupied with legit and talkers for the past few years, will stage a vaudeville comeback at the Palace, New York, March 8.

**Sid Phillips West**

Sidney Phillips departed for the coast Monday for a business trip of one month.

Doc Stevens will remain in charge of the Phillips' office. Stevens was formerly with M. S. Bentham, but lined up with Phillips last week.

**Vaudé Act From "Woof"**

Eddie Nelson, who closed with "Woof, Woof" Saturday night, and the Hollywood Collegians, band formerly with the same show, are framing a vaude act together.

Billy Dale is writing special material. Seymour Mayer, formerly manager of Loew's Grand, has been moved to that circuit's "Avenue B" in a similar capacity.

# RUSSELL AND MARCONI



While appearing at Proctor's 58th St., New York, prior to sailing to fulfill a triumphant European engagement of six months, "Variety" said:

"Russell and Marconi stopped show. Male duo with violin and accordion. Latter bald-headed comedian with dead pan. Latter curly-haired fellow in dinner jacket, dancing hot, as he pushes a beautiful bow. Comedian never leaves character. Boys never talk, their instrumental ability uniting the act, except for high kicks by violinist, and later a rendition of 'Weary River' through meg. With some snappy chatter, act would go stronger despite its pre-ent power."

NOW (FEB. 5-7) LOEW'S, BAY RIDGE

Representatives

European

R-K-O Picture Houses CHAS. BIERBAUER WM. MORRIS OFFICE

JENIE JACOBS

HENRY SHEREK

REEVES &amp; LAMPORT

# MANNY KING AND CO.

—IN—

## 'A NIGHT in GREENWICH VILLAGE'

—ROUTE—

Feb. 9—HAMILTON  
Feb. 16—OMAHA  
Feb. 23—MINNEAPOLIS  
Mar. 2—ST. PAUL  
Mar. 9—WINNIPEG  
Mar. 16—TRAVEL  
Mar. 23—SPOKANE  
Mar. 30—VANCOUVER  
Apr. 6—SEATTLE  
Apr. 13—TACOMA  
Apr. 20—PORTLAND

Apr. 27—TRAVEL  
May 4—GOLDEN GATE  
May 11—LOS ANGELES  
May 18—TRAVEL  
May 25—OAKLAND  
June 1—SAN DIEGO  
June 8—TRAVEL  
June 15—SALT LAKE  
June 22—DENVER  
June 29—ST. LOUIS  
July 6—PALACE, CHICAGO

July 13—K. C. MO.  
July 20—TRAVEL  
July 27—OKLAHOMA CITY  
Aug. 3—FT. WORTH  
Aug. 10—DALLAS  
Aug. 17—SAN ANTONIO  
Aug. 24—HOUSTON  
Aug. 31—NEW ORLEANS  
Sept. 7—ATLANTA  
Sept. 14—BIRMINGHAM  
Sept. 21—CHARLOTTE

My Sincerest Thanks to

R-K-O OFFICIALS

PERSONAL MANAGEMENT

CHAS. ALLEN

R-K-O DIRECTION

HERMAN L. CITRON  
M. S. BENTHAM OFFICE

# ROY ROGERS

DOUBLING

THIS WEEK  
FEB. 1st

PALACE, NEW YORK  
COLISEUM, NEW YORK

THIS WEEK  
FEB. 1st



## PALACE-STATE DOUBLE

Three Small Bros. Play Opposition Houses Same Day—Color Squawk

Three Small Bros., dancers, established some sort of record by playing the opposition Palace (Keith's) and State (Loew's) on Broadway the same day last week. They played the final shows at both houses Friday night.

Loew booking office was stuck for an act at the Capitol opening day (Friday). Peg Bates, colored monopedic dancer, was pulled out of the Louis Armstrong colored band act at the State and switched to the Capitol. As the stage shows at both houses went on at approximately the same time, it was not possible for Bates to double. This left a gap in the Armstrong turn and the State bill.

Small Bros. were opening the show at the Palace. On Friday evening, just before the final performance of their Palace engagement, they were called by the Loew office to jump into the Armstrong act at the State as soon as they finished at the Palace.

The boys did their turn for the Palace audience and ran around the corner to the State stage entrance without changing makeup. They were on view at the Palace for \$2 and a few moments later at the State for 75 cents.

The Smalls are white boys from the south. Accounts are they were not aware of the nature of the act they were to appear with at the State until actually stepping on the stage. A loud squawk is reported to have been registered by the southern dancers as they walked off the State stage after doing their turn.

Further reports were Jimmy O'Neal, manager of the Smalls, spent the entire next day explaining that it was not he who sanctioned the doubling from the Palace to the State on short notice. How the Loew office sold the boys on coming over is another part of the mystery.

## MORE MIDNIGHTS

Several RKO theatres in New York and Brooklyn will give Saturday midnight shows of pictures only, starting this Saturday.

Plan was tried two weeks ago with "Rio Rita." No acts for the midnight displays.

## "Chinese Whoopee" F. & M.

Hollywood, Feb. 4.  
Erwin Connelly's "Chinese Whoopee Revue," playing Public time in the east since return from Europe, goes on the Fanchon & Marco Idea route.  
Opens in Philadelphia March 8.

O. L. Oz, associate of Max Richard, is permanently located in Chicago. An advertisement Jan. 29 stated he would be there only until Jan. 31.

## Folding Coupes

Los Angeles, Feb. 4.  
F. & M. will supply all the entertainment for district sales convention of the Chevrolet Motor Car Co. throughout the country.

Performers anticipating Chevrolets in their pay envelopes.

## Warners' "Name" Route

Warners' vaudeville booking office is offering a solid route of 10 weeks at proportionate money to name acts. Several have been booked in the past two weeks.

Among them are Winnie Lightner, Ted Lewis and Nick Lucas, previously employed by Warners in talkers, and Little Jack Little.

## Soph for Loew Route

Sophie Tucker's opening Loew vaudeville date, her first for that circuit with the exception of one week in New York two years ago, will be March 1 in Kansas City. Five weeks are definitely set to follow, with further time to be agreed on.

Keith's has had Soph for most of her vaudeville career in this country, although lately she has been as prominent in the picture houses. Loew's is reported paying her Keith salary, around \$3,500.

## RKO BUYS TWIN HOUSES

RKO has purchased 100% interest in the twin Capitol and State theatres, Union City, N. J., from its former partners. RKO previously held around 50%, with the rest outstanding among individuals.

Policy of the two houses will not be changed. Capitol plays Keith vaudeville and films and the State straight pictures. They are adjoining buildings and use the same lobby.

G. R. Josephson goes in as manager of both theatres.

## SUBSTITUTE PARADE

Irene Bordoni's withdrawal from the bill at the Albee, Brooklyn, Saturday because of throat trouble, caused a line of substitutes to parade before the Brooklyn downtown audience opening day.

Corine Tilton subbed for the first show, Johnny Marvin the second and Savoy and Brennan the next two; all were doubling.

House finally got set Sunday with Josephine Harmon and Lisade Troupe as permanent replacements.

## Kalchheim-McCaffery in Chi

Chicago, Feb. 4.  
Harry Kalchheim, assistant booker to Charles Freeman, and William McCaffery, one of the RKO scouts, were in Chicago last week looking over material.

## Alliance May Pick Coast

The next convention of the International Alliance of stage hands and m. p. operators of the U. S. and Canada will be held in either San Diego or Los Angeles next June.

A final selection will be made following a trip to the West Coast shortly by President Canavan and Treasurer Green of the I. A. They will ascertain the facilities San Diego has to offer.

The I. A.'s have never convened in California, the farthest west being Seattle.

Roy Rogers was added to the New York Palace bill Saturday night. Show ran short at the matinee (opening) performance.

## ACT'S STREET PARADE

"Radio Minstrels," a proposed new act with 17 people, will do a street parade wherever it plays if the producers and bookers can get together on salary.

Maggard and Starnes are backing the turn.

## Singer's Midgets for F. & M.

Singer's Midgets opened as an idea for Fanchon and Marco at Fox's Philadelphia this week.

## Scout Lowry Single

Scout Lowry, member of Hal Roach's "Our Gang" two-reeler crowd, has been booked in vaude as a single by Keith's.  
Kid opens Feb. 15 in Mt. Vernon.

## Publix Takes Up Option On Vallee—3 More Mons.

Publix has exercised its option on Rudy Vallee, who remains with that circuit for an additional three months, starting Feb. 15.

Same salary arrangement as currently obtaining and radio star will continue to alternate between the Paramounts in New York and Brooklyn, playing about four weeks across the river for every two in Manhattan.

Louise Manning replaced Harry Rapee in Fanchon and Marco's "Overtures."



R-K-O Palace, New York, This Week (Feb. 1)

# JOHNNY MARVIN

The VICTOR Artist

Playing a Limited Vaudeville Tour  
with His Brother

# FRANKIE MARVIN

Popular Recorder



Personal Management  
EDWARD SCHEUING

N. B. C.

## PAUL REMOS

and his WONDER MIDGETS



Arrived from London on S.S. "Bremen," January 28, and appearing this week (Feb. 1), Loew's State, New York.

Representative Wm. Morris Office

HE'S DIFFERENT

## BOB ROBISON

"Vaudeville's Master Salesman"

PLAYING LOEW'S NEW YORK THEATRES  
Direction NORTH & FLAUM

Musical Acrobatic Comedy Quality  
Rhythmic Harmony of Films  
billy m. & me

Thank: AL GROSSMAN

## 5 YRS. FOR FOX AS EMBEZZLER

Milwaukee, Feb. 4.  
Charles J. Fox, for many years manager of the Gayety burlesque theatre, was found guilty on both counts of an indictment charging him with conspiracy to embezzle and with aiding in embezzling funds from the National Bank of Commerce by a Federal court jury January 30. Fox was sentenced to five years in prison and to pay \$10,000 in fines.

It took the jury but 50 minutes to find Fox guilty.

Erwin Voelz, former manager of the savings department of the National Bank of Commerce, and Charles Schipper, race track gambler, had previously pleaded guilty. More than \$200,000 was involved.

Mike Connelly, formerly with Edward Small office, is now managing M. S. Bentham's film department.

## FRANK MURAND AND DORIS GIRTON

Palace, N. Y.—Now  
WEEK (FEB. 1st)

Booked Solid

Represented by  
**JOSEPH REIDER.**  
ROSE & MANWARING Office

Refined Ballroom  
Dancing Partner Wanted  
**HILDA KAHLE**

Reply by letter only  
Apt. 4C, 1100 Park Avenue  
New York City

## Rose's "Men Only" Sex Lecture Show Pinched

Denver, Feb. 4.  
Police looked in on a performance at the Music Box, staging a men only show, then closed up the place and arrested eight chorus girls and four men. Lecturers on "Sex Truths" were given and books were sold to the cops. The lecturer's model went on hunger strike, but were released after charges were filed against the men.

Charges of selling indecent and immoral literature were filed against the following: Dr. Bernard Rose and John J. Rose, managers; Victor R. Irving, lecturer, and John Whippl.

## Wheel Out of Utica

Utica, Feb. 4.  
Utica's only burlesque house, Colonial goes RKO, it was announced by Nathan Robbins.

The opening of the Colonial as a vaudeville house will also mark the re-entry of Robbins, into the management of a theatre. As head of the Robbins Enterprises, Inc., he leased for that organization theatres in Utica, Syracuse and Watertown to the Universal Pictures Corporation and Shine Theatrical Enterprises. These theatres are now part of the Fox interests.

## Fulton Stock Co-op.

The stock burlesque at the Fulton, Brooklyn, which had been floundering for weeks through lack of the proverbial ghost strutting its stuff on pay day, went co-op last week with company operating.

Even the new arrangement is indefinite and may obtain only just as long as the mob is satisfied with the cut on intake.

The troupe is in on first money arrangement with house taking its guarantee and then splitting what's left among the principals and choristers.

## Montreal Beckons Wheel

Montreal, Feb. 4.  
Tommy Conway, local theatre man, has leased the Gayety from Consolidated Theatres, and is dickering with Mutual in New York to bring back burlesque here. Tommy handled burlesque at the Gayety in its best years.

## COLUMBIA'S TENURE

Another change of show dates has been made for the Columbia, New York. There is a chance of the house playing Mutuals through April, but to date the last show booked in there is "Broadway Scandals."

This one replaces "Ginger Girls" week March 23.

**ARTISTS** PACIFIC COAST  
WRITE—WIRE—PHONE  
**PHIL A. FRESA**  
734—GOLDEN GATE BLDG.  
FRANKLIN ST.—SAN FRANCISCO  
**REPRESENTATIVE**

## FRENCH MODELS

(MUTUAL)  
Just an ordinary Mutual opera, weak both in comedy and dame division, dependent entirely upon the zippy song and dance numbers to get it by.  
Ella Sears, vivacious redhead and second soub, cops the show with a walkaway from Viola Elliott, starred but overshadowed in competition with the sordid-top gal. Miss Sears had them roped and tied throughout, making no difference whether a legit number or a torso twisting teaser.

Jim Bennett, doing crepe-haired Hebe, and Billy Sullivan, putty nose tramp, are the brace of comes up against it, as most wheel comics are through lack of material. Bennett, who mapped out the book, has lined up every familiar in the racket from Harry Stepp's "sucker" bit down to the show with work with, and consequently the comedy goes blank.

Phil Perry, producer, probably following the lead of other wheel producers figured for a slight rather than laugh show, depending on the femme principals to pull it through, but it didn't work. Show needs plenty of jacking up in the comedy division to escape "turk" classification for even Mutual.

The "sucker bit" which Stepp and others have been doing was nearest to laugh getter and no work either. A series of blackouts spotted further up were veterans and pathetic. Not a snicker or palm smack.

The show was only a show when the vivacious Miss Sears was strutting her stuff and she strutted plenty. She led numbers in dynamic fashion and her teasers were classics. Miss Elliott planted a couple of the semi-stripes after a great build-up entrance which seemingly tossed two prizes on the lady rather than enhancing her come-on. Frankie Clark and Alice Shon rounded out the femme contingent with little to do but to look at.

The chorus, although no beauty, worked hard in the numbers and deserve mention for keeping things in a peppy tempo. Without Miss Sears and the peppy chorus it would be just too bad for "French Models." Maybe they'll jack it up later, but with the show half way through season it seems that something in this direction should have been done before now. *Edna.*

## Iowa Indictment

Davenport, Ia., Feb. 4.

Harry Pabst, operator of the Star theatre, small house playing silent pictures and musical stock, has been indicted by a Scott County grand jury on two counts for giving immoral plays, entertainments and exhibitions. His wife, employed in the box office, is named in both indictments, and Charles Wilson and Robert Caine, two members of the company, are named in one indictment.

The pinch came after police received squawks about midnight shows. Pabst has the house on a lease.

Jack Singer's Job  
Jack Singer, former burlesque producer and manager, has gone on the road as manager of the Loew unit "My Lady's Fan."

## ILL AND INJURED

Frank Scully ("Variety") confined Anglo-American Clinic, Le Ray, Nice, France, suffering from war injury to his leg.

Noble Sissle's daughter recovering from appendicitis in Nice, where her father conducts the colored orchestra.

Diana Rogovin, of the Amalgamated Vaude agency, recovering from an operation for appendicitis. Pierre Collings, Paramount scenarist, recuperating in New York from nasal operation.

Amelia Gardner, legit, in Norwalk, Conn., hospital with a broken hip. Injured when she fell on the ice near her home at Norwalk.

Mrs. Roy Atwell, wife of the comedian, underwent an operation for appendicitis at the Danbury, Conn., hospital.

Bessie Clifford (Mrs. Bernard Richardson) in St. Joseph's Infirmary, Fort Worth, Tex., as the result of being run down by an automobile and seriously injured. She will be interned for months.

Peggy Hopkins Joyce, who was to have sailed at midnight Saturday for Europe, was operated upon for appendicitis at the Harbor hospital, New York. Condition said to be very satisfactory.

Karl Kitchner (New York World) suffering from an infected hand. It started with finger, cut by a manicurist.

J. J. Shubert, who returned from Europe last week; arrived with a heavy cold and repaired to his home. He has been conducting his business affairs in the apartment.

Frederick R. Huber, managing director Lyric, Baltimore, was painfully cut in a taxi-telephone collision while en route to his theatre Jan. 31. He spent the week-end in Union Memorial Hospital.

Tom Waring, after a severe illness, convalescent.

Eddie Pardo had to leave the Orpheum, San Diego, Cal., because of pneumonia.

Jack Allen (Fox booker) recovering from severe case of the grippie.

## GAP FILLERS

With Ed. Daley's "Broadway Scandals" (Mutual) laying off this week, two principals, Joe Yule, comic, and Billy Harris, straight, are putting in extra time at the American, N. Y. stock.

## Friars, Lambs Suit

(Continued from page 1)

ing to collect from non-paying members is around \$5,000. Samuel J. Schwartzman represents the club in the court action.

Court procedure for collection of back dues is unprecedented for the Friars. Heretofore members tardy in payment of dues have merely been expelled.

Lambs' Club has also held a special meeting to consider ways and means of taking care of the club's indebtedness. Result was to place the Lambs on a cash basis.

That means there are to be no more charge accounts. The system whereby members used books from which coupons were tendered in lieu of cash, and charged against their accounts, is out. Members are now asked to deposit from \$50 to \$100 with the treasurer, such items to be known as D. A., or drawing accounts. Dining room or room charges are debited against members, the club therefore at no time having money due it except for dues. Formerly, members were permitted charge accounts which it not paid within a set time would cause suspension.

Among the Lambs' liabilities is said to be a note for \$65,000 due a bank. Several lay members at the meeting offered to make donations in denominations of \$1,000, but that idea, for some reason, was batted down by several professionals who took the view that such coin was charity.

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# CINEMA MADELEINE

(All Sound)

Paris, Jan. 20.  
Like the Paramount, the Madeleine, M-G-M's grand boulevard house, reflects American showmanship in its operation. Unlike the Paramount, however, the house is annoying, "strapped-on" (the supplementary and uncomfortable aisle seats), but does not encourage the tipping so rampant at those theatres abroad. Nor is there a charge for programs, as is the general practice. Check room service, as at the Paramount, is likewise gratuitous. At the Madeleine, they exact the fees in advance, ranging from a franc to a franc and a half for coat, and slightly less for each individual article, such as hat, stick, packages, etc. Little wonder, therefore, that the Madeleine taxes its capacity of 780.

A noticeable negative factor about the house is the general characteristic of paucity of fire exits. With the recent Glasgow cinema disaster fresh in mind, and adding the jamming of the narrow aisles with those "strapped-ons," you can't help being annoyed at the lack of ready egress in case of fire. The program, however, after its theme song, as the "Chanson Palatine," is the present heavy draw. The house ballyhoo is "Hear Novaro Sing." They're doing a new show all three shows (the first and the night performance at nine) to a reserved seat scale of \$1 top, with the 15-franc perches in the front orchestra. (Generally here the balcony and rear-orchestra for pictures are regarded as the choicer locations.)

As in the Loew-Metro houses in America, the Madeleine has no photo-graph disk vending of the theme song in the lobby, adding by its absence the French go for theme songs as strongly as in America.

Excellent and well-balanced program of shorts precede the feature. One short, "Doll Shop," Sammie Lee's Technicolor revuette, auguring exceptionally well for the chances of Metro's forthcoming "Hollywood Revue," which, along with "Fable-lujah" (M-G) is penciled to follow "The Pagan."

Musical, plus Technicolor and staging effects, are readily available and do not rely on any plot or language to carry it. They applauded a Pierrot ballad in "Doll Shop," even though the lyrics were indistinct to the audience, but they fancied the manner in which it was done.

Program leads off with Laurel and Hardy's "Angora Love," sound synchronized with organ musical accompaniment and a flock of effects. Metrophone Journal, newsreel, followed by "The News of the Week," in order to give its own sound reel a break. U's Oswald animated cartoon was another laugh interlude, and then "Doll Shop," rather darkly printed owing to the Technicolor and running quite long. Could have been cut to advantage.

Feature also ran overly long here, 90 minutes. Adel.

# GRANADA

(Presentation)

Chicago, Jan. 31.  
Big business at the neighborhood spot at the corner of the "Driehall" (WB) rating the draw. Stage show was all right, but minus a punch.

Labeled "Jazz. Serenade" the rostrum lacked stirring stuff, but satisfied. Big improvement here is the additional four girls to the chorus, putting an even dozen on the line. Girls work well. Meroff retains his popularity as m.c.

Three acts the first of which, Martin and Martha, tumblers and balancers, went big, especially on their headstand work. Griffin and Greshen clowning for good measure despite using a lot of material evidently new to this mob. Edith Payne, blackface pianist, managed three songs and pleased. Just using the piano for his routine.

Show moved into the second act, for opening and close. Band tossed off a couple of numbers, and in keeping with the practice at this house, the band and the bandmen step out for specialties. Always surefire in this area. Loop.

# PARAMOUNT

("Red Rhythm"-Unit)

New York, Feb. 1.  
Dennis King (New Acts) is the stage name here this week as a woman trailer for Par's "The Vagabond King," which opens the street at the Criterion shortly. It was either King or Norma Talmadge who did the drawing. House was packed early Saturday afternoon. Miss Talmadge is star of U. A.'s "New York Nights," her first talker.

King works single before a "two" drop, delivered in a performance he made them like him at the start and they continued under the spell until he walked. Classy personality for the Paramount and quite a contrast after Harry Harnett in the same line and as an attraction. Billing and plugging accorded Richman was as strong as King is receiving. "Red Rhythm," current stage unit, is left to itself and follows King,

some short screen material separating the two.  
Unit, produced by Jack Partington, featured the U. Indian Reservation band, which forced the house musicians to remain in the pit. Indian blowers do well enough as accompanists for the acts, and for themselves. Two of the specialty items are in line with the new Publiclix system of using punch vaudeville turns in place of the former one and two-number specialty people. May and Doty, and Madie and Ray hit as hard here as they generally do in vaudeville.

May's glib character and talk was delivered strongly enough to reach the rear, consequently landing all over the house. Looks like a coming clown. Madie and Ray are the young brother and sister comedians. How vaudeville lost this one is not easily understandable.

Third, specialist is Geraldine, extra funny and comedian. No line of her bends are corks. No line of girls in "Red Rhythm." Instead, eight show girls to exhibit a few final words in feather costumes. Titled "Red Rhythm," the specialists made them look good, whether they needed it or not.

Some trick moving scenery and a usual type of comedy sets in the flash part of the unit along in fine style.

Paramount sound news went to wide screen for final shot. Fleischer cartoon and the Jesse Crawford organ concert completed. Bize.

# EIGHTH AVENUE

New York, Jan. 31.

Running parallel and separated by only a cross-town block from Broadway there's as much difference between the theatres on the Eighth as down town dusk. It's not the same either. Quite a few Eigh Avenue Bolognini managers preview the big item pictures and often decide they're too weak to show. And those who have another feature in support.

That Bolognini is a Mussolini to his employees. They're celebrating his 25 years as a showman next week and have a party. He's drawing pay from his treasury for the past decade or so are positive that he'd be a headliner in the industry if it weren't for a hobby to be independent.

What does Broadway do to Eighth Avenue? Well, not so much. Business is fair and that means the Eighth Avenue joints, of which there are a few, are doing well (50th, anyhow), are making money. Some of the better houses, strange enough, blame the Roxy and Paramount for the change. They're the next street east for cutting into home trade. The Times, alone, figures that these two palaces copped 25% of its trade.

A lot of the many of the specified area, which adds the Tivoli, Columbus and Ideal to the Times, will show house to be comfortably filled. Enough, anyhow, to pay 25-cent admission. Tenth Avenue residents are depended upon for the regular draw. And the Times, which drew the film, is 40% always stick to one Bolognini theatre or other, including the Arena just below 42nd and the Gem, just below 44th. The Morningside, way up at 116th street, is another sequel to this story.

Fans with the Broadway manner like the club life there's no argument about that. Regardless of how economically inclined they may be the mat cats on a Broadway theatre never just after a nickel or so over what Eighth Avenue charges for the same product weeks and months later at night. And it's a long block away at that.

These houses probably had as much grief experimenting with indie sound equipment as any of their kind in other parts of the country. They're all talking now. The Tivoli, first of the street, has RCA; Arena and Times, have RCA and Patent, respectively, while the Ideal, one of the tiniest, with under 500 seats, has the new Pat. While the 1,600-seat Tivoli is the biggest money maker, the Times has the peculiar complex of being the only house along this boulevard which can do a maximum gross with a sex picture. But it has to be well made. One such as this beats all the westerns and society dramas on the industry's regular

Since sound hit the Arena, one of the toughest houses, acoustically, in the city, it has been catching up on the Times in business. Arena has been doing well for a while, but of others before it began getting some real service out of a Photo-phone equipment.

Warners' office building in this section has been doing well. It's getting to be an office accommodation place on the ex-citable stone thoroughfare. When the subway opens up, which the Times is now negotiating, the Bolognini interests partly welcome. It is said they own the property on which most of their houses repose, and a couple of additional theatres besides. Waly.

# STANLEY, J. C.

("Take-A-Chance Week")

Jersey City, Feb. 3.  
For the second straight year this Warner presentation theatre, Jersey City and Port Jervis, N. Y., has a "Take-A-Chance Week," without program billing, for a change and business getter. Up to now, "Take-A-Chance Week," it looked like two straight hits for the idea. Stanley is about two years old.

To be able to sell a grab-bag show to a town like Jersey City, where downtown theatre competition is pretty keen, a theatre must have established itself as extremely reliable and instilled a strong feeling of confidence in the public. "Take-A-Chance Week" is strictly a blind package, with no billing outside of let them know what's inside. At the time of the sale, they are requested via trailers not to reveal the nature of the bill to friends. These blind weeks are not new any more in the picture houses, but they retain the ability to create curiosity.

As a matter of fact, the shows of the other 51 weeks in the year, with a possible exception in the pictures, are blinder than the bill in "Take-A-Chance Week." Most picture house stage presentations today are more or less identified. What happens to be a name in the talent list folks don't know what they're going to get. What they do know is that whatever it is, it can't be very bad. And what they probably suspect is that when a theatre like the Stanley, with a local reputation as a showhouse, in a "Take-A-Chance Week" is asked to go out of its way to avoid disappointing.

There isn't much dynamite in the screen end of the Stanley's featured program. Some laughs in FN's talker "Lucky and Andy." What is important is that it won't disappoint.

Stage show is what counted. "Jazz Preferred" is the Public unit used, but the producer would recognize his brain-child after the Stanley finished rebuilding. Added material seemed more than the unit proper. In normal times, at the Stanley there are no additions. For "Take-A-Chance Week" the stage show was apparently doubled. The good-will money was spent. They should take a chance on anything after this one.

Excepting the line of girls, Caperton and Bidde, adagio team, and the sceneries, "Jazz Preferred" is entirely different unit than the one at the Paramount, New York, two weeks ago. Yvette Rugel, Smith and Hadley and Ray Kiel are no longer present.

Here the replacements were Joe Penner, Kendall Capps, Baby Rose Marie, Benny Fairbanks, Miller and Bryan. The latter, a former Broadway star, is a new name. The new Benny Rose, house m. c., theatre's own line of girls (10) and the 10-piece stage and pit band.

Altogether, about 45 people on the stage, with considerable strength in the line-up.

"Jazz Preferred" opened as it did in previous stands, but in few following moments was it recognizable. And work with the house pony troupe to start. The show commenced as per original pattern with its own girls and a stair dance. Miss Hall is the new prima. In Yvette Rugel, the former Broadway lady with a big voice and holds a note longer than Carnera's set-ups sang on their feet. Penner had three numbers, including "The Bachelors," and prodded them into laughing each time. His own specialty, strong enough to follow all that had preceded, was spotted under the final act.

Kendall Capps was also before the drape for his specialty. He has added a saxophone solo to his tap and acrobatic dancing and opens with it. Sax does little aside from establishing versatility. When he gets into his leg work Capps always lands. They wouldn't let him go after getting a load of the dancing and he saw the sax again they were willing to let him go.

Baby Rose Marie, credited by Ross as a Warner picture starlet, sang two numbers in the form of a pa-da-way of modern stage children, with assistance from Ross. This little girl dejes. Is a lot on the m. c.'s foiling. Kids are easily addicted to her. Baby Rose Marie's folks or managers wish to see her do as well on a vaudeville stage alone, they should let her do a few numbers alone in the picture houses. Unless Baby Marie is very smart and has two routines. She says she's five years old (five at home and three on trains), sings as a child, baby show and uses her hands like a veteran.

Benny Fairbanks was introduced by Ross as a visiting m. c., the introduction including information that he returned to the Broadway Warner stage employee. Fairbanks took the baton to conduct a hot band number and doubled on the piano. He then introduced two contrasting dance teams which, he stated, he brought with him. First, Miller and Bryan, long-legged tap dancers. Second, Billy and Charlie, who danced in a line in eccentric style. Ross preceded

# Penner's specialty with a ballad of his own.

Stage show ran 63 minutes, almost twice the average length.  
Novel organ and pit orchestra combination number with Leon Van Gelder, pit conductor, and Hy C. Gans, organist, doing a Gallagher and Shirley Stinebaugh melody, by the G. & S. melody. Competition idea between the organ and orchestra until the finish when they teamed some big music.

One Movietone clip and three Pathe silents in the news section. Plenty of trailers announcing the month of February as Presidents' Birthdays. Washington and Lincoln's pictures and announcements of a month's layout that no theatre would be ashamed of. Good old in Jersey City in this day and age. No longer to the Jersey-lites tie their clothes on their skulls and swim across the Hudson for a mere change of scenery.

Business three-quarters Monday night, worst night of the week over here. Heavy attendance the first two days, according to the management. Bize.

# CAPITOL

("Venetian Carnival"-Unit)

New York, Jan. 31.  
When the presentation title is "Venetian Carnival," need the stage and be further identified? What you just see the gondola sailing into view with the prima; the snappily striped barber poles, and the bal-ding around with long-necked mandolins. The musical, an Italian hey-hey was produced by Arthur Knorr, and makes a pleasantly unsensational interlude. The Mexican pianist who uses a sense of humor to ridicule jazz; the Mangans, a five-person tumbling and springing troupe; and a distinction: Ted Chase as an off and on comedian, moderate talking ability and similar hoovering merit; four colored dancers minus billing, and singing and dancing specialties are listed, but not identified, as Nita Oginski, Tom Fulmer and Kathryn Lewis. A Chester Hale ballet fills that part of the stage left uncoccupied by the stage band.

In the pit for its overture the orchestra becomes finely emotional. Ted Chachakowsky's "Marche Slav," as interpreted by the orchestra, by Bunchuk. Screaming for mention once more is the combined performance of the orchestra's percussion department. The music is imbued with an almost passionate sense of the dramatic, and puts a rip-roaring spirit into any man's climax. To the miracle of discover anew the superb band of the orchestra.

Leading the screen bill is 91 minutes ("The Bishop Murder Case" (M-G)). Several silent international news shorts and a vaudeville act run as a unit apart from Metro news sound news. And all by itself is one Paramount silent clip. Business Friday night was capacity. Bang.

# LOEW'S NEW YORK

New York, Feb. 3.

In no theatre in New York patrons be so consistent in their enthusiasm of sound as those of Loew's upper and lower decks.

And from the roof the owls still blink and crows continue to be dispensed from that part of the house where years ago Ziegfeld's beauty flashed their symmetry. But now the scene is a different one.

It was a tough job, acoustically getting things wired in this upper berth. Western Electric a couple of years ago had a fine idea in mind that is renovating the place for a garage. Show after show was blurred and raspy. But now they've got things as perfected that a payee can pick the farthest corner of the house and hear the speaker in half a minute.

Downstairs the most noticeable feature is the substituting of applause for the boys, especially those in the smoking section during the old silent days, were a little self-conscious about applauding a western legend. If for nothing more than that, what he threw up a lot of dust, everything was seen.

With hearing okayed the loungers get a great kick out of joining in the applause. One soloist on a short who winds up on a high note is bound to get the biggest demonstration.

While many of the old beards and shoes are recognized, and while the same brands of tobacco are still being exhaled, sound seems to have torn down the barrier of the past. The rough and ready atmosphere that prevailed in this joint a year ago. There's not so much of the same old, same old.

But the business is 50% more by the year than it was when silents, doubles, and what-nots were the order of the day. Odd thing about this Loew's is that while the roof is closed in the daytime the take for breakfast and lunch shows is from 50% to 75% more in sales than the evening when everything is wide open.

Less than an hour after the lower berth had opened at 9.20 this morning the clock showed 700 persons had paid in for the show. The estimated to be averaging \$5,000 or more weekly in profits. This for the 1,700 seats downstairs and the approximate 1,000 up on top. Waly.

# ORIENTAL

(Presentation)

Chicago, Jan. 31.  
With three good acts set between a clever opening and a fine finale, the 15-minute presentation, "Nightly Nights," was there most of the time.

Staging, music, and the credit of medley of popular tunes, were a small sensation for more than 15 minutes. Lou Kosloff's former difficulties in introducing acrobats effectively was overcome at this show by dropping a curtain in "one" for a short scare dance by two ballet girls, interrupted by the m.c., upon which the curtain parted with the act set in action. Herbert, Geraldine and Victoria, iron-jaw trio, who went big with Herbert's toothsome work. Chief Eagleson and Billy Redskin tapper, also found his spot for big returns with some neat though over accentuated hoofing.

Opening specialty was a huge bed prop concealing the bed. Lambert girls, in pajamas, sit at the foot of the bed. Andrews nudes on a stage ready for a bedtime romp, which sends her into a song and dance, the girls following. Finish has all in bed.

Second specialty has the girls in jingle-bell pajamas, one side white and other silver, with high, disc-like hats also double colored. Bells add to the rhythm. Kosloff and Billy Lambert, of the band, follow with a surprise at comedy hoofing, ridiculous enough to be funny and go over. The band, led by Frank Wilson, on a moon number, the band shimmering lights and the ballet working doing a scart dance. For his usual scatters back at the organ. On the screen "Kibitzer" (Ear), "White Lies" a Vita short, two Metrophone news clips and three silent Paramount shorts. Business excellent at the first show. Loop.

# LOEW'S STATE

("Eyes"-Idea)

Los Angeles, Jan. 30.

"Eyes" needs glasses. It's weak optically. Keo, Yoki, and Toki were brought from Pasadena to open with this unit this afternoon, and add some comedy strength. Running 44 minutes, the show is a stand at least eight minutes of slicing.

Presentation around six blondes who handle dance specialties at the opening, the screen, the Fanchon-Marco brothers, trumpey, the Bob Burrof do adagio and solo stepping, and Don Carroll carries the vocal burden. First 12 minutes are devoted to the Fanchon-Marco standard. Giganteo, a piece of music from a backdrop, rest of the face concealed by a huge fan in three Tableau of girls in black point dress before fan and need some action.

George Stoll and house band, working under a bridge structure from a front of the house, click with "Singing in the Bath," lining up for bath towel drill and laughs. Then Keo, Yoki, and Toki. Girl sings with a Jap boy at the piano. The show continues to play with a uke. Then back to the piano second laid laying on the piano to juggle a barrel. Nice act, not uproarious but it helps.

Paul Olsen comes on too long. Paul Olsen brightens with a burlesque on flaming youth, having a doll as partner. Finale, from here on, needs a little more. The show is attractive costumes and step, but the solo by one should be out. Flash of girls on back drop means nothing as "causing an idea" could be helped in general by bringing in residential chorals from front once or twice.

Feature, "Not So Dumb" (M-G), and business okay.

# ENRIGHT

(Presentation)

Pittsburgh, Jan. 30.

"Stoo bad they don't get the pictures at this house. Might have a chance to fool everybody and come in on a high note. Presentation as good as anything downtown—often better—and the last three or four weeks, stage has so far outshined the screen that there's no shadow of a doubt that Stanley Warner (downtown) getting the pick of flickers, Enright's got to take what's left."

This week's an example. "Darkened Rooms" (Par) and it took more than a moderately strong show to hold up.

With Jay Mills, m. c., pretty well established, the managers don't long for forced to try to sell him. More attention is being paid to acts and production details. In this week's show, dubbed "Melody Makers," Mills introduces one of his own songs and then warbles a medley of his former works. They liked it. Many of this neighborhood didn't know Mills. Jay Marshall also concentrating (in re) on band arrangements. This stage band is rapidly being recognized as the best of its kind in town. The house, says Enright, Carr faced best with her comedy (Continued on page 45)







# 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

Just 25 features are planned by British International for 1930, easy record for British unit.

Nina Emerald, actress, summoned her husband, Tommy Noble, former boxer, for assault. He gave her a black eye. She last played "This Thing Called Love."

Betty Potter, Helena Pickard and John Boddington are the leads in "The Watcher," by Ralph Neale, at the Everyman. Deals with a girl who lasted for 1,000 years.

Hatry's mansion, in Great Stanhope street, to be auctioned in March. Richancier boasts a swimming bath, six marble baths, and a gymnasium.

## NEW YORK

E. B. Hatrick, executive head of Hearst's picture interests, left Sunday on a business trip to the Coast.

Joan (Deep Cradle) Lowell pinched and fined \$10 in Lambertville, N. J., for operating an automobile with improper license.

Clara Bow and Harry Richmond went to Boston in disguise. Every body recognized them, but did nothing about it. Thereupon Miss Bow and Richmond told cameramen who they were.

Three Brooklyn girls are being sought by police, with clues that they left home on promise of theatrical careers by sleek looking strangers.

Winner of the Jewish National Workers' Alliance beauty contest will get a free trip to Palestine, if she wants it.

Oral interpellation to have been put to 80-year-old Anne Weightman Penfield, who is being sued for \$25,000 by Dorothy Knapp, on charge of being responsible for Miss Knapp's dismissal from a Carroll show, was postponed again indefinitely by judges in Appellate division of the Supreme Court.

Arrested on complaint of a negro who said he had been promised "a wonderful job" for \$100, a man believed to be Joseph Schwartz admitted to police he has made a comfortable living for many years by preying upon the general desire for picture careers. He was held without bail in Adams Street Court, Brooklyn, for hearing Feb. 19.

Questioned in connection with a Kolster radio stockholder's charge that securities had been manipulated, Frederick Dietrich, vice-president of the corporation, denied there was ever a pool formed with in the organization. Investigation is being made in Newark. Dietrich stated his original investment of \$1,000 in 1912 had grown to \$92,021, 213 profit legitimately.

Braille Press in America has started a music magazine for the blind, with free universal distribution.

Evelyn Gaile, appearing in a Broadway show, voluntarily told reporters she left her home rather than accede to her father's command to leave the stage. Father is a wealthy shoe merchant, and didn't like the idea of his daughter appearing in step-ins.

Frank Campbell, an actor out of work, was found beaten and tied in his room. He was taken to Bellevue hospital, incoherent.

Hearings of those associated with Sunday dance recitals at the Craig, Guild and Hampton theatres were postponed for the second time to Feb. 11. Charged with violating the law by staging Sunday theatrical presentations, on specific complaint of a religious worker.

Performance in the United States theatre, Bronx, was interrupted when a woman in the neck and shoulders of an iodine bottle and began screaming for help. Removed to Fordham hospital in serious condition.

Norman Foster, husband of Claudette Colbert, has been engaged by Paramount to play opposite his wife in "Young Man of Manhattan."

Lou Richman, proprietor of the Dizzy Club, and brother of Harry Richman, was shot in the neck and nose in Dave's Blue Room by an unidentified assailant who had been knocked down by an employee

of Richman. Reported the man had borrowed \$20 from Richman and had failed to pay it back.

Diana Gray, showgirl who consorted Donald Shiner during his confinement in White County jail, has changed her name to something else. She says too much publicity has made her name notorious, and she's planning picture work.

Picture theatre at 418 Broadway has been leased to the Adswin Corp. by J. Clarence Davies and Joseph P. Day.

Bobby Storey, show girl who died of gas poisoning in the studio of an artist, was buried by the Actors' Fund.

Will of the late Mrs. Marie Louise Mackay leaves no share of her estate to the granddaughter, Mrs. Irving Berlin.

Barbara Riley, dancer, is starting suit for \$100,000 against Joe May, vaudeville actor, charging breach of promise. Peggy Joyce has been running in with a photograph inscribed "To my baby, Joe, love—Peggy Wee."

## LOS ANGELES

To enable the City Prosecutor to use W. E. Wagner, alleged operator of a fraudulent film school as a state witness against U. M. Dallas, who is being charged with grand theft in operation of such a movie school, the charges against Wagner have been dropped.

Appellate department of the Superior Court affirmed the conviction of Sam Landseman and Minas Simon, convicted of operating indecent shows at the Glenside theatre on Main street. Landseman will have to serve 300 days in the city jail and pay a fine of \$1,000. Simon will serve 180 days and pay a \$500 fine.

Everett T. MacGovern will not contest the divorce suit charging cruelty filed against him in Superior Court by Mildred Harris, his wife. Notice of appearance was filed through his attorney who stated there would be no contest. Mrs. MacGovern was the first wife of Charlie Chaplin. The MacGoverns were married in 1926 and separated after three years.

Mario Corda filed suit for divorce against Alexander Korda, director, charging jealousy and sulks. Miss Corda stated a property settlement has been made and she is to have custody of their eight-year-old son.

Suit was filed by the New York and Pacific Amusement Corp. against Columbia Film Corp., distributors, asking that sound and film devices be returned to the Rialto theatre. It is also charged that Columbia threatened to withhold the delivery of a film ordered for Jan. 30 to Feb. 13.

Harry Lee Cornella, acrobat, arrested on charge of failing to provide for his wife and children. He was released on \$500 bail.

Florine Wals Williams, widow of Earl Williams, who recently pleaded guilty to five counts of grand theft, was granted five years' probation by Superior Court Judge Wood.

Hal H. LeSueur, pictures, brother of Joan Crawford, was granted a divorce from his wife, Jessie LeSueur, pictures, when he testified she had "Hollywood" and refused to live with him.

Helen Twelvreeses filed suit for divorce against Charles Twelvreeses, stage. Mental cruelty charged.

A property settlement has been made between Joseph Schildkraut and his wife, Elsie Bartlett, stage, preparatory to a divorce suit being brought by Miss Bartlett on grounds of cruelty.

Lillian Dusenberry, hula dancer, arrested for drunken driving and held under \$1,500 bail. Trial Feb. 6.

Perjury charges against Garland Biffin in connection with his testimony on behalf of Alexander Panjates, dismissed after two juries had disagreed over his guilt.

Winifred Westover, pictures, sued for \$208 by Jeff Bunting, painter, for work done. Miss Westover claims the work was unsatisfactory and had to be done over.

Superior Court Judge Gates denied an appeal for receiver made

against Tom White, indie producer, by Lechuga Garcia. Denial was temporary, pending the outcome of attempts to finance White's project to completion.

A new vis-a-film machine which flashes the image of suspects and criminals "wanted" has been installed by the police department here. Films are to be exchanged between cities.

Irving Berlin was made defendant in a \$500,000 damage suit filed by Earl Taylor, another song writer. Taylor asserts he wrote a song called "Walking Home," in December, 1927, and on Jan. 1, Berlin brought out the same song under the name of "Waiting at the End of the Road." An injunction against further publication and sales of the song and an accounting of the profits made were asked.

Montagu Love is suing Tiffany-Stahl Productions for \$1,625 alleged due him as salary.

Mrs. Thomas Ince and heirs of the late estate sued a reduction of a claim made against them by the Luther T. Mayo Co., builders, from \$45,580 to \$17,160. Mrs. Ince claimed the building contract was changed plans for the Chateau Elisee, apartment house, and added to the cost of the structure.

Press books on Fanchon and Marco "Ideas" will be issued in four-page tabloid form, the same as the Fox theatre organ, in New York. Book goes out as a supplement to the house organ.

## CHICAGO

Mrs. Irene Castile McLaughlin, leader of the Anti-Cruelty Society, resigned from that organization.

Civil War vet, 85, captured a pickpocket in the Oriental theatre last week after being robbed of wallet.

Circuit judge denied petition to restrain police from raiding the Beau Monde, nite club. Club argued the place cost \$100,000, and that continued raids ruined biz.

German Grand Opera company opened seven day engagement at the Auditorium Feb. 2.

Joe Glaser, fight manager and former black and tan cabaret operator, made defendant last week in a case involving a young girl. Suit for \$10,000 was filed in the Moines on behalf of Helen Farneley, 19, who charges Glaser is the father of her unborn child.

Fannie Brice last week stated that she has instituted a \$50,000 breach of contract suit against Joseph M. Schenck and United Artists. Comedienne charges that Schenck ignored a contract for a second film, and that she worked six months on "Be Yourself," while the agreement called for only 14 weeks.

Nan Barclay won her divorce from McClelland Barclay, artist and illustrator, on charges of unfaithfulness with an unnamed woman. Mrs. Barclay is entitled to receive income from a trust fund of \$100,000 created by her husband for meeting alimony payments.

Maria Trevisan, daughter of Vittorio Trevisan, basso with Chi Civic Opera Company, was married to Cecil B. Seifriede.

First talker made here has been completed, with Joan Beyerle representing "Miss I Will" in the program of "Behind the Footlights." Picture scenario of the Chi Civic Opera in their at-home moments.

Jack Powell for London Jack Powell, novelty musician, sells for London Feb. 15 at the Aquitania.

He is to appear in C. E. Cochran's "Revue of 1930."

## FLYNN and MACKIE

Comedy. T. M. Mackie, One Lincoln St. (V-P)

Good for laughs anywhere. Low hoke turn which aims low and hits the target. Boys work fast. Start with crossfire kidding, one of the chaps taking the spot with a song while partner changes. Later comes on in dizzy garb for a sentimental number, and the buffoon love scene. Wind up gagging through a pop tune.

Can hold the feature spot in neighborhoods. Here, in the fourth spot, they goiled.

## Los CASTILLOS (2)

Acrobats. 6 Min. Full Lincoln St. (V-P)

Ordinary acrobatic lifting routine. Justification is that the femme half is the understudy. Girl handles the small man with apparent strain. Much resting between routines, slowing the turn quite a bit.

## DENNIS KING

Songs. 7 Mins.

Paramount (Pres.), New York

Dennis King is at the Paramount this week to exploit his forthcoming Par operetta, "The Vagabond King," to draw money and to entertain.

There is little doubt that he'll accomplish all three goals all over again.

Paramount theatre bills itself as "proudly presenting" him. The baritone from musicals knows how to spill class all over a picture house stage. He is singing three numbers. During the second song Saturday afternoon he muffed the lyrics, stopped the orchestra and delivered the last chorus all over again. Didn't miss on the repeat. More time in the picture houses would teach King how to cover without stopping when fumbling.

Closed with "Song of the Vagabonds," including the energetic gestures, and stopped the show. Took one bow when he could have taken many more.

At the Paramount, King is alone before a rich looking set in about "two." He preceded the regular Palace stage unit.

## "GARDENS"

Fanchon & Marco Idea. 29 Mins.; Full Fox's Brooklyn (V-P)

Hard to figure this F. & M. Idea out when full credit is given Rube Wolf, the house regular in C. for his part in its presentation. He is at least half if not more of the act and the idea no doubt suffered through being placed on the same bill with the house organ film "Sunnyside Up." All told, it offers pleasing entertainment.

Pretty stage setting and costuming, with 16 girls, good to look upon collectively as going through graceful and perfectly harmonious ensemble work.

Zella and Esley, dance team, won applause on their rough adagio work with the woman taking some hard falls.

Encore bit has a dummy, dressed to represent the man, whirled by the femme and tossed into the wings surefire. Cliff Nazario, who monologues and sings, got better results with his songs than his talk due to house construction.

Slate Brothers' trio of tappers tied up proceedings. Boys work hard, fast, and tap with excellent rhythm.

Wolf directs the musicians from under the act causing a special scenic setting for the band which went from the house pit to the stage.

Lydia Roberti, who has been at this for four weeks, sang a ballad and an Apache with Wolf for a swe. hit.

No effort to force encores. Finale was a bit of effort, and girls doing a number with masks on the backs of their heads. Mark.

## NUTTY CLUB (5)

Songs, Comedy, Piano. 20 Mins.; Full (Special) Belmont (V-P), Chicago

Two of our veterans who are a natural click in the Chicago listening-in-radius, with a danseuse and comedian added. Not the "nutty" group from Greenwich Village.

It is true, but being a "Nutty Club," WBBM feature, Charlie Garland, announcer for the station, is m. c. and keys a mean piano. Other two are Charlie Schultz, lusty tenor and powerful radio name, and Marie Randy, deep-voiced contralto and also a radio star.

Unbilled comic imitates Garland's original unvarnished baritone, also a radio feature. Girl stepper completes. Loop.

## RUDELL and DUNIGAN

Talk, Songs. 12 Mins.; Two (Special) 81st Street (V-P)

Viola Rudell and Edward Dunigan, a team for some time, have spent some coin for new material, which, unfortunately, doesn't fit them. But after bit fails to sell, with the deduction that some important ingredient is missing. In other words, it's comedy not very comical. Repeating, and being a lot, but outwardly it's just a case of talking themselves into a frost, which they have to thaw out repeatedly by recourse to mugging. Net result does not indicate any bright future for the present line-up.

Pair appear capable and seasoned performers. Lond.

## HALE and HOFFMAN

Comedy, Songs. 11 Mins.; One Lincoln St. (V-P)

Mixed couple, girl playing straight and singing while the male does comedy. Fair for the device spot in smaller houses.

Patter opens slowly and doesn't get going until the male brings out a song and hoke play is started. After that laughs are spotted widely.

Girl is a well-gowned brunette. Old gags are hurting the act.

## GODINO Siamese Twins (14)

Novelty. 18 Mins.; Full Palace (V-P)

Godino boys, billed as the only male Siamese twins in the world, are projected for the first time in separate houses by Arthur Klein and Terry Turner. The producers have backed the joined brothers with a hot Filipino Band for production build-up. Result a novel freak act that got over here and will undoubtedly do much better in neighborhood houses.

The boys' routine is somewhat similar to that of Hilton Sisters and Gibbs Twins, femme Siamese twins who have preceded them in the vaude houses. Roller skating is an exception. After that the boys do a double-dance and later another dance routine with their wives.

Boys are Filipinos of youthful appearance, and some wisecracking between specialties that gets across. Wives are normal Filipino girls, contributing a national dance in addition to the foxtrot with the boys.

Band of 10 men accompanies throughout and spaces the specialties with plenty of variety tunes.

Numerous exploitation angles make this feature material for out of town and neighborhood stands. Edgo.

## "DANCE PARADE" (10)

Revue. 18 Mins.; One and Full (Special) Lincoln St. (V-P)

"Flash act gets over on the dancing and showy, featured. He is assisted by a line of eight girls who haven't yet quite figured it out. Another girl works with Shovey in some of his stuff.

Chorus then does a series of dance poses, in full stage, followed by Shovey fiddling for a few measures to bring on the girl for a specialty of toe and ballet work.

Girls finish with a series of individual specialties, followed by Shovey and girl.

Went big here. Act isn't staged or mounted for best results, but costumes are neat.

## LESLIE STRANGE

Impersonations. 18 Mins.; One and Full (Special) 58th St. (V-P)

Leslie Strange is an English character impersonator; doing three impersonations. His facial representation in particular is a standout, although as his turn was offered here was typically English. Strange announced he had been here but a few years and had had no chance to work in any American characters.

Taking his impersonations of Lloyd George and Rationy MacDonald, Strange by injecting an American character or two will have a much stronger act than he now presents. He goes for a laugh or a mor in his characters and polishes 'em off with a bit of vocal accompaniment. His strongest bit was of the English working man.

Strange makes his changes of wigs and upper lip adornments in view of the audience. His characters of both George and MacDonald were very good. His resemblance, 58th street audience liked his turn immensely. Mark.

## MEEHAN'S Canines

Animals. 11 Mins.; Full Jefferson (V-P)

Pleasant dog act opener. Meehan puts a variety of canines through tricks in neat form.

Routines are of the usual type for dog acts except for one bit, which stands out. This is a boxing match between two canines, with small boxing gloves attached to their forelegs.

Otherwise regular routines. Mutts went big with the former because the majority of them are small.

Also has five whippets for an exhibition in high jumping.

## MONGE Troupe (7)

Acrobats. 5 Mins.; Full (Palace) 81st Street (V-P)

Fast, spry and somersault turn of foreign importation. Six men, mostly young, and one girl, carrying paraphernalia and working with zip in a good conception of acrobatic stunts.

Girl does a double somersault into a chair on top of understudiers' shoulders. Boy then tops by doing triple. This is a peach stunt and sure-fire anywhere.

In-to, a strong opener. Lond.

## RHYTHM DANCERS (3)

10 Mins.; One 58th St. (V-P)

Fast, colored hoofing trick, sticking to tapping and doing a good job of it. Starts with rowdy stepping and then swing into individual specialties, which put them safely across. Mark.







## Chatter From Florida

By Wallace Sullivan

Miami Beach, Feb. 1.  
This salubrious territory is holding its breath in keen anticipation of the arrival of the Friars, whose Frolic will attend the height of the winter season late in February. It's a pushover for Joe Glick, who is paying the already paved way for the invasion of Broadway's royalty. Every night haunt, hostelry, sporting center and civic body is prepared to extend a riotous hospitality to them. Florida is scrubbing the teeth of its alligators and dolling up the marshes to make the 10-day bout epic in the annals of playful merry-merry.

Ethel Norris opened last week at the smart Deauville club. Her pianist, a Mr. Crisal, is the nephew of Sophie Tucker. Miss Norris is just tall enough to reach the roulette tables. Received several encores at her opening, though the room is huge for her dainty voice. Singing ballads now.

One of the exclusive beauty shops of Palm Beach has virtually incorporated several phrases, which are irresistible come-ons. When a woman steps inside a hostess greets her, and after a few moments of chat she waxens enthusiastic about the possibilities of the prospect's phiz. At the correct moment she says to the customer: "We love

you, dear, and we want you to be beautiful." Right off the bat a \$10 stringent is sold.

Sam Katz and his brother are seen with Archie Selwyn and Artie Stebbins of United Artists.

More husbands chasing from night club to night club looking for errant wives with a roulette yen! Marion Harris slated to open at the Floridian following Sophie Tucker's departure, Wednesday (5). Darling Sisters, late of the Villa Venice, also in the Floridian.

Bitter cold weather with deluge of rain smacked the week-end and brought forth heavy overcoats. Every swimming pool and beach deserted Thursday and Friday. Saturday a little better.

Johnny Weismuller wearing those Barrymore shirts with his tux. Eight cowboys from the Ringling show are living at the Breakers hotel in the ritzy beach sector. They wash dishes at night at the Roman Pools. All have sport roadsters.

Babe Ruth is a hound for stone crabs, the favorite marine delicacy of the natives here. Cost \$1.35 each in the class hotels and only a nibble in each. Ruth buys them by the squadron.

Mayor Snediger of this town mingles with the mob. The other day he leaped from the dining pavilion of a swimming pool into the water. A dangerous dive, but a good one. Inclement weather knocked the Palm Beach clubs for a row last week, inasmuch as the best of them are roofless, but with emergency quarters.

There are four blondes to every brunette in Miami Beach and Palm Beach.

An ironical touch to the gaiety of Florida with its pleasure crazed

## A New "Garten Haus"

In one suite of offices hangs a series of pictures, the only photographs on the walls. The series runs like this:

In the president's office—a picture of Sitting Bull.

In the vice-president's office—a picture of the president.

In the 2d vice-president's office—a picture of the president.

In the treasurer's office—a picture of the president, the vice-president and 2d vice-president.

In the secretary's office—etc.

You figure out the moral.

multitudes is that whosoever one drives, either to the race track or to a night club beyond the limits of the city proper, one observes chain-gang convict uniform working on the roads.

Connie Immerman, producer of "Hot Chocolates," and owner of York's Inn, lammed back to New York after three weeks here. Original intention was to stick until March.

Convicts holler: "Give us some cigars" to all the passing cars. Few motorists pass without tossing them a pack.

The Ritz Brothers are at the Blackstone, getting away with a suite for \$48 a day. That's considered a bargain here.

Buster West wired friends here that he is driving hither and will sell his car to the first fellow who pays \$2,700 on the line. It is a big roadster.

Harry Lauder the most conspicuous celeb in Coral Gables and Miami this week, shadowed by Marty Magner of the Morris office.

Miami has a Childs restaurant dressed in Spanish architecture. Frequented by formally attired night revelers.

Damon Runyan at the MacAllister Hotel, where all the turf followers hang out.

Golfing in pajamas the latest fad to hit the miniature courses here. Unusual night club situated in the hinterland of Miami is the Bag and Pipe, operated by an Italian who travelled through Scotland and got a yen for kilties.

## Chatter in Loop

Charlie Yates, New York booker, back in his home town.

John Tuckey in town a few days to look over "Street Scene."

Jules Rubens doing a bask act at Miami Beach.

Max Richard, RKO agent, got back from New York.

Joe Nathan, performer, donated \$40 in Detroit when he stopped to give a stranger a match.

Paddy Harmon, former head of the Stadium, running for sheriff on Republican ticket.

Mark Fisher, m. c. at Paradise theatre, returned from a rest in New Orleans.

Charles Corroll (Andy of Amos 'n' Andy) has bought Joe Schenck's speedboat.

Mortimer H. Singer, RKO western arbitrator, smokes the blackest cigars in the State-Lake bldg.

Bull Montana spent a happy six days last week wrestling partner for Primo Carnera.

Ald. W. D. Meyer, Democrat candidate for sheriff, is a cousin of John J. Garrity.

Constance Collier has joined Harpo Marx's "Keep a Monkey" club. Her's eats varnish off window sills.

Baron Ginsburg, reclining in the local bath, disclaims any relationship with New York's titled Ginsbergs.

Jack Welch, who has a piece of "Dear Old England, hung his hat in May Day's office at the Princess last week.

With 15 single seats left at the Grand, Al Eckhardt established something of a record when he sold 14 of them to one theatre party.

## CHI FIGHT REHEARSAL

Chicago, Feb. 4.  
First reversal of a local fight decision was made last week by the Illinois Boxing Commission, which decided in favor of Leo Lomski over James Braddock 11 days after it was declared a draw.

Commission's explanation was that Referee Dave Miller perspired so freely his score tab got mussed and caused the draw decision.

## Broadway Chatter

### SINGER SEWS LOAYZA; CONRAD RIPS EBBETS

By JACK PULASKI

The Garden pucked 'em in again Friday when New York's crack little boxing and socking machine, Al Singer, almost kayoed the rugged Stanislaus Loayza, Chilean lightweight. None of the other boys except possibly Jimmy McLarnin has been able to kayo the veteran spig. Singer knocked him down for a nine count in the third round.

Odds were two to one on Singer to win. Most of Singer's wins these past few months were by knockouts. There was a report that Al had hurt his right hand, and it seemed true later in the match. He said that over the radio after the fight, Loayza, affecting the crouch style of cover-up, had Singer missing considerably in the first two rounds. In the third a straight right to the chin sent Stan down on his back but he weathered it.

In the sixth frame Singer again had Loayza dizzy against the ropes but the latter was fighting back and connected with wide hooks with both hands. Most of those blows landed on or around Singer's neck.

Seventh round saw some pretty boxing by Singer, who had Loayza's right eye swollen and bleeding. Al popped away with his left, stepping around his man continuously. From then on to the 10th and final round Singer seemed cautious. Doubtless he was told to take it easy, as he had the match on points, and his right mitt may have hurt. There was a bit of wrestling for which Singer was booed. Razzers were drowned out by plaudits of the majority when the Bronx kid left the ring.

Semi-final, which went on last, was some socking match. Harry Ebbets, the furious Freeporter who has been scoring wins by the knockout route all this season, was on the verge of being socked cold by Doc Conrad, the Newark middleweight. It was Conrad's debut at the Garden. He is a straight and hard puncher. Twice he had Ebbets down, but couldn't finish the job.

In the fifth Conrad's hard blows almost had the blonde Ebbets coo-coo. One sock turned him completely around, something rarely seen in the ring. Another sent him down, but suddenly Harry got his second wind. He kept boring in and flailing both arms. At the bell he actually skipped to his corner.

Singer's defeat of Loayza strengthens his claim for a title much with Sammy Mandell. Loayza always was something of a contender but burned himself out with Phil McGraw.

### OPERA'S CHORUSES

(Continued from page 1)  
G-M prior to the premiere. Opera stars knock billing when they see it. It is worthy of mention that with the exception of a few new stars, mostly Italian, who get as high as \$2,000 a performance, the average opera singer receives a comparatively modest stipend, depending for real gravy on concert appearances where the prestige of the opera connection helps financially. It's the same idea as the reasons for which a golf pro wants to win the British or American open championships.

Tibbett, who has been with the Metropolitan about five years, started as low as \$150 weekly. Other American singers have sung for less than that, it is understood down there.

Joseph M. Schenck was in negotiation over a year ago to secure Feodor Chaliapin, the basso. Geraldine Farrar was a picture star in the old silent days, and Enrico Caruso also was.

Not Opera Young  
Possibilities of Hollywood's taking up opera, even on a small scale, is seriously being talked of, since the town got a load of Tibbett's baritone. America has never been an opera-going nation, its companies invariably operating at a deficit and by virtue of wealthy patronage.

Other than the Metropolitan and Chicago companies, opera in America is practically limited to short seasons in Philadelphia, Boston, San Francisco and Los Angeles. San Carlo, Fortuny, Tal's troupe, have played for some years profitably, but has not been out the last two seasons. There is some thought that it may reorganize for another try next fall.

Louis Sobol moved to Long Island. Ziegfeld called in Herbert Fields to help rewrite "Simple Simon." Myron Fagan and his wife slightly injured in a taxi accident.

Hugh Kent's latest chapeau his funniest to date. Polly and Peggy Page are really sisters.

Johnny O'Connor host to the news hounds Saturday night.

Jerry Beatty of Technicolor in Florida for several weeks.

Parmount, cabs have replaced Yellow on the taxi concession at Pennsylvania Station.

Virginia Stone, of "Subway Express," is the daughter of Lewis Stone, film player.

Green Room Club threw a mid-nite party in honor of Nat Shilkret Saturday night.

On the Albee marque this week: "Joe Cook and five other R-K-O acts, Hell's Heroes."

Mildred Keats left for South America last week to vacation with her family. She expects to be gone about eight months.

Jack Donohue's kid brother, Joe, has the juvenile lead in J. J. Leventhal's new show, "Make Me Care," which stars Mary Hay.

When to pluck and not to pluck a panny is requiring a lot of concentration by theatre managers. Hazard is the chance of a kick-back in litigation and judgments.

Ann Leaf, midnite organist at the Paramount, and Maury Leaf, who designs the Warner music ads, are sister and brother.

Freeman Bernstein is, or was, fishing off the coast of Florida. The fish are taking the long end of the betting with Freeman, but are laying it off amongst themselves.

Maurice Rose and Manny Manwaring, Keith agents, are probably the only theatrical partners in New York lurching together 365 days yearly. Secret of their longtime success is that they don't talk—just eat.

### Pro's Burglary Arrest

Eugene Devanney, professional golfer and instructor, was arrested in Westchester County before Magistrate Hyman Reit on the charge of burglary. The golf "pro" pleaded not guilty. Court held Devanney for the action of the grand jury in ball of \$1,000 and defendant obtained the bail.

Mrs. Henrietta Beder, 17 West 88th street, the complainant, stated she wanted to withdraw her charge but the court stated that it was powerless. Mrs. Beder and her husband had found Devanney in their apartment upon returning from a theatre. Devanney was intoxicated, Mrs. Beder claimed. A telephone call the West 100th street station brought Patrolman Tom Brennan.

Mrs. Beder asked them to let Devanney go, even after she noticed he had some of her silk underwear in his pocket.

Mrs. Beder lodged her complaint reluctantly. Devanney stated he lived on the block and entered the wrong house.

### Manager Sues Alexander On Wife-Stealing Charge

Omaha, Neb., Feb. 4.  
Grover Cleveland Alexander, the famous "Old Pete" major league baseball star, has been sued for \$25,000 on an allegation of affections charge by Roy H. Mason, St. Paul, Neb., theatre manager.

Mrs. Mason has known Alexander since childhood.

Mrs. Mason has known Alexander since childhood.

### DEMPSEY'S CHI. CONTRACT

Chicago, Feb. 4.

Chas. Hall, owner of the Coliseum here, has a two-year contract with Jack Dempsey to furnish 10 fights yearly.

Dempsey cannot stage bouts in any other building in Chi., with the contract running until the end of 1932.

### "ASSEGAI" LONDON FLOP

London, Feb. 4.

Philpott's play, "Devonshire Cream," originally tried out by the Birmingham Repertory Players some time ago, will succeed "The White Assagai" at the Playhours. "Assagai" flopped badly.

Next to the stage door of the Palace Theatre, the new home of **MRS. GERSON'S GRILL**. After 11 Years on Broadway

## NEW YORK THEATRES

**2ND YEAR IN NEW YORK CITY**  
**STREET SCENE**  
has moved from the PLAYHOUSE TO ANOTHER THEATRE  
For further information see daily papers  
Eves. 8:40. Mats. Wed. and Sat. 2:30

**GRACE GEORGE**  
In the St. John Ervine comedy  
**"FIRST MRS. FRASER"**  
with A. E. Matthews and Lawrence Grossmith  
**PLAYHOUSE** 48th St. E. of B'way. Eves. 8:40. Mats. Wed. & Sat. 2:30  
Extra Matinees on Thursdays, Feb. 6, 13, 20, 27

Kenneth MacGowan and Joseph Warner Read present

**BASIL SYDNEY and MARY ELLIS in CHILDREN OF DARKNESS**  
By Edwin Justin Mayer  
**BILTMORE** 17th St. E. of B'way. Eves. 8:40. Mats. Wed. & Sat. 2:30

**BELASCO** Theat. W. 44th St. Eves. 8:40. Mats. Sat. and Thurs. 2:40

DAVID BELASCO Presents

**It's a Wise Child**  
A New Comedy by Laurence E. Johnson

**BROCK PEMBERTON Presents**  
**Strictly Dishonorable**  
Comedy hit by Preston St. Pemberton  
Staged by Adelaide Perry  
**AVON** Theat. W. 46th St. E. of B'way. Eves. 8:40. Mats. Wed. & Sat. 2:30

A THEATRE GUILD PRODUCTION

**METEOR**

By S. N. BEHRMAN

"A BRILLIANT, PROVOCATIVE AND ORIGINAL CHARACTER STUDY—SUBTLY INCISIVE AND COMPREHENSIVE"—RICHARD W. H.

**GUILD THEATRE**, 524 St. W. of B'way

Eves. 8:40. Mats. Thurs. & Sat. 2:40

Matinees: Good Seats, All Prices, at Box Office

**GEORGE ARLISS**

in

**"DISRAELI"**

A Warner Bros. & Vitaphone Talking Picture

**CENTRAL THEATRE**, Daily: 2:45, 8:45; Eves. 8:45. Mats. Thurs. & Sat. 2:45

**ROXY** 50th St. & 7th Ave. Eves. 8:40. Mats. Wed. & Sat. 2:30  
William Fox presents the Motion Picture "MEN WITHOUT WOMEN"  
Directed by JOHN FORD  
The Famous Rex Stage Show, Ray Symphonie Orchestra—Chorus—Ball—2 Symphonies. Most of Brilliant Artists—Midnight Show.

**"THE BISHOP MURDER CASE"**  
M-G-M All Talking Thriller  
Stage Show—TED CLAIRE, Banquet, Orchestra  
**CAPITOL** 51st St. Eves. 8:40. Mats. Wed. & Sat. 2:30

**PREMIERE FRIDAY**

**CHARLOTTE GREENWOOD**

in "SO LONG LETTY"

A Warner Bros. & Vitaphone Face-Comedy.

**EDDIE BUZZELL** in "Little Johnny Jones"

All 35th ST. E. of B'way. Eves. 8:40. Mats. Wed. & Sat. 2:30

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# Even Cops Bored By Street Of Restaurants and Pictures

Broadway isn't what it used to be. Even the cops are bored. The bluecoats on the lobster shift flat-footing the Main Stem are complaining bitterly. Three a. m. is the deadline of public gaiety. At that time the Main Stem drags in its headlights and turns on the glimmers and the cops are lone some. The actual rebound of entertainment, however, begins at midnight.

Silk hats, once surefire symbols of ritz, are now worn on Broadway mostly by stage comics and night club entertainers. Night life on the wane and the gay White Way is rapidly becoming white both mechanically and naturally. The Street's experiencing a change of life so radical it's almost incomprehensible.

Just that phenomenal evolution, a subconsciously conceived change of picture, the Main Stem's changing its habit of living and has gone in for early entertainment. To this may partially be the flop of night clubs and even legit.

Psychologists may call it a natural transition of the fundamental conservatism of human intelligence, but whatever it is, it's exclusive. The greatest playground in the world is becoming a day-time resort, and its after-midnight performance is just a gesture of finality.

And here every day 3,000,000 persons—more than half the population of New York City—are crowded on a strip of land hardly a mile long and three blocks wide.

Entertainment is the Street's main biz, but the profession, the art of the Main Stem, is shown.

Broadway is fed by 5,000 restaurants. And this figure is exclusive of the 2,000 speakeas in the Times Square sector, where customers may eat as well as guzzle.

Feeding 3,000,000

The army of 3,000,000 that this vast group feeds includes the employees as well as the tourists and residents of New York City. The huge population more than 200,000 are fed by one restaurant—the Automat, on Broadway at 46th street.

Next in order come the other chain stores. These include every type of eating place from the Busy Bee, nickel salads, cheap stuff, to the snootiest of hotel restaurants. More than 20 chains are represented in the group, each owning from one to four and five shops on the Main Stem, from Sixth to Eighth avenues. These are the St. Regis, Childs, B. & G., Thompson's, Silver, Hanover, etc. etc. etc. Ackert, Merrill & Condit, Fischer-Polka, Willow, Hignard, Exchange Buffet, Automat and Gettner's.

Among the rest are all kinds of national restaurants, including Greek, Chinese, Spanish, Mexican, English, Jewish, Italian, German and French.

There are cafeterias, lunchrooms, coffee pots, sandwich shops, chop houses, ralls, barbecue places, delicatessens, hotels, home cooking specialists and drug store counters.

**Laboratory Inspection**

Broadway has the only restaurant in the world which has its fowl inspected in government laboratories before preparing them for service. Corn beef and cabbage on the Main Stem gets cooked in the good old-fashioned way in wash boilers. Prices are controlled not by quality but by competition.

Though the sandwich, the egg and the cup of coffee are the basis of all biz, the prices range from five cents for a slice of ham to 35 cents, while coffee may sell from five cents to 20 a cup, and an egg will go even higher.

## Judgments

**Fox Film Corp.; Bankers Trust Co.** \$501,938.05.  
**Fox Film Corp.; Bankers Trust Co.** \$229,245.33.  
**Fox Film Corp.; Corn Exchange Bank;** \$252,808.08.  
**Fox Film Corp.; Chase National Bank;** \$333,740.21.  
**Edgar Allan;** Rothmere Mortgage Co. \$2,047.55.  
**William A. Johnson (Standard Radio Sales and Service Co.); Sonora Phonograph Co.;** \$3,122.35.  
**United Color Pictures, Inc.; State Tax Comm.;** \$1,639.00.  
**Michael W. Glynn;** Lewis Historical Pub. Co. Inc. \$1,000.  
**Maude Martin;** Ned Wayburn Studios, Inc. \$141.70.  
**Forti Galleries, Inc.; E. J. Shonnard;** \$10,295.

## Bankruptcy

**Alexis Ruloff;** Hotel Claridge; liabilities, \$1,809; assets, none.  
**Roy D'Arcy;** liabilities, \$14,297; assets, none.

## Beaten Showgirl Denies Defendant Participated

Despite testimony of Dot Bergere Low, showgirl that Max Kropnotsky was not one of two bandits who beat her over the head with a section of an iron pipe in her gown shop in the Hotel Chesterfield, January 31, the defendant was held for action of the grand jury. Kropnotsky is a salesman, residing at the Liberty hotel in Delancey St. and was caught fleeing from the scene by Sgt. Cohen, theatrical agent, who "dropped" him with a blow on the jaw.

The defendant stated he was racing from the scene because of a criminal record. Detective Neil Winberry of the West 47th St. station produced a confession signed by Kropnotsky in which he is purported to have admitted he planned the holdup the previous night with a man named Jack London. In court the defendant repudiated the confession. His attorney stated it was obtained under duress. Winberry stated that the defendant was not molested.

Mrs. Low is the wife of Thomas Low, a musician. She is now appearing in Jersey City. She saved \$2,000 worth of gems that she wrested from the bandits as they started from the store.

## RANSACKING CARS

**Parked Autos in Times Square Section Jimmied by Youths**

Robbing parked autos in the theatrical section is on the increase, according to the cops of West 47th street. These jobs are done by young boys. A section of a pipe is carried by the culprits to wrench handles of the doors.

Mrs. Elizabeth Downs of Montclair, N. J., parked her car at 44th street and Sixth avenue and went to purchase theatre tickets. Upon return she found that Anthony Magro, a youth, had jimmied the door of her auto and was ransacking her handbag. Magro was arrested by Detective Charles Dugan of the West 47th street station.

The youth said he was seeking a nickel car warfare. Magistrate Reft held him for trial in Special Sessions court.

## Six Months in Workhouse

**For Chronic Hotel Beat**

Charles G. Bell, 22, of Elizabethtown, Ky., was sentenced to the maximum six months in the workhouse when arraigned before Magistrate Walsh in West Side Court on charges of being a hotel beat.

Bell, who represented himself as a former cadet at West Point, was arrested by Detective McNulty, Police Headquarters, on complaint of J. D. Bellinger, credit manager of the Park Central Hotel. Bellinger said Bell registered at the hotel Jan. 9 and owed a bill of \$21.50.

Bell acted in such a queer manner he was committed to Bellevue Hospital for mental observation. After Dr. Gregory had examined him for two weeks he concluded Bell was sane, and the youth was returned for sentence. Probation officer William Stack made an exhaustive investigation and discovered Bell had been involved with several other hotels.

In several occasions a wealthy uncle straightened out his difficulties and saved him from going to jail. Stack also learned that Bell had been dishonorably discharged from the army.

## "BROWN DERBY" MAN AGAIN

Frank Belmont, who stated he was a traveling architect residing at the Times Square hotel, was arraigned in West Side court before Magistrate Hyman Reid on the charge of "beating" Fred O'Dems, taxi driver, out of his fare.

Bell was arraigned in West Side court before on similar charges. The court imposed a flat 10-day sentence. Scribes in court recognized Belmont as the man with the "brown derby." As "Lee Burton" on Nov. 7 last, he received a suspended sentence for beating a chauffeur out of his fare.

O'Dems told the court Belmont had ordered him to stop at several "speaks," and emerged headlong from each. Get away attempt followed.

## Hotel's S. A. Orders

Chicago, Feb. 4.

Prominent Loop hotel putting on new manure girls is telling them they must dress in white and wear no brassieres.

Girls are also ordered to parade the lobby when, bis, slow, and not to be too bashful.

## ACTOR FOUND TIED AND UNCONSCIOUS IN ROOM

Frank Campbell, a jobless actor living at 32 West 65th St., was taken to Bellevue Hospital unconscious after he was discovered bound and beaten in his room. It is believed that Campbell's assailant robbed him. Campbell's condition is not serious.

The actor was found on the floor of his room by a maid in the building. The bed clothing was stained with blood and several empty whisky bottles were nearby. A young man had visited the actor several days prior.

No sounds of a struggle were heard. Campbell, the doctors said, had been hurt several days before he was found. Capt. Conking said he is seeking Campbell's friend for an interview.

## Indecent Show Charge

Rose Schwartz, hostess, and Jack Kelsler, former owner of Moonlight Gardens, will be placed on trial in Special Sessions Friday on charge of producing an indecent show and with failure to pay for furniture and fixtures amounting to \$155.

Both are out under \$1,000 bail.

## IN COURT OVER SHOES

Mary Kanka, dancer, recovered her makeup box and two pairs of stage dancing shoes by summoning Hazel Green, owner of Hazel Green's Memphis Collegians and Co-eds act, into West Side court.

The dancer, who had been in Miss Green's act stated that when she quit the act Miss Green withheld the shoes and box. In court Miss Green returned the stuff.

## 'ROUND THE SQUARE

Times Square was in the midst of a crusade for the return of light wipers and beers last week. A few women, representing themselves as from the various congressional districts, made the rounds of all offices around the section requesting signatures for a modification petition.

Usual pay-off after the names were signed, with the boys asked to fork over \$1 for a swell-looking membership certificate. And plenty fell.

## Increasing Appetites

Literary Digest has completed the task of securing fresh opinion on the prohibition question. Some 49,000 questionnaire cards sent to every registered voter in the country sought the sentiment, wet or dry. Count had 55 per cent favoring the wet cause and 47 per cent voting dry.

This is the opposite of two years ago, when the same journal's survey indicated 47 per cent wet and 53 per cent dry.

## Another Hotel

Building construction opposite the Barrymore theatre, West 47th st., is another Times Square hotel. Interested are the Shuberts, Joe Leblang and the Leftcourt group. Upon its completion what was the shoddiest block in the 40's will have been reclaimed.

Some of the new hotels built in the Times Square zone are reported doing poorly.

## Harding Changes Hands

Harding hotel, frequently in print, has changed hands again. The new owners, said to be headed by Morris Sweetwood, will conduct it with a night club as an adjunct. Because it comes within the law, the latter will be open all night. Last year it had Texas Guinan as the feature.

When Ed Arlington took over the Harding several years ago he made it highly profitable. He sold his lease for \$75,000. The new owners secured that lease, which has 10 years to go, for \$45,000.

## Nevada Aims to Please

Out in Washington County, Nevada, the same area which holds Reno, there's an amusement resort, half dude ranch, which boasts a complete gambling layout. Bordering on Lake Tahoe, Cal., the California-Nevada state line bisects the floor in the dance hall. Resort is on the Nevada side of the lake because of the liberal regulations, which are an inducement to Reno visitors out there for that split-up purpose. Place stays open late to November 1.

Not far away is a dude ranch owned by Lamar Washington who can recall when Maxim's was Maxim's and who will be recalled by those possessing similar memories. Having left New York for the mountains, Washington has acquired 640 acres in the National Forest, not far from Reno, where he will operate on a year 'round basis starting next May when he reopens. His place is called Mount Rose Ranch.

## Amulance Gag

To make a radio broadcast, Ginger Rogers was rushed in an ambulance from the Chanin theatre on West 46th st., where she is playing in "Top Speed," to the Paramount, Brooklyn, last Tuesday night at theatre closing time.

Trip was made in 10 minutes, across the bridge and through the heavy traffic. Given right of way all the way.

## Inaccurate Biographies

### Douglas Fairbanks

By Claude Binyon

## Eastern Influence Turns L. A. Into Midnight Town

Los Angeles, Feb. 4.

Influence of easterners here has cultivated a yen for bright lights at midnight. Natives formerly were out on blankets early, while a few owl-eyed exponents chased out on the county roads for all-night festivity.

With most of the road resorts folded, the sun-dodgers were moaning plenty. But now things are brightening up, at least on Saturday nights.

Hollywood Chinese broke the ice last year, roping in free talent for midnight matinees. Downtown the Orpheum got wise and staged some late specials. Last month Loew's State started going after the Saturday night crowd and the following Saturday Orpheum, RKO and Warners' Downtown were also in on it. Warners' tried midnight showings of premieres and now is making it regular.

All-night fever spread last week to Main street, with Dalton deciding to incorporate Saturday midnight shows at the Polles burlesque. Two blocks away on Broadway the Million-Dollar (Universal house) is also declared in.

Neighborhood grinds are the latest to fall in line, booking vaude acts or giving amateurs a break at the one show.

No squawks yet from pulpits, but they're expected soon.

## CHI. 'NAMES' BOUNCED

**Loop Hotel Hires Squad of Strong Gents to Oust "The Boys"**

Chicago, Feb. 4.

Sherman hotel is cleaning out the hoodlums, gangsters, racketeers and racketeers who have been cluttering the lobby lately.

There's a cop-in-every other chair in the lounges with orders to bounce all underworld characters. "Bugs" Moran, Frankie Lake and other big Chi names have been put out with orders to stay out.

"Douglas Fairbanks," says a rival biography issued by the United Artists press department, "was reared in those polite accomplishments which go so far to fertilize the preparatory soil for the seeds of 'Theoplas'." Lackaday, ho-hum, and what is it?

The cowering gazelle was born before you younger readers knew the difference between double cross and Three Star Hennessy. He first saw the light in Denver, which was later thrown in for nothing in the famous Louisiana purchase.

Young Doug had an annoying habit of jumping from his crib to a chandelier and refusing to come down until some one shot him in his triangular trousers, with an air rifle. In desperation his parents sent him to the Jarvis Military Academy, where he was shot at several times, but always managed to show up for his next day's class. School officials eventually sent him home with a note. His parents sent him right back with another note. The letter gaw went on for days and later became a famous Round Robin.

At East Denver he was sent to Colorado School of Mines little Fairbanks was affectionately known to his teacher as "Ol' Grinface." "Always grinning, no matter what happens," they said, caressing a letter opener. One of Doug's school-mates, a fellow named "Smilin' Grinface," was a student. Grinface started in dramatics when he was 17, joining a Shakespearean repertory in New York. He originated the idea of playing Romeo hanging from the balcony by his heels, and of having Macbeth die with the technique of a chicken suddenly beheaded. New Yorkers flocked to see what they called "that 'tween western feller."

Grinface was soon starring in regular legit, and created a sensation with his old chandelier bit in "Hawthorne, U. S. A." It was through Jeff McCarthy that Doug reached Hollywood with a bag of peanuts and promise of a swinging trapeze in his bedroom. In quick succession Fairbanks made a series of pictures wherein he grinned and leaped over anything from a pebble to a man named Dalton. Most of these pictures were released through Artcraft, which was later taken over by the Famous Players-Lasky Corp. Fairbanks was not included in the deal, but grinned anyway.

He joined United Artists and made a series of pictures, changing with the grins and leaped some more. Meanwhile he had become married again, to a girl named Mary Pickford. Later they combined their respective billings and appeared in "Taming of the Shrew" as "America's Sweetheart" and "America's Acrobat." Working together on the Trampolines for the First Time.

Fairbanks has a son named Douglas, Jr. The kid sits home and smokes his pipe while Dad is out throwing cartwheels.

## Trial Starts for Greene

### In Hotsy Totsy Murders

Charles Greene (alias Charles Entratta) was placed on trial before a jury and Judge Otto A. Rosaksky in general sessions, charged with the murder in the first degree with Jack "Legs" Diamond, Greene is accused of sticking up the Hotsy Totsy night club a year ago and fatally shooting William "Red" Cassidy and Simon Walker. The night club was located at 1723 Broadway. Diamond is still a fugitive from justice.

Among the witnesses who are to appear for the state are Thomas Varola, violinist, formerly employed in the cafe; Kitty Delaine, cigaret girl, and Frances Smith, entertainer.

## TUNER'S DISCORD

Declaring that he had no desire to cheat Joseph Puma, taxi driver, out of his cab fare, a recent Wolcott, near corner of the St. James Hotel, was given suspended sentence in West Side court, with the proviso that he pay Puma.

Wolstead told reporters he was a friend of big shots on Broadway.

## Fred Rich Settlement

Suit of Fred Rich, band leader, against the Loew Booking Agency, was settled and discontinued Monday in Supreme court.

Details of the case were not stated.

## Clothes and Clothes

By Mollie Gray

Mrs. Chaplin's Gowns a Treat  
Lita Grey Chaplin completely captivated the Palace audience with her charming slenderness as well as her undoubted ability in handling her songs (after the surprise of her voice had passed). And her gowns were the real treat promised in the program. For her first appearance Mrs. Chaplin's gown was a heavenly blue crepe satin, the skirt formed of alternating sections of the dull and lustrous sides set in half circles over the hips, the whole scattered over with small crystal figures; heavier use of the crystal down the front. Below the knee these sections were all separate, giving graceful movement; slippers matched, with square buckles.

Black velvet used no trimming but a diamond pin at the waist in front, yoke of narrow folds of net, peplum skirt fullness in front, back dipping, black slippers and very sheer hose. When Mrs. Chaplin sang with Phil Baker—on next to closing and the first laugh in the show—her gown was of sheer gold thread lace, heavier at the tier edges, beautifully fitting a lovely figure. Gold slippers and a gorgeous diamond necklace and bracelet.

Elizabeth Morgan, only other woman unless counting the wives of the "Siamese Twins," is a clever and graceful dancer. She wears an unusually good collection of male assistants. Peach color crepe ensemble had scalloped edges, over a pretty white net and satin gown; the wrap was of sheer spangled silver with wide sleeves; rose satin slippers. Tango used green velvet embroidered in red, fash in straight ostrich, an orange shade, a speedy finale, too.

**Girls Are "Co."** Here  
State always seems shy on feminine talent; girls on the bill are mostly "and Co." Exception this week is Mrs. Ray Lyte, who dances delightfully with her husband as she has on previous visits. Frocks are pretty, a new one being very effective with the green lining showing under the black net ruffles silver edged; green for the hip decoration.

Bill Farrell has a little girl who looks nice in an ensemble of orchid silk, black, silver, and velvet—embroidered jacket, magenta shade. Bill Haines in "Navy Blue" coloring the screen.

**Target Girls**  
"Missed Hits" at the Roxy is a shooting gallery scene. Another is an amusing novelty with the Roxyettes in oversized dress suits—two to a lamp post—doing dunks. These old time gas lamp posts seem always associated with drunks, on the stage; they're never seen on the streets (the lamp posts, not the drunks).

Some ingenuity in the shooting gallery, the girls being the ducks who later dance. As the ducks as did sailor maids and various others. "Bubble Dance" graceful, the girls in every shade of chiffon though Patricia Bowman chance white, bubbles silver. "The Lost Chord" tied up the chorus who were tied up with the mike which certainly increased the volume for an impressive finish.

**Clever Bathing Girl**  
Spending a couple of hours in "Salt Water" at the Golden (with caps and quotes) is really as pleasant as spending them in it with caps and quotes even if not so vigorous. A pity New York didn't plunge into the show with as much zest as it does the shore. Una Merkel as a life guard worshiper, wore two pretty knitted suits, first with tiny bow trimming and the other with silk triangle scarf matching the skirt. Edythe Elliot as the clever wife looked nice in a brown mixture and very attractive in a light green frock of flat crepe, circular skirt and tucked around the hips. Patricia O'Hern dressed simply and made the too-talkative sister quite natural.

After the accident scene, a boy is carried across the stage. Face isn't seen, he makes no sound. Program "Who's Who" says he has never appeared on the stage before. He hasn't really appeared yet.

**Miss Talmadge's Gowns**  
New Yorkers have patience when the Paramount feature started and expired after a minute, they waited half an hour before really registering the fact that they had come to see a picture. A fine organ recital (organist unseen) helped avert a

previous demonstration which is a great compliment for the organist. "New York Nights" finally arrived and the delay was really a treat for the Norma Talmadge fans—Gilbert Roland is entitled to any performance honors, even though his accent did intrude occasionally. Miss Talmadge looks as lovely as ever, gowns taken care of with great skill. In her white wig and stage costume Miss Talmadge was especially attractive and a white chiffon gown had its own cape with very full ruff collar, skirt length transparent below the knee length underslip.

Lilyan Tashman looked stunning with a close curled coiffure, very smart, and black net gown trimmed with silver bands around the hips. Her suit carried much badge, coat finishing with a circular flounce, soft blouse with scarf collar tying under the chin. At a party scene cocktail shaking dancing waiters were wearing spats.

Mrs. Jesse Crawford is Wurdlitzler alone and nobody missed Mr. Frook. Only way would him, with half sleeves formed from over the shoulder revers that came to the waist.

**Boop-Boop-a-Doop Champ**  
Clayton, Jackson and Durante are giving the far east—38th Street and Lexington, to be exact—hooks that laugh on, especially Jimmy, who has trousers and shoes to them just as hard as at a Palace show. And this a supper show, too, they never omitted a barrel or a buggy.

May Questelle, famous because she isn't Helen Kane, yet she could be, wears the blue satin frock again and last trousers and sleeves—middy of rajah silk. Almost unbelievable but it's a fact, with Miss Questelle's applause there was hissing. One solution was the noise was hisses from discontented contestants. —Miss Questelle being the winner. "The Laughing Lady," Ruth Chatterton, on the screen.

**Blossom Sealey on 14th Street**  
Blossom Sealey, at the Academy, has one new gown, a very becoming maine over satin, bodice tight and long with the fullness accumulating from the tiers below that to the floor in back, separate skirt, large transparent capelet edged the face in front. Benny Fields wasting his efforts on the oldest collection of stories in vaudeville.

Billed as Gale and Carson Revue the whole company always referred to themselves as Carson and Gale. The two girl dancers did very well. The two boys did very well, but the costuming importance. A green crepe with darker ruffles edging the skirt was pretty and another frock of straight maille skirt and silk bodice also, but the rest less than ordinary.

**Miss Frederick's Tragic Role**  
"The Tragic Role" ruins Pauline Frederick's looks but revives her acknowledged ability to portray tragedy. Here she is a mother who gives her crippled son an overdose of medicine to prevent his discovering that his wife had fallen in love with his brother—and to release the theme song from the last spot in the world to suggest a song—a wheel chair. Lila Lee does well as the wife, looking smart always. Her wedding gown, gorgeous though it was with satin and lace, was spoiled by a second indentation where the train fiasco met the rest of the skirt; the first was the nipped-in waist line, and they gave the figure something the effect of a barrel, slight though it was.

A white silk bead dotted frock had a circular collar on the deep U decollete in back and this continued over the shoulders to cover the tops of the arms. Miss Frederick wore black velvet and pearls at home and a stunning white coat abroad. This coat hung loose—finger-tip length—both sides of the front cut like half circles and apparently no fastening, scallops around the bottom, wide band of fox on the loose sleeves, no collar.

### NUCLEUS FOR 100

Hollywood, Feb. 4. First National has placed 38 chorus girls under contract for a year at three-month intervals as a nucleus for a chorus of 100, all to be put on the dotted line.

Of the 36, 15 come from the 24 Los Angeles studios, and 15 from the Million Frenchmen, who returned after three months. The other nine will stick it out in New York.

### Did You Know That

Helen Broderick will do a short for Warners... Louise Brown is to do "Heads Up" in London... Gene Markey is in town from California (on a visit)... Vinton Freedley is going to spend a vacation in Florida, fishing... Frank Case, of the Algonquin, is south now for the same reason... Patricia Bowman deserves more credit than she appears to get as the solo dancer at the Roxy... Alvin Newman's brother will direct "Heads Up" when Al leaves for California, to work on an Irving Berlin picture at United Artists... Opening of the Punch and Judy theatre in Detroit found many notable presenters: Elsie Ferguson, Tessa Costa, John Waldron, Leslie Frick, Anita Marston, Rosman Whiteside, Tom Carrigan, Percy Helton, Lorin Baker, Jean Goldkette, Bugs Baer, and Graham McNamee.

The "Little Show" the entire front row was filled with friends of the cast, wearing beards, and generally cutting up... Pathe will do a series of "Bill and Burt" comedies (from Judge), and Percy Helton will do one of the Billy Pierce school plays. Alvin Newman, Pennington, Jack Buchanan, Evelyn Hoey, Dorothy Hall, Lily Damita and Mrs. Felix Warburton and her children... Sylvia Sydney wore a charming brown and white print frock and brown hair at lunch... Billie DeLosey, opera star, looks lovely in wine colored crepe... Colleen Moore has a priceless collection of etchings... Harlan Thompson is about to enjoy his first vacation in three years, Europe... Tom Mix has a diamond-encrusted badge proclaiming him the best all round cowboy in the world—the center stone of which weighs 20 carats... Carol Dempster and her new husband are wintering in Palm Beach... Marion Spitzer's new book is out under the provocative title of "Hungry Ladies"... Irene Delroy and Ona Munson are on the 18-day diet and very serious about it, too... Kitty Morris is rehearsing with a new Broadway show... Bobbie Perkins Harris wears an exquisite square diamond next to her brand new wedding ring... Virginia Smith looks striking in an entire black costume... Somebody suggests that the studios should have their own dancing schools on the lot, irrespective of the work done by the dance directors... Eddie Buzzell handled a difficult situation so well the other night when a man started shouting and swearing with his picture at the Strand—there wasn't even anyone to introduce him... 277 Park has become quite theatrical... The Walter Woolfs have returned from Bermuda... Elsie Ferguson will do a Warner test in Flatbush last week... Pat Casey likes his new coast home... They call on guests to perform at the coast Mayfair club... "Gugenheim," the Hollywood parlor pitime, is spreading all over New York.

### Theatres Proposed

Calumet City, Ill.—\$400,000. Also stores and apta. Owner, Calumet City Corp. Architects, Buckley & Skidmore.  
Erie, Pa.—\$1,500,000. Also stores and apta. Owner, Warner Bros. Architects, Skidmore & Rapp.  
Kansas City, Mo.—\$200,000. Owner, J. C. Nichols Inv. Co. Architect, E. S. Tanner.  
New York, N. Y.—(Alt.). \$30,000. Owner, Felix Holding Co. Architect, V. M. Caluso.  
Youngstown, O.—(M. P.). \$1,000,000. West Federal, stage. Owner, Warner Bros. Architects, Rapp & Rapp.

### Spring Plays Off

Hot Springs, Feb. 4. All card games here were thrown in the ash pile, but bookmaking and other card sports were kept. This is the first time in the history of the Springs, with big reported by all games as off 40%.

## Men at Joyce Party Understand Peggy; She Mystifies the Gals

### \$3,000 SLEEPING PANTS IN MIAMI STYLE SHOW

Miami Beach, Feb. 4. Plenty of s. a. in a \$3,000 suit of feminine pajamas shown last Wednesday afternoon in the Palm Garden of the Roney Plaza Hotel, where 4,000 of the richest and most elegantly groomed women in the world gathered to lorgnette the dazzling Sunshine Fashions Show.

Scores of finery were exhibited for the largest crowd of society folks in the history of Miami. One merchant staged the style extravaganza.

Epic colony occasion drew an army of motion picture cameramen and newspaper photographers.

Admission was \$2.50. Ninety-nine per cent, female audience, of which 3,000 paid admissions. Remainder of the throng stood atop Cubanians on the boardwalk, or peered at the manikins from \$100 a day rooms in the hotel.

A view of the faces and figures of this huge blue-blood group—themselves presenting a fashion opus more brilliant than the show it professed to reveal—the curious indictment that the best dressed women extant are the homeliest.

Producers would have been unable to find more than five women in the mob capable of passing a showgirl's test.

Since this throng represented the society of all continents and climes, it is a safe observation that women between the ages of 35 and 70 control the wealth to display themselves more luxuriously than those of any other age.

Catering to this fact, the exhibition was not a monotonous parade of beautiful models. Numerous elderly women of distinguished appearance and poise wore gowns, wraps and dainties, walking the block long length of the runway.

Children, too, were recruited to model the correct mode in which the parents of the future should attire themselves, or rather be attired. Little girls and boys walked and revolved along the platform. Incidentally, it is correct for a lad of eight or nine to wear long pants. The editor of a society paper here pointed out that the average 15 down front. One woman was a widow whom Dun and Bradstreet rated worth \$50,000,000. Next to her was a baroness, whose jewels are among the most valuable collection in Europe; opposite was the wife of an Oklahoma oil tycoon whose income is reported about \$10,000 a day. Beyond was an internationally known divorcee, who wore several fortunes in pearls and gems on her fingers and neck. The others of the party were likewise women of high station in society and wealth, but the point is that five of the 15 were over 175 pounds in weight, three were uncannily thin; four were past 60; one, a debutante, had a slouch as modest could hide and the remainder were plain homely. No amount of money could adorn any of them to much upon physical advantage; nevertheless all had a remarkable bearing and poise and their conversation smacked of the last word in sophistication. There was a group one might see in Paris, London, Monte Carlo or any other class spot.

Pertaining to styles, as shown by this show, whose international significance is patent, the definite trend is toward the skirt that varies with the hour. It starts with the smart sports wear below the knee in the morning and ends with modish in the evening gown trailing behind in the movement of the dance. Femininity has not accepted the longer mode for active daytime hours, but for more leisurely and sophisticated moments.

Another salient point of change in the mode is the waistline, which has been raised to the "normal" level or even higher and definitely enhanced in the more extreme styles.

### LOANING CHORUSES

Hollywood, Feb. 4. Loaning epidemic has extended to chorus girls. Larry Ceballos is lending them in a tabloids and he passed over one of his femina ensembles of 30 to be used at M-G.

Peggy Joyce's tea at the Ritz last week, given for her by the publisher of her book, "Men, Marriage and Me," was well attended, particularly by gentlemen.

Said one of the ladies present, "You have got to hand it to Peggy, 'She has gotten about every man in New York to attend this affair.' After a bit of snooping about and investigating by a Variety reporter who was present, it was discovered that Peggy did not receive nearly all the credit due her on this score. This force wouldn't invite any of the men—they just naturally crashed.

Of course, a few were invited, but at least five or six insisted upon coming with the invited men.

Men from every walk of life were present. Persons once vaguely connected with the show business promoted an invitation and brought all their male relatives and friends; lawyers accompanied their clients; doctors their patients; brokers their customers; newspaper men were coerced into bringing all their good news sources; everyone with literary or pseudo-literary pretensions got themselves and their friends to the party.

The men of this group could be identified by their long hair, the women by their awful hats.

Peggy did herself proud. She practically wore the tabloids of the party and was less in evidence than the rest of the people present.

"Oh, my publisher is doing this," (Continued on page 61)

## HOW THOSE GIRLS TALK AWAY 'WAY DOWN SOUTH

Miami Beach, Feb. 4. Chatter of women in the class gambling casinos is the final syllable in infinity. In any of the lavish rooms 75 per cent of the gamblers are females. At one table the other night in a Miami Beach club, there were seven women playing roulette.

At the head of the table sat a gigantic woman of about 350 pounds, whose tissue vibrated as if mounted on cushion springs. She was dressed in a black evening gown and drooped with jewels. Next to her was a woman about 40, in brown with genuine pearl necklace and brooch, mound breast pin. Then two sisters, the first in blue evening gown with red beads and the second in tan; both about 29, and evidently twins. Next were two sophisticates in white gowns and a quiet old lady in grey.

Usually women take the lead upon their game, placing the chips on the squares as fast as possible to hold as many numbers as possible before the white ivory ball lodges in one of the slots. But this group was oblivious of the game, chattering all the while.

Said the fat woman: "I like Europe so much better. People have fun playing the wheel there. Here they make it such a business."

"Yes," agreed one of the sisters. "I like Monte Carlo. Everybody carries a little book and it is so much more sport writing down the numbers. Here nobody checks."

"I'd rather play birdcage than roulette," interrupted one of the women in white. "When I played in La Juana, the boys always let me win."

"Let you win?" doubted the stout lady.

"Yes," insisted she; "you see, I'd get friends of mine who played really big money. So the boys let me win because of that."

"That's different," said the fat lady bluntly.

"My husband likes craps," supplemented the woman in brown. "He's just common."

"Craps isn't common if you can win," said the sister in tan, whose last chips were being raked off.

"You think that you are on the last spin," philosophized the 350-pounder.

"No, really, I think it a very manly game."

"Just then the dealer pulled in the chips, although four blue ones belonged to the lady in brown were on the winning number."

"That's the second time tonight you've made that mistake," she ranted. The croupier was in an uncomfortable spot, for he had done it previously.

"Sorry lady, but I can't think straight with the gab." She was paid off and all left.

# Hollywood Styles

By Cecelia Ager

## Surefire Method

Hollywood, Feb. 4.

Hollywood's queen of hostess agents, who supplied beaute in job lots for all sorts of ads, has gone into the vaudeville parlor business. She was driven out of the hostess racket by \$11,000 worth of bouncing checks.

Many of her beauty parlor customers are wives of guys who paid for the gals with the rubber checks. She was forced to send their wives to the parlor on threat of having the parties aired.

dreamy eyes. It is a Hollywood concession to the princess mode, for it is the long basque-full skirt of Hollywood 1929 with the basque shortened for 1930. The skirt is the same as of yore. Pink net is the material, used over a slip of metal cloth. Scalloping rows of pink satin oval medallions trim the dress, their size increasing as they reach the bottom of the skirt. A huge bunch of net flowers is massed on one shoulder. It is a frock standardized to represent Hollywood elegance for young ladies.

Sally O'Neill is dressed in a frock of chiffon and taffeta, pink, by the way, for "Hold Everything." It is not a very happy combination of materials, for the taffeta makes the chiffon look willing but helpless to match the taffeta in its decisive manner. One piece chiffon slip over taffeta foundation is figure fitting until blobs of taffeta are shirred on at a point well below the hips. Taffeta ends in points at the knees in front, a little longer in back. Neck line has jeweled embroidery and a scarf of taffeta tied in a bow at one shoulder, with ends hanging to the knees. Line of the dress is not in proportion for style nor aesthetic joy. The bodice is too long for the tiny skirt, making the dress appear made from remnants.

## Uncommon Chatter

By Ruth Morris

Dolly Tree has done a swell job with the costumes for the "International Revue," headed New Yorkward via Philadelphia and Newark. The costumes are gay and giddy, often treading on dangerous ground with a generous employment of rhinestones and shining surfaces, but the brilliant effects have been used so well and the foreign motifs borrowed so cleverly that the result is grand.

Opening costumes plunge into a high color scale, with magenta gloves, hats and shoes setting off the pastel shadings of silver-tipped tulle skirts. Flame tones, from yellow to henna, describe gorgeous show-girl and pony costumes for hot Indian number. Orchid costumes grow pliant with the addition of wigs and tulle-trimmed muffs fashioned of tiny multi-colored flowers. Clever detail on all the costumes makes them as interesting to watch as the show itself.

Gertrude Lawrence is charming in assignments that border from legitimate acting to light musical comedy style. In orange coat, corn-colored topper and magenta trousers she does a strut number that is a knockout. To sing the lilting melody of "Exactly Like You" (sure to be heard about town soon), she wears a frail white flowered chiffon over a delicate yellow foundation. Dorothy Fields and Jimmy McHugh have contributed a score that will be among the most singable and clever in town, and the entire performance, boiled down to regulation running time, should be grand entertainment.

The Capitol presentation of "Venetian Carnival" is lavish beyond the scale even of picture house production. The unit, to play only a week on Broadway, evidences as much painstaking care, as would be put into a production that anticipates a long run in town. Its costumes are not merely routine ideas; ground out quickly, but have the richness and cleverness that would do well by any musical comedy.

The Venetian background makes possible gorgeous period costumes, well displayed by the Capitol show girls. Taffeta dominos which sweep to the floor beneath velvet scarves, long thin and color, and large ruffs and sleeves (corn-colored, silver-edged) add a picturesque

quality to the glove fitting outfits worn by the Chester Hales, particularly when the blue of the suits is set off by long-stuffed, rib-boned mandolins of scarlet.

Jones on Strange Broadway "Little Johnny Jones" is back in talking picture form on the Broadway that he once sent his regards to. The song is out-dated, being patently written about the street that started at Herald Square and ended at Forty-second street, but its companion piece, "Yankee Doodle Dandy," will seem a fresh, new song one hundred years from now as typical of a certain Broadway type as it was 20 years ago.

The Cohan opus introduces Eddie Buzzell to feature pictures. As the little jockey who loses the race that he will not "throw," he is cute and lovable in a sincere performance. Alice Day is sweet and pretty as the girl—times too sweet, but awfully pretty.

Sufferer in White Chiffon One of the favored traditions of moving picture costuming is observed in "The Bishop Murder Case." Lella Hyang, as the harassed heroine, is carried off by the wholesome murderer and left gagged and bound in the attic. For this scene (which is true of all abduction scenes) she wears a filmy, ethereal gown of white chiffon. There is something so helpless looking about a gown of white chiffon. No heroine who wears one could possibly think of a way of escape, but must wait, frail and helpless, till the hero comes.

A murder-mystery seldom provides an actress with an opportunity to be more than pretty and terrified. Miss Hyams meets both requirements with charm and ability.

Tears for Rogue Nobody wants to see a bad man reform. He would lose all his attraction by becoming a law-abiding, church-going citizen. Nor can he be permitted to reap the fruits of his misdeeds. The only alternative is his death must be met with a hard-boiled front and the jauntness of embarking on a new racket. The jauntier the death, the more certain the frowning of feminine tears.

William Powell meets such death in "Streets of Chance," in which he plays a racketeer role with

# Wisdom for the Woeful

By Nellie Revell

This department, conducted by Miss Revell, has been instituted as a weekly feature and is placed at the service of any "Variety" reader. Matter submitted to Miss Revell will be treated confidentially. No attention will be paid to unsigned letters, but real names will always be suppressed.

Miss Revell may be addressed at the Hotel Somerset, West 47th street, or care "Variety," New York.

Dear Madam: Will you please advise me about my daughter? She can sing and dance well and says she is living at some vaudeville club, but she has only been on the stage a little while, and it seems funny how rich she got so soon. She won't give me her address, and her cousins say she is getting the money from a man she used to work for. She is 17 and very pretty.

Answer: Don't believe everything you hear. Perhaps your daughter's cousins are jealous of her success. I don't like to hurt you, but the tone of your letter is far from sympathetic and is not conducive to confidence. It denotes suspicion and arrogance, and maybe that is the reason your daughter will not give you her address. It is quite possible she is trying to find herself and work it out alone without interference and the incriminations of jealous relatives. A girl of 17 is very sensitive and impressionable; she is at a dangerous age—no longer a child and not yet a woman. Negligent mothers under similar circumstances have driven more than one girl away from home.

Dear Miss Revell: I am a widow and my daughter is my sole support. She is a vaudeville singer and talented and has a fine position in New York as a private secretary in a law office. But she is discontented in business, where she receives a salary of \$50 a week, and wants to go in the movies.

Her head has been turned by articles in the newspapers telling what huge salaries are paid screen people. She says she would soon be able to support me in luxury if I will only consent to her going to Hollywood. We have no funds to go out there with except some Liberty Bonds I bought during the war. If I sold them we could get our car fare to California, but what assurance have we that she could get a job and, if she did, that she would make good?

My common sense tells me that my daughter is better off where she is, but she is so unhappy, and her mind is so set on going into pictures that I cannot dissuade her. I do wish you would give her some good advice. She has read your books and you are an idol of hers. I know she would believe what you told her. Please help me.

Mrs. R. Answer: You are quite right. Your daughter is much better off here in a position in which she is making good than she would be in the maelstrom of Hollywood, a field in which she knows nothing. There are many talented and beautiful girls cluttering up Hollywood, living from hand to mouth or getting by on occasional day's work as an extra in a mob scene. Nearly every waitress, telephone girl and chambermaid in Hollywood is someone who went out there expecting to land in pictures. The Los Angeles Chamber of Commerce issues frequent bulletins warning girls to keep away

the restraint and tension that build up a perfectly grand picture. It's a perfect film—exciting, throat-choking and having the added interest of events that parallel the Rochester murder. Powell dies nobly and even every woman man sob over his demise, she will secretly rejoice that his career didn't turn "Hearts and Flowers." Kay Francis plays the racketeer-wife with sympathy. She has ability to wear trim, dashing clothes and is too bad to put her in anything but a gown with a soft ingenue flavor. In ensembles of the tailored variety she looks stunning and picturesque, filmy things have a way of going downy on her.

Helen Twelvetrees, in "The Grand Parade" is the kind of old-fashioned heroine who weeps with delight when given a chance to tremble with fear at a frown. Her acting is of a piece with the entire picture—a minstrel story of 20 years ago, which is as naive as any of the melodramas revived by Christopher Morley. The picture might have been really swell, if the attempt New Year's re-creation of the life of New York had been more sincere.

from Hollywood unless their positions are set before arrival. Your daughter, being a business girl, must give heed to such admonitions.

Dear Miss Revell: Please advise me what to do in order to hold my husband, a motion picture director, who has fallen for a new leading woman, an unknown, whom he is directing. If I should lose him now my life would be ruined. He doesn't want children, but do you think if I could promise him there was a baby on the way it might open his eyes as to whom he really loved? The last two weeks he has made excuses for not being with me evenings. He always has conferences or something to keep him from coming home at night, and I just know he is out with that woman.

X. Y. Z. Answer: I can think of no act so cruel as bringing an unwanted baby into the world. And if your only desire for offspring is to retrieve your husband's love, I question if you are a proper person to bring up a child. Such a sacrifice as you propose is unthinkable. If I were you, I would first determine beyond all doubt if your husband is really running around with another woman. You know, they DO have conferences at night about pictures, especially in the chaotic times of tailoring films, and his business could easily demand his attention after studio hours. Investigation might show that you are doing him a grave injustice.

Dear Lady: My husband and myself are a vaudeville team, dividing the salary 50-50. While working he has paid our living expenses, while I banked my share. We have been out of work now for some time and my husband wants me to draw my money out of the bank to support the family, and to finance the writing and staging of a new act. My inability to get his viewpoint has caused the first real trouble we have had in our married life. Do you think I should jeopardize my savings this way? I feel I am entitled to what I have earned and saved.

Louise A. Answer: If the team is in financial difficulties, I think you should offer your savings to help weather the storm.

Dear Miss Revell: I am tired of continually chasing chorus girls. The business has become so uncertain; you get an engagement, rehearse a new number, and then the show goes blooey. Then you start all over again and it is always the same. I have a chance to marry a man, a merchant, who is very much in love with me. I think I love him, although I am not crazy about him. Do you think I will be able to live with him? Chorus Girl.

Answer: Love isn't just finding somebody you can live with—it is finding somebody you can't live without. But isn't that a rather rotten break you propose to give a nice fellow—just marrying him for a home?

Dear Nellie: My husband, as you well know, is a big-salaried comedian and has a reputation as a lavish spender. Yet I have had to take our boy out of military school and dismiss my maid in order to cut down expenses. I am pretty well fed up on his excesses and family neglect. What would a court action arouse him to his responsibilities?

Perpetrated. Answer: Such a move might not arouse him, but it would arouse the court. Also the interest of the newspapers, especially the tabs, who would pounce on this story with glee, bringing unpleasant notoriety. Why don't you consult with his manager and effect some arrangement whereby a stipulated sum is paid you direct each week out of his salary?

Postscript Abbie: As you are a Catholic girl and a stranger here, why don't you call on Father Leonard at St. Malachy's Rectory, 239 W. 49th street, New York. He is a very kind man, most understanding and in a position to help you.



# VARIETY

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## 15 YEARS AGO

(From Variety and Clipper)

Famous Players organized Select Features as a separate distributor to handle its exceptional productions, first subject being "The Eternal City" made from Hall Caine's "The Christian." Minimum price of 25 cents on admissions.

Idea provoked hot discussion whether it was more profitable to road show a big picture or give it Broadway exploitation and then dispose of state rights.

Keith's made one of its few timid moves to get into the picture end of showdown by buying two pictures, "Springtime," by Life Film Photo Corp., for \$20,000, and "Reaping the Whirlwind," by Balboa Co., for \$17,000.

New York theatre opened with straight pictures under Loew. Same company had the Broadway.

New York Hippodrome gave up spectacles and staged a straight circus show at \$1.50. Not so good. Showmen said scale was too high.

Reports from the road, which had slumped with the outbreak of the war, were encouraging. The north-west was the first to show signs of revival.

Three ticket agencies near consolidation, leaving McBride and the Tyson company as the opposition. Tyson controlling most hotel stands.

## 50 YEARS AGO

(From Clipper)

Mid-winter, and the baseball editor finds it tough to assemble an interesting department. Half a column of poetry glorifying the game helps. Baseball news from California and New Orleans is routine.

Criquet is even worse. Editor gets into reminiscences relating the sprightly episode of the British cricketer who plied up 307 runs in one inning and still wasn't out. Inning ran six hours.

Another device for space filling is editorializing over the lack of a regular ballfield in the metropolitan area. Two then in use in Brooklyn were being built on.

There is little of outdoor sport, except in Canada where hockey appears to be in high favor. There hadn't been enough snow up to Feb. 1 to encourage snow-shoeing in the Dominion that winter. A Buffalo, N. Y., roller skating rink manager had worked up a sort of hockey game on roller skates.

Generally the leading sport seems to be long distance indoor walking matches which occupy about half the sporting news space. It is related that the peds are becoming so sturdy and fast that, while 450 miles in six days used to get a contestant in the money, it was now provided that those under 500 did not qualify for purses.

The Eighth avenue car barns in New York (probably where the new Garden stands) burned to the ground with some loss of life.

### NOTES

Lita Chevret, Betty Recklaw, Andree Henderson, Steve Pimento, "Radio Revels," radio.

Irving Berlin's first for UA, "Love in a Cottage," original by John McDermott and Berlin. Melville Baker adapting.

Carmel Myers, Bert Roach, George Stone and Frances Lee, to Christie comedy.

Marie Dressler, Renee Adoree and Ernest Torrence, "Singer of Seville," M-G.

"The Girl Said No," new title of "Fresh from College," M-G.

Lloyd Hughes and Mary Astor, "Cooking With Gals," M-G.

Eugene Walters, playwright, to Pathé to edit and write.

Lucille Page and Al Norman, "Good News," M-G.

## Inside Stuff—Vaude

Estate of the late George LeMaire consists principally of life insurance policies, said to total \$75,000. His widow is the sole beneficiary.

Recent release of a Keith office employee for divulging office secrets and information on acts and salaries, revealed that an independent agent without Keith connections had been paying the employee \$10 a week for info.

The widow of Robert L. Cannefax, former billiard champion, is a patient in the Flower hospital. She is encased in a plaster cast because of a fractured vertebrae. The accident occurred when Mrs. Cannefax attempted to close a window in her hotel room, slipping and dropping to a ledge one story below. She was on the 17th floor.

When the Auditorium, Quebec, resumes Keith vaudeville Feb. 16 the bookers in New York will construct its bills with sight and singing acts only. Board of trade in the French-Canadian city, estimates Quebec's French population at 85%, with a majority of the French unable to speak, read or understand English. For that reason, talking acts that depend principally on talk can be sensations anywhere else in Canada, yet flop completely in Quebec. A booker who didn't know once almost ruined vaudeville for all time in that city.

Sand dancing is returning in favor after having practically died out. Various artists, looking for something new to enliven dancing-routines, are going back to the scratchy hoofing in a big way. Last week at the Palace Lou Clayton, Jackson and Durante, added a sand dance to the routine, with results reported "o. k. all around. Buck and Bubbles have just started throwing sand on the boards, and dancers with William Seabury are also doing it.

Eddie Leonard was one of the most noted sand-dance exponents of days gone by.

Because RKO put "and party" on the annual passes for the Hippodrome, New York, some holders or friends borrowing the "dead-heads" are taking the "party" to mean more than one.

In a letter to all holders of the 1930 passes, RKO points out that "although these passes are issued for personal use, some of them have recently gotten into other hands and unfortunately some have tried to 'crash the gate' with large parties of friends." The auditing department has instructed the Hipp doorman to stop "abuse of a personal courtesy."

Feeling that she couldn't disappoint the radio fans after C.B.S. had issued 30 days advance publicity on her other appearance, Winnie Lightner did 30 minutes over C.B.S. last week without pay.

Miss Lightner was originally engaged as the guest artist for Wednesday night by the Kolster Hour, and C.B.S. gave out plenty publicity. Two weeks ago Kolster went into the hands of the receivers, and last week, a day or two before they were to go on, cancelled their future commercials.

Miss Lightner, engaged by Kolster, was in no way under obligation to C.B.S., but because of the advance publicity and figuring on the fans, kept the engagement with Larry Rich's band as the musical support.

Cases of non-payment of wages in summer hotels are extremely difficult to settle. Frieda S. Miller, director of the New York State Department of Labor, reports that in some instances it requires several years to close even the simplest complaint.

The loss involved through failure of summer hotel proprietors to pay off—after they give bouncing checks—is great, owing to the fact the workers usually are paid by the season. Sometimes, after the employees have not only labored all summer without receiving a nickel in salary but have spent all their savings for transportation, the hotel owner disappears on Labor Day. Investigators for the State Department of Labor find it hard to discover the whereabouts of disappearing proprietors. Not infrequently when found, the hotelman is without funds himself. Settlements sometimes call for installment payments of \$1 weekly.

In spite of recent events that appeared to denote trouble, there is no strained feeling of friction in relations between the Keith and Warner booking offices, according to both sides.

The breach, supposedly created when Keith's ordered the Warner houses off the floor upon finding it led to the franchised agents carrying on booking activities on the "outside," was reported widened when the Warner office declined to cancel Charles "Slim" Timblin's last half booking in Hoboken to permit him to finish a week at Keith's Palace, New York. Pulling of Timblin from the Palace was by mutual consent of both booking offices, as both say.

While, as both say, there is no trouble at all, the Keith agents are still out of the Warner office and are under orders to stay out on penalty of losing their franchises. Since the Keith agents were pulled out the Warner bookers are having little or no difficulty in securing the same acts from elsewhere that they formerly purchased from the Keith agents.

## Inside Stuff—Music

Nacio Herb Brown hopped into town last week long enough to close his Ziegfeld deal and beat it back to the Coast. And without seeing a show. Well, maybe one.

Brown won't attend musicals because he's afraid the scores therefrom will influence his own compositions and because he might unconsciously lift a few bars. He'll do his Ziegfeld score in the west. His "Pagan Love Song" and "Chant of the Jungle," both launched in M-G pictures, were what was left of an Oriental series he wrote some years ago, amongst which were "Coral Sea" and "When Buddha Smiles." Entire quartet was offered to Coast publishers at various times, with the latter pair the first selections when the pickers made up their minds. Brown had "Pagan" and "Jungle" left so trotted them out when the film studio needed a tune in the same motif.

Brought east by a Times Square agent, on the idea that they would go into a class Broadway night club, a well known mid-western band was forced to break-up and seek employment individually when they discovered that the club engagement was only the agent's idea, and not a contract.

This band had been playing a class club in St. Louis and were instructed by the Broadway agent to come east for the club engagement. When they arrived they found the agent had no contract, another band was all set to go in the same club and even this other band was being stalled off by the prolonged stay of the orchestra now in the club.

Amos n' Andy are the favorite radio act with inmates of Auburn prison, according to a newspaperman who recently made a general investigation of conditions at the 100-year-old institution, located in central New York. Other well liked hours are the RKO, Collier's and Paramount. Prisoners, of Italian extraction welcome the broadcast of grand operas or parts thereof, and while men of nationalities less musically inclined do not always cotton to the grand opera stuff, they

(Continued on page 51)

## Inside Stuff—Legit

Boston was somewhat surprised at the closing of "Pleasure Bound" there. The Shubert revue was reported doing capacity but with the aid of cut rates. The answer seemed to be that the house made some money on the date but the show didn't. It was understood the cast was given the chance to continue in Boston on a co-operative basis but refused.

Warners "Viennese Nights" (film) will be the first musical to be fully constructed on stage technique principles. Hammerstein and Romberg, besides directing these full weeks rehearsal periods, have had the sets built to conform to their scores—so many beats from entrances to exits.

Dialog also fitted to music spacing so that the dialog, entrances, exits and music will synchronize as planned.

The inside on the Dorothy Knapp incident at the Beaux Arts swanky costume ball, is that the noted beaut never was socked at all. Looks as though the yarn was a pipe started by a local tab and not denied by Miss Knapp who got the publicity. Miss Knapp was with the Warburton party. She was asked to join Earl Carroll's. An eye witness declares that was all there was to it.

George Wintz has the revived "Sari," although Eugene Endrey a Hungarian has his one act as the producer. Wintz entered the picture in Phila., where Endrey stepped aside with the proviso his name he used the first two weeks. Show closes at the Liberty two weeks, but goes on tour where Mitzi is strong and that is Wintz' field, too. Latter said to have gone for \$15,000 in backing the troupe. Mitzi herself filed the salary bond with Equity to the amount of \$16,000.

Shows being backed by Warner Brothers are said to be issuing contracts to players carrying a clause giving that company an option on cast principals for pictures.

In one case last week WB lost a femme comedienne who signed with another company. Someone had overlooked writing in or adding the clause to her agreement—and Warners was ready to okay a sum double the amount she received from the other firm.

One thing delaying the rounding into shape of Ziegfeld's "Simple Simon" is reported to be Ed Wynn's 180 comedy props. Besides cluttering up the available stage space, Wynn is having a time of it trying to routine the devices.

Understood that Wynn has what is considered a promising comedy song which he won't even attempt to learn for the New York opening. All because of the mental strain in working up his accustomed paraphernalia.

"Sun Up" went into rehearsal for its revival at the Vine Street theatre, Hollywood, with only one actor new to the cast. He was Arthur Turner Foster in the part of a sheriff. Two days before the opening Joseph Buckley, who had previously played the part, showed up and was put into it. Foster had started work without a contract, which under strict interpretation of Equity rules entitled him to two weeks' salary for dismissal. With a contract he would have received nothing if out in first week of rehearsal. He accepted one week's salary as settlement.

A small town girl has become used to Hollywood and its ways after several months in an office connected with legit but, was considerably embarrassed when a committee of home-town folks paid an inspection visit. While telling them what a nice atmosphere she worked in, in breezes a studio slick whose customary greeting is a friendly slap and a "Hello trollop!" To avoid home-town scandal she threw him the frigidaire. He took the icing and blew. Later she got the gink on the phone and apologized, ending up, "Tomorrow you can call me anything you want!"

When Louis Macloon sends "New Moon" on the road, the cast will also be up on "Desert Song." Macloon has the same territory for "New Moon" as he has for "Desert Song," but the "song" closed before it had played Texas, Oklahoma and Kansas. Now when he gets to those southwestern states, all former one night stands will go two days and three day stands stretched to a week, with both shows playing. Ducks for one show will sell at the b. o. price with two shows going at a cut rate.

William E. Smith, a former actor who went into Chicago real estate, is back in show biz with enough dough to produce. He has taken over Franklin Pangborn's lease on the Vine Street theatre, and plans to introduce recent New York productions to the Coast with their eastern stars, also an occasional new play.

Smith has no actor-manager yen, although Miss LaVerne is boosting for a play in which she sees him playing opp.

Vine Street scale now tops at \$1.50, two bits up from Pangborn's super-stock high.

"The climate got in his blood" is reason given in Coast offices for abandonment of an eastern producer's plans to organize a company there of New York show. One of the authors went west to direct and production got as far as casting when the producer's golf yen destroyed his interest.

Climax came when a cast line-up of 32 waited three hours in vain for him to show one morning. Next day the show was announced off with stated reason that production just for the Coast was too expensive. The producer is still playing golf.

Smaller play brokers who had been helping unknown playwrights of promise in return for first call on the latter's works for pictures and stock have tightened up purse strings. No market for the unknowns' stuff is given as cause.

Some of the smaller brokerages, unable to align better known stage writers and playwrights, had been grubstaking the embryos.

Century Play Company and several of the larger brokers, are following the lead of picture companies in financing productions, none of the expensive variety, but those looking good bets for stock. Century is reported financing Myron Fagan on his current production of "Nancy's Private Affair" and other Fagan productions.

Fagan's previous productions, although not rated bell ringers for Broadway, cleaned up on stock releases for Century, especially "Jimmie's Women."

An actor with a Russian name who has risen to prominence recently abroad and here probably cannot understand why a Coast agent turned him down cold for handling. There is a chance he doesn't know about it as the proposition came through a New York agent. The reason for the turn-down is the agent's experience with the actor's son, in legit under an anglicized name.

The son landed in Hollywood and was introduced to the agent. Without any contract, the agent took the actor around to various studios, introduced him to directors and execs, spending considerable time with him. Without saying anything the actor then signed up with another agent. He worked in a couple of studios then went east to see his father.

A week later the proposition to handle the noted Russian name came to the Coast agent. The agent replied to his New York representative that, in effect, "I have had some experience with the son and I do not care to have any dealings with him, his father, or his grandfather."



# Six Musicals Headed for B'way; Shubert Production at Low Ebb

The Shuberts are at the lowest ebb in musical production since they became a major production firm. There are but three musicals under their direction playing at present: "Nina Rosa," in Chicago; "The Street Singer," and "A Wonderful Night," in New York. In addition, however, they have a number of revivals, started at Jolson's and sent on tour from there.

There are now more than six musicals shows being readied for Broadway out of town, but there is not one casting, or rehearsing in New York at this time. Those due in are "Ripple" (New Amsterdam), "Simple Simon" (Ziegfeld), "Flying High" (Apollo), "Nine Fifteen Revue" (Cohan), "The International Revue" (Majestic) and "You Don't Say So," house not set.

## Doubling Divorces

Milwaukee, Feb. 4.

Peggy Uerlitz, known to the stage as Peggy Udel, will not have to go any further in her divorce action against Jimmy Conzelmann, song writer and football star. It turns out that Jimmy got a divorce of his own on July 10, 1929, in a Wayne county, Michigan, court on the grounds that Peggy had deserted him. Furthermore, he took himself a second wife last September, Lillian Granzow, of Detroit. A justice of the peace performed the ceremony and everybody kept quiet.

Miss Uerlitz's attorneys were preparing her divorce suit in West Bend, Wisconsin, when they learned Conzelmann's divorce and second marriage.

## "Bare Facts" Uptown

"Melinda," colored show figured to supplant "Bare Facts" at the Triangle, Greenwich Village, has been hauled in for revision and with "Bare Facts" sticking at the cellar-ette theatre until the new one is ready.

"Bare Facts" has bettered a year's run at the downtown house and in all probability will be shifted to an uptown house for continued run when "Melinda" supplants.

## Show to Lure Film Bid

Los Angeles, Feb. 4.

Before closing her perennial revival of "Sun Up," Lucille La Verne will offer at special matinee the British play "To What Red Hell" which she has purchased.

She wants the picture mob to see the piece with a view to buying it and starring her therein.

## DOUBLING TOO MUCH

Jack Buchanan, the leading feature in "Wake Up and Dream" is still doubling at the Casanova night club but Jessie Matthews also with the English revue, withdrew from the club. She said the double duty tired her too much. Her place at the Casanova has been taken by Mary Charles, also an English girl, who was formerly in "Charlot's Revue."

## SKINNER'S "KISMET"

Hollywood, Feb. 4.

Otis Skinner, under contract to First National for five years, arrives here next week to begin on "Kismet," his first production. He will make a minimum of two a year.

"Kismet" was made a number of years ago as a silent by Louis B. Gasnier.

## ROBINSON'S OFFER

Free lancing since he entered talkers last year, Edward G. Robinson may go under long term contract to M-G-M. Since completion of his first picture for that company, "A Woman to Love," Metro has made the former legit actor an offer of a five-year agreement.

Robinson is now in New York.

## KENNEDY RESIGNS

Los Angeles, Feb. 4.

Val Kennedy, local representative for A. L. Erlanger for the past five years and managing the Biltmore theatre, tendered his resignation effective March 1.

He will make an European tour. No successor has been named.

## Eva LeGallienne's Sec'y Brings Suit for Divorce

Westport, Jan. 31.

Mrs. Stuart Benson, of Weston, secretary to Eva LeGallienne, and business manager of the Civic Rep theatre, New York, has started a divorce action against Stuart Benson, formerly art editor of Collier's.

Action filed in Bridgeport, Conn. county seat. The Benson family has been the scene of many picnics of the Civic Repertory Company. Mrs. Benson, who was Mary Duggett, married the editor and playwright in 1921. She charges desertion since July 1, 1926, and cruelty, asking no alimony.

Benson is connected with Morgan, Livermore & Co., brokers. He had a play, "Find Cynthia," produced on Broadway in 1922 by Kilbourn Gordon. Miss LeGallienne has a farm house near the Bensons.

## Mae West Trial Up

Special panel of 100 talesmen was called by Judge Charles C. Nott, Jr., of General Sessions to report next Monday, when a jury will be selected for trial of Mae West and her 64 co-defendants. They are charged with participating in an obscene play, "Pleasure Man," a year ago at the Biltmore theatre.

Miss West has already served 10 days in the workhouse on Welfare Island. Nathan Burkan is counsel for the actress and her fellow defendants.

## No Service on P. A.?

Whether the service of papers on a press agent is valid service on a corporation, was determined in the Supreme Court as a result of an application by the Hurok Attractions in the suit of Irma Duncan for breach of contract.

The papers were served on Max Endicoff, who merely works as publicity man, said Jack Vincent, treasurer. Vincent declared that this service is not legal. Solomon Hurok was in Philadelphia, and Vincent was out of the office, he said, when the papers were served.

## THOMPSON RENEWS

Harlan Thompson, former playwright and lyricist, now working for Fox on the Coast, will remain with that company this year.

Fox renewed its option on Thompson last week. He will get a three months' leave to visit Europe.

## ALL-FILM "NUT FARM"

Los Angeles, Feb. 4.

Practically an all-film cast for "Nut Farm," which opens at the Vine Street Feb. 16.

The cast includes Frank Mayo, Shirley Mason, Forrest Stanley, Emerson Tracy, Gloria Gray and Frances Raymond.

## WARING'S "COLLEGE DAZE"

Los Angeles, Feb. 4.

"College Daze," a new revue, will be produced at the Mason theatre by Tom Waring early in March.

The piece is the combined efforts of Waring, Pat Ballard and Charles Henderson.

Waring's Pennsylvanians will be featured. Waring would like to make a picture of the revue during its L. A. run.

## SPIEGEL'S "SUBWAY" HOUSE

Los Angeles, Feb. 4.

Max Spiegel has taken a long term lease on the Fulton theatre, Brooklyn, formerly a Loew picture house. Beginning Saturday (Feb. 8) he will operate it as a subway circuit legit house.

First show to go in will be "Philadelphia," opening Saturday.

## JOLSON IN BILTMORE

New Orleans, Feb. 4.

Al Jolson pulled out of here going west. Destination was Hollywood.

Comedian locally wound up the first leg of his concert tour last week after a series of eight concerts in Oklahoma and Texas.

## Harris in Florida

Hollywood, Feb. 4.

Sam H. Harris had a birthday on Sunday and John McCormick and his wife Colleen Moore gave him a dinner.

Harris, accompanied by his wife, left for Miami, Fla. He will remain there until after Easter, then return here.

## Collier Again

Hollywood, Feb. 4.

Boys and girls were on the set at Fox with Bill Collier rehearsing a scene. The stars had everything to say—Collier, two lines.

Getting ready to rehearse, the director noticed Collier didn't have his part with him and sternly said, "Where's your part, Mr. Collier?"

"A moth ate it!" flipped back Will.

## \$1,000,000 Stock Chain Idea for Middle West

Chicago, Feb. 4.

Phil Davis, attorney, is leading a movement for the establishment of rotating stock troupes in the large midwestern towns, such as Columbus, Fort Wayne, Indianapolis, Cleveland, Toledo, Detroit, with two spots in Chicago, which will be the headquarters.

Davis is trying to raise \$1,000,000 from bankers in Milwaukee, for the purpose of obtaining control of theatres on long-term leases. Plays will be priced at \$1.50 top.

## Ticket Planners Still

### At It, No Scheme Set

The auxiliary committee, charged with formulating a working plan for the new theatre ticket system held daily sessions last week, but is still to arrive at a basis where all interests are satisfied. It is the proposed plan to eliminate all agency buys after March 1 and to limit the premiums on all tickets to 75 cents above the box-office price.

Whether the system will be set into operation at the end of the month is still uncertain. Some of the brokers concerned have expressed doubt that they can operate under the proposed rules. Others say they will be wiped out.

## Iowa Midnight Immoral?

Des Moines, Ia., Feb. 4.

Indictments charging Harry Pabst, owner of the Star, Davenport, with giving immoral plays, exhibitions and entertainments in his motion picture house, have been returned by the state grand jury.

Two indictments were returned. The first named Pabst and his wife, Lenna M. Pabst. The second named Robt. Caine and Chas. Wilson, theatre employees, along with Mr. and Mrs. Pabst.

The theatre man was arrested several months ago after complaints had been filed against midnight shows which have been in operation since last October.

## 90 Days for "Bad Babies"

Los Angeles, Feb. 4.

George Scarborough, author of "Bad Babies," convicted of writing and producing an immoral play, was sentenced to 90 days in the city jail.

Jobyna Ralston, Elinor Flynn, Norman Peck, Arthur Rankin, Annette Westby and Frank Jennings, who appeared in the piece, were fined \$300 or 30 days in jail.

The fines of the cast were paid out of the Equity bond posted by the producer. All filed notice of appeal.

## POSTPONE JESSEL SHOW

George S. Kaufman is working on the script of "Even in Egypt" which is now known as "Joseph" with George Jessel starred. Bertram Block authored the play, which upon out of town showings was regarded favorably though in particular need of better curtain appeal.

Because of the revision the show was postponed at the Golden until next week.

## Lenore Uric in "Suez"

Los Angeles, Feb. 4.

Belasco and Curran are rehearsing a coast company of "East of Suez" with Lenore Uric in the lead. Piece will open at the Curran, Frisco, Feb. 26.

## Vince Lawrence at Par

Hollywood, Feb. 4.

Vincent Lawrence is here under contract to Paramount to write musicals.

## Radio Buys "Fall Guy"

Hollywood, Feb. 4.

Radio has acquired screen rights to "The Fall Guy" play by James Gleason and George Abbott.

## Walk-Out Suspended

### Six Months by Equity

An indefinite suspension has been imposed on Dorothy McNulty by Equity because she walked out on Ruth Selwyn's "Nine Fifteen Revue," which opens at the Cohan next week.

Miss McNulty was in "Follow Thru." She secured a run of the play contract for the revue, but failed to show at rehearsals. Her alibi was that she didn't like the songs allotted her. The low-down was that her husband, a trumpeter in Abe Lyman's band, was going to the coast and she wanted to go, too. She did.

Equity's council acted on the complaint last week, Miss McNulty not making an appearance.

## "Woof Woof" Pay-Off

"Woof Woof" closed at the Royale Saturday without paying salaries, other than to the chorus. The silent and complete buster of the attraction was Gilbert H. Mosby, the millionaire patent medicine man who hails from Cincinnati.

Equity expects to pay the salary claims from funds guaranteed by a Cincinnati bank. Mosby supplied that guarantee prior to the show's opening, but why he did not pay off rather than forcing Equity to call on the bank guarantee was not explained.

## Metro Gets "Great Day"

Hollywood, Feb. 4.

Metro has purchased Vincent Youman's "Great Day" which flopped this season in New York. They will, however, produce Youman's original version, not the one New York saw.

## LEGIT LOOP WORRIES

Sam Gerson came here from Chi last week to meet Jake Shubert, just returned from Europe. Gerson is known to be Jake's special pet in Chi, while J. J. Garrity is Lee's fav for the management of the Chi theatres.

Both Garrity and Gerson are plenty worried about the legit situation in the Loop. If a deal to dispose of the Shubert houses in Chi came up both would be out.

## HUSTON AS "GENERAL"

Hollywood, Feb. 4.

Paramount has engaged Walter Huston to play "The General," Lajos Zilahay's Hungarian play, on completion of "Abraham Lincoln." Huston is doing the latter film for United Artists.

## HELEN COHAN'S TESTS

Hollywood, Feb. 4.

Helen Cohan, 18, daughter of George Cohan, is to become a picture actress.

UA took several tests of her last week and it is likely she will be in "Bride 66."

## "RAIN OR SHINE" CAST

Dave Chasen and Tom Howard, formerly in Jones & Green's "Rain or Shine," engaged by Columbia for their original parts in the talking picture version of that piece.

Chasen is at present playing R-K-O with Joe Cook, who will be featured by Columbia in the picture. They depart for the Coast around March 15.

## Marx Film Deferred

Chicago, Feb. 4.

Four Marx Bros. will not go to work for Paramount until May 1, instead of April 1, as scheduled. For four weeks' labor they will get around \$150,000. Script, untitled, is by Ben Hecht.

## Coast Tryout

Los Angeles, Feb. 4.

"Lollapalooza," a comedy, written by South African locale, written by Arthur Clayton, opens Feb. 12 for four days' tryout at Miles Auditorium, Santa Monica, Cal. Clayton directing and will star. Cast of eight.

## Who Makes Gossip?

Report that Russell Janney is planning to resume legit producing with "Lola in Love" is wrong. Janney says he never heard of the play.

## Vernon's Star

Chicago, Feb. 4.

Frank Vernon has engaged Jessica Tandy for three years.

"When the American run of 'The Matrilarch' ends he will take her back to London for his next play."

# EQUITY CASTER RULE TEST UP

The first case of arbitration between casting agent and player since the former came under the licensing jurisdiction is that of Leslie Morosco, agent, vs. J. Francis Robertson set for arbitration next week.

Morosco alleges in complaint that he was instrumental in acquiring Robertson's engagement in "Broken Dishes," current at the Masque, New York, and consequently entitled to commissions for the placement. Morosco claims further that the show has been running several weeks and that Robertson has not remitted since opening.

Robertson has filed general denial, claiming that a friend had tipped him off to the engagement and not Morosco, although he admits the friend suggested that he should pay commission to Morosco.

Arbitration on the matter was set for this week, but postponed when Morosco failed to select his arbitrator.

Several other casters are reported having similar cases in the offing but will mark time until the decision on the Morosco case is handed down in arbitration.

The arbitration angle and surrounding protection was foremost in bringing casters to sign the prevailing Equity agreement since they figured it gave them better protection than before and obviated necessity to bring delinquents into civil courts to collect on small amounts of commissions due.

Morosco's brother, Leslie Morosco, has been a caster for 15 years and one of the few operating on a 5% fee even before Equity's licensing and regulating arrangement.

## "Miracle" Case to M.P.A.

Salary claims by cast and chorus of "The Miracle," which failed on the road and was brought in, have been filed with Equity. Something over \$1,000 is due the chorus, but the cast claims have not all been received.

Equity has notified the Managers' Protective Association of the claims and will send payment from the association. Under the agreement between the Equity and the M.P.A. the latter guarantees to pay all salaries not paid by its manager members. Morris Gest sponsored the tour.

## GINGER ROGERS WITH PAR.

Paramount has taken Ginger Rogers for "Young Man of Manhattan," to be made at the Long Island plant.

Contract extends over three years on a series of options. The will double to the studio from "Top Speed," musical.

## RUSSELL, SELBY TEAM

Los Angeles, Feb. 4.

Jack Russell, coast tab show producer, will stage "Artists and Models" at the Mason Feb. 15.

Associated with Russell is Norman Selby, former operator of the Haymarket theatre, Chicago. Russell recently closed his tab show at Pantages, Seattle.

## Louis Mann's Picture

Hollywood, Feb. 4.

With the return of J. C. Nugent from New York, Sam Wood will direct "Father's Day" for M.G. Louis Mann will be in the cast with Robert McHale. Doubling between studio and Hollywood Playhouse for the picture.

## Warners' Buy Play

Los Angeles, Feb. 4.

Warners has purchased the screen rights for "She Got What She Wanted" by George Roemer. Play was produced in N. Y. last year.

## Fixing "Dutchess, of Chi"

The Shuberts will shortly again put "The Dutchess of Chicago" on the boards. It was tried out by them during the fall but brought in for changes. The show is musical with a run record abroad.

## Kerr West for Metro

Hollywood, Feb. 4.

Metro has imported Frederick Kerr from New York to play in "High Road."

# Literati

## It Doesn't Change

Although the film industry is declared growing up, what with sound, wide film, lawyers and Hays, purveyors of studio publicity claim that magazines and many newspapers are still asking stars and directors the same foolish questions.

Some of the reporters, too lazy or too far away, write in the questions requesting that the star or stars personally record answers on return stationery. Such dailies as the staid Boston "Post" write in for press yarns on "When Stars Get Spanked." That news syndicate, Central Press-Scripps Howard, is still asking for "My Greatest Thrills Before the Camera."

Little local mags, which should know better, are running reams of copy on such foolishnesses (admit any no) as "Interviews of Players and Directors." In reply to the last story a weary press agent on a lot declared that all of the employees believe in "knocking wood to prevent bad luck"; one never burns up magazine because "she became an actress via posing for magazine covers"; another lack of one being her chief ill omen; one well known male believes it's bad luck if he passes up a Chinaman on the street as he played many such parts.

The rest of the queries are too innane even for a return stamp to a punch drunk copy reader.

## Scully as Ghost

Boni's Paper-Book-of-the-Month Club has just brought out "On the Trail," Frank Scully's "Reminiscences of a Cowboy 50 Years Ago," Ghosted by Frank Scully.

## Paris Change

"Comœdia," only Paris daily specializing in amusements, shortly changes ownership. Gabriel Allghaud, present editor, has sold his share in the paper to G. de Roversa, of Star Films, whose partner, Charles Gallo, will retain an interest in the paper.

De Roversa will succeed Allghaud as its editor as well as publisher.

## Pulitzer Changes

The Pulitzer group has started shaking both paper trees. Last week saw 150 people let out. Karl Kitchen's column in the New York Evening World will be cut to a single appearance in Sunday's editions.

George Gerhardt gets the worst poke. The radio and film Saturday supplement he had built up is ordered scrapped.

New efficiency man on the job.

## Eastman Biography

A biography of George Eastman, Kodak magnate, comes off Houghton-Mifflin press in March. Written by Carl Van Vechten, former Kodak official. At 75 Eastman is practically retired, concentrating on music, philanthropy and civic betterment.

## Holt Joins McGraw-Hill

Guy Holt, editorial head of John Day & Co., in New York, walked out and went over to McGraw-Hill, publishers of technical and scientific books.

McGraw-Hill outfit is going to put in a line of fiction and biography, with Holt in charge.

## Howey on Newsreel

Walter Howey is now editor of International Newsreel.

## Waiting Writers Wary

Authors are becoming wary of the pay-on-publication gag, and some of the cheaper chains of fiction wood pulps are getting low on material.

The chief trouble is that even when authors don't agree to this pay-on-print plan they are unable to get their manuscripts back from some of the publishing concerns.

## Consolidation

Consolidation of a flock of newspaper syndicates will be announced within a short time. Among them are three big "independents," syndicates not owned by newspapers.

## Publishers Noticing Clerks

Worst paid help in the city is the sales gals in book stores. Big shops pay from \$18 to \$20 per week, with plenty of overtime.

Tough on the boys and girls who need it, because the swell dames with nothing to do and plenty of

sugar grab off the jobs. Probably the most intelligent class of clerks in the world. One college degree is par for the job.

Best break a book can get is to have the clerks behind it. Better than advertising and publicity, as most customers don't know what they want and let the clerk's patter decide. Publishers are just getting wise to this angle and have started to give the book store crowd flatter attention.

## Chi Trib Book Supplement

In New York last week Fanny Butcher, literary editor of the "Chicago Tribune," says her sheet is going to publish a weekly book supplement in tab form similar to that of the New York Times.

## Salpeter's Cruise

Harry Salpeter, assistant literary editor of the New York "Morning World," is sailing Feb. 12 with his wife, Betty, for a 30-day cruise on the Mediterranean.

Salpeter says the coin he made on his book, "Dr. Johnson and Mr. Boswell," wouldn't get him to Hoboken.

## Book Ads Off

Book advertising in the dailies is way off so far this year. Reason supposed to be the terrible business in books last season.

Wise boys are waiting for a novel to click before they open up the money bags.

## Blanchard Resting

Paul Blanchard, associate editor of "The Nation," liberal weekly, has been bedded by ill health to take a year's leave of absence. He is on a plantation in Alabama.

Julia, his wife, stayed north and is doing women's stuff for the N. E. A.

## "Author's Alterations" Tap

Publishers charge for changes made by the author after a book is set up in type. Called "author's alterations," it runs into real dough. One wordmaker who did his autobiography last year, got a statement from his publisher with royalties listed at \$500 and authors' alterations totaling \$750. Now he has to write another book to square him with.

Eugene Clancy is no longer editor of War Stories, War Novels and other soldier publications issued by the Dell Publishing Company. His place has been taken by George T. Delacorte, Jr., son of the founder of the chain. Clancy, formerly with Street & Smith, is given credit for the success of war fiction mags. He dug up Bert Stokes, the writer who made a hit while writing in jail, and was instrumental in getting him released.

Bernice K. Chandler, representing Capper Publications in the middle west, in Hollywood to conduct a daily column of picture chatter.

Paul Sifton, who was city editor of the "Graphic," is back at his old desk in the Sunday department of the "World."

"Ex-Mistress," published last week, is said to have been written by the feature editor of a New York tab.

David Loth, author of two biographies and American correspondents for a string of Australian papers, left for England where he will do a life of King Charles I.

Anthony M. Rud has been replaced as editor of Adventure Magazine by A. A. Proctor, formerly associate editor on the Butterick staff.

Grant Publications has been discontinued. Mags were Prize Stories, Prize Detective Stories and Prize Aviation Stories.

Clark Kinnard has returned to New York as promotional manager of King Features Syndicate.

Henry Kaufmann, formerly dramatic critic for the New York Staats-Herold (German), has joined the American General Film Co. as publicity director.

"Specialist's" Traitorous Son  
Clie Sals is writing a sequel to "The Specialist." Old man's son is the hero and, not having his heart in his work, finally goes plumber.

# RITZY

# London As It Looks

By Hannen Swaffer

London, Jan. 17.

Sir Auckland Geddes, who was our Ambassador in Washington a few years ago, has made his debut as a playwright, a very modest one, it is true, but a playwright all the same.

After they had acted "Through the Veil," a play dealing with Spiritualism, at the outlying Embassy Theatre, I extracted from the management the confession that "Gilbert Stone," one of the names on the program, was really Sir Auckland, who, at the moment, was entertaining the company on the stage with champagne and sandwiches.

## Did Not Want All the Credit

It was not much of a play and, when I said so, Sir Auckland called me up the next day and said he did not want to claim too much of the credit. When he went to New York a few months before, he said, his secretary, Cecil Madden, told him he was writing a play and on the voyage, he interested himself in the plot, made suggestions and added additions and alterations.

"I would not like to take away any of my secretary's credit," he said. Sir Auckland was a much better ambassador than he is a playwright.

## The All-Conquering Talkies

The London Coliseum had to deny that it was going to be turned into a sound film house, for rumors had gone round that the staff were to receive two weeks' money.

Still, at the Victoria Palace annual meeting, Sir Alfred Butt deplored the inroads made by the talkers and said that the Victoria Palace would now change its policy—Julian Wylie is to stage a revue there—because of the shortage of vaudeville turns, a shortage caused by the fact that there was little work for them to do, even when they were found.

## "Journey's End" Launches Out

Just two days before that, Butt had sold his rights in the Queen's and the Globe theatres for over \$1250,000, the purchasers being Maurice Browne, Limited, the firm that bought "Journey's End" exactly a year ago, when Maurice Browne was a comparatively unknown actor and a poor man.

This, surely, is the greatest romance in the history of entertainment, leaving out Jed Harris.

Maurice Browne, who has been ill, told me that in May, he will stage "Othello," with Paul Robeson, at the Globe, which will be his permanent producing house, while the Queen's, where he will probably do "Street Scene" when Shaw's play, "The Apple Cart," comes off, will be let when he has no plays to put in it.

Maurice Browne now has large offices with robot-sort of walls, making it look like a submarine.

I only hope it won't sink.

## Why Not Sell Fried Fish?

When I called round, I told the staff that I was sorry their boss was buying theatres. "If I were he," I said, "I would go into the fried fish business. It is not so profitable but it is more artistic."

I expect Browne will do "Wings Over Europe," which he wrote with Robert Nichols, while I am told he has got an adaptation of "Sergeant Grischa." "General Crack" was to have been one of his first productions, but now that Browne's firm have seen the picture, they don't think so much of it.

All day long, actors call—and playwrights.

## The Two Rival Camilles

"Camille" is all the talk. Tallulah is named as the heroine of a version of "The Woman of the Camella," modernized by Sir Nigel Playfair from the old play which Duse did—and Bernhard.

Daniel Mayer, Limited, which plan the Tallulah production, has been trying to buy the rights of "Camille in Roaring Camp," which is spoken of as a rival enterprise. It was written, of course, by a Chicago producer, the old fashioned and stilted Bernhard play.

Bernhardt used to make us cry with it, but for all we know, we should laugh today. The American version is supposed to make us laugh. So perhaps we shall cry.

## The Next Shaw Play

Cedric Hardwicke, who made a great success in "The Apple Cart," Shaw's silly stuff, has received an offer to star for a new concern. Fortunately, or unfortunately, Hardwicke is having the next Shaw play, due at Malvern in August, written for him.

I think the Malvern season would be improved if I hired a circus to show at Malvern during the Shaw week. It would be a rival circus, because Shaw is one, anyway.

This year, when the critics go down, posters are to be displayed on the train, all the members of the Anti-Shaw club taking a special compartment. I shall be in that one, if I am allowed to go. I saw the manager of the Malvern theatre, the other night, but, so far, he has refused to throw me out.

Shaw, they say, would never throw me out. Well, I'm damned if I'll ever let him throw me in.

## "Hallelujah" Gives Me a Thrill

I saw a bit of "Hallelujah" (film) the other night, and I can quite understand, after seeing the revivalist scenes, that the theatre will have to buck up. I seldom go to talkers, but whenever I do, I see something new. Every time I go to the theatre, I see something old.

## One Dreadful Radio

I told you that I was going to debate with Sir John Reith at the Cambridge Union on the British Broadcasting Corporation. Well, I am not going now.

The great Sir John was sending two striplings down in his place—J. C. Stobart and Val Gleig—so I am not going down. I was going to attack the vital policy of the B. B. C., not its silly little details.

I happened to turn on the wireless program last night. It was dreadful. First of all, there was an excerpt from Gracie Field's revue, which made me run round warning all theatres not to have any part of their show put on the wireless. On the stage, Gracie is great. Her wireless show would frighten me away from a theatre.

Then came a dreadful wireless play based on Stevenson's novel, "The Wreckers." That was worse. And this is Radio Week.

## New York Frightens Lonsdale

You Americans will really have to be so hospitable. Freddie Lonsdale sailed for America and then got off at Cherbourg and ran home. "I consented to go, in a weak moment," Lonsdale told me. "When I changed my mind, I was really strong."

Freddie hates work. Hollywood, of course, would give him plenty. He knows it.

## My Favorite Critic

My favorite among the critics now is Alan Parsons. This is a young man who, formerly a Foreign Office clerk, married Viola Tree, of whom he once had the nerve to write in the "Daily Sketch" that if some manager gave her a chance as a comedy actress she would make good. It made me roar with laughter at the time but, strangely enough, Alan Parsons was right. When Viola left off trying to play Shakespeare and the grand lady, she did the red nose stuff quite well.

Alan's chief mean comes when I am barred from a theatre. If I am, not there, he doesn't like the play at all. He is the best-looking critic, much better looking than Alexander Woolcott, and a man who moves in a strange world with a complacent charity.

## At Palm Beach

Mrs. John Gaston is conspicuous at Palm Beach. As Pinna Nesbit she played minor roles in movies filmed in New York. Then she married Frederic H. Cruger, society man who became a haberdasher. During the visit of the Prince of Wales, she was often in the royal party. The Prince divorced Cruger, and married John Gaston, brother of William Gaston, who married Rosamond Pichot. Rosamond, who played The Nun in "The Miracle," is a niece of Gifford Pinchot, former Governor of Pennsylvania.

# Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accrued to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (opereetta).

## Admission tax applies on tickets over \$3

**"Berkeley Square,"** Lyceum (14th week) (C-557-\$4.40). For the success, business very good through January and should hold through February; "Bakeley" getting \$19,000 right along.

**"Bird in Hand,"** Forrest (45th week) (D-1015-\$3.85). Last week one of the best in some time; gross was estimated around \$12,000; show has made plenty.

**"Bitter Sweet,"** Ziegfeld (14th week) (M-1,622-\$6.60). Moves to the Shubert after another week; "Simple Simon" due here Feb. 17; "Sweet" about \$34,000 last week.

**"Broken Dishes,"** Masque (14th week) (C-700-\$3). A moderately paced attraction that has been turning nice profits right along; in limited capacity house trade, well over \$8,000 claimed.

**"City Haul,"** Hudson (6th week) (CD-1,094-\$3). Picked up again last week, with expectation now for creditable showing; \$6,000 quoted.

**"Children of Darkness,"** Biltmore (5th week) (D-1,000-\$3.85). Has developed a draw stronger than first indicator; business better, over \$11,000, top money to date.

**"Death Takes a Holiday,"** Barrymore (7th week) (D-1,090-\$3). Doing real business and will easily make the grade; many trade particularly strong; \$16,000.

**"Dishonored Lady,"** Empire (1st week) (D-1,099-\$3.85). Presented by Gilbert Miller and Guthrie McClintic; written by Margaret Ayer Barnes and Edward Sheldon; opened Tuesday.

**"Even in Egypt,"** John Golden. Title changed to "Joseph," since television set premiere here back into next week.

**"Fifty Million Frenchmen,"** Lyric (11th week) (M-1,406-\$5.50). Making big money and about recouping production outfit within another month; \$45,000, meaning capacity.

**"First Mrs. Fraser,"** Playhouse (7th week) (CD-879-\$3.85). Quiet little comedy that is doing surprisingly strong business; nine performances weekly for better than \$16,000.

**"Heads Up,"** Alvin (15th week) (M-1,398-\$5.50). First indications appear to be borne out; lively musical holding to profitable grosses, though not the biggest; \$34,000.

**"It Never Rains,"** Bijou (12th week) (C-605-\$3). Very little money; house satisfied with gayety, players likewise; another attraction mentioned to follow soon.

**"Journey's End,"** Miller's (47th week) (D-946-\$4.40). Should last well into spring; though several companies are touring in British war play; still profitable at \$11,000.

**"Josef Suss,"** Erlanger (3d week) (D-1,530-\$3). Good looks good landing, although ambitious production in similar form is making a run of it in London; presentation in Yiddish may have hurt here, earned about \$14,000 for second week.

**"June Moon,"** Broadhurst (15th week) (C-1,118-\$3.85). Although rated in third position among non-musical successes, again got \$20,000 last week.

**"Many a Slip,"** Little (11th week) (C-530-\$3). Presented by Lew Cantor; written by Frank and R. R. Riskin; opened Monday.

**"Mendel, I'm Ritz,"** (11th week) (C-945-\$3.85). Likely to last into spring; some cut rates, but theatre parties have helped create demand; over \$9,000.

**"Meteor,"** Guild (7th week) (CD-914-\$3). Best thing the Guild has offered this season; description have kept pace above \$16,000 thus far, but attraction should double the usual six weeks' period, perhaps longer.

**"Nancy's Private Affairs,"** Vanderbilt (4th week) (C-771-\$3). Agencies report a fair call for comedy that critics were harsh to; business again strong; nearly \$8,500, which is quite okay for this show.

**"Out of a Blue Sky,"** Booth (1st week) (CD-708-\$3). Presented by Tom Van Dyke, is first production attempt; adapted from the German by Leslie Howard; opens Thursday (Feb. 6).

**"Phantom,"** Waldorf's (4th week) (CD-770-\$3). "A mystery play that started in a very small way and is dependent upon cut rates for gross."

**"Rebound,"** Plymouth (1st week) (C-1,042-\$3.85). Presented by Arthur Hopkins; written by Donald Ogden Stewart, who is also in the cast; opened Tuesday.

**"Recapture,"** Eltinge (2d week) (CD-892-\$3.85). Opened middle of last week; critics turned thumbs down and business after premiere afforded little indication of suc-



**DEAR HONORABLE FLEM D. SAMPSON,** Governor of Kentucky: May I in this humble manner thank you for my distinguished appointment, aide-de-camp on your staff with the rank and grade of Colonel? A real Kentucky Colonel! Gosh! that sounds good. I shall always cherish this as my life's paramount promotion. I salute you.

**ROSCOE AILS**  
Schwab & Mandel's  
"NEW MOON" CO.—Enroute  
Direction LOUIS SHURR

## Seven Shows Out

Broadway's outgoing list totals seven attractions. Included are two, "Salt Water" and "Red Rust," which were announced to close last Saturday, but were held over another week.

"Woof Woof," independently presented, folded up at the Royale last Saturday. Played six weeks to low money among musicals, \$9,000 to \$10,000. Big loss.

**WOOF WOOF**  
Opened Dec. 28. King (Post) was the most outspoken of the second stringers all of whom were inclined to pan it. He said: "A loud and boisterous but not very good musical." Variety (Big) said: "for a run or money, not a chance."

"Scandals," presented by George White, tours from the Apollo this Saturday. Is in the 29th week. Revue not up to standard of other editions, judging from mild run, which was supported by extensive agency buys.

"Your Uncle Dudley," presented by George Tyler, leaves the Cort after a moderate money engagement of 12 weeks. Got between \$7,000 and \$8,000 average, which, however, appears to have bettered an even break.

**YOUR UNCLE DUDLEY**  
Opened Nov. 18. "Never much more than middling fun," opined Gabriel (American), while Brown (Post), said: "guileless and unsteady." Most of the reviewers labeled it an in-between.

"The Challenge of Youth," independently presented at the 49th Street, closes Saturday. Three weeks.

"Sari," another independent venture, which opened at the Liberty last week, leaves for the road. Is a revival. No chance here.

The eastern company of "Follow Thru" closed at Jamaica, L. I. last Saturday. This was the original show with some changes, which made a great run at Channing's 46th Street from which it withdrew just before Christmas.

It was routed up to June. Only the mid-western "Follow Thru" remains. The sudden closing releases Jack Haley for picture work on the coast.

**Guild's London Counsel**  
Harold Rubenstein, who has been the Theatre Guild's play representative in London, has resigned owing to pressure of his professional practice, but will continue to represent the Guild legally abroad.

Alec L. Rea, of Reando, succeeds as play representative.

Hoboken: revival; reported folding. "The Chocolate Soldier," Jolson's; revival.

"The Bottom," Waldorf; revival. "General John Regan," Irish; revival.

Civic Repertory, 14th Street.

Ruth Draper, Comedy.

The Short Cut, Cherry Lane; closed; one week.

# 14 Openings in Sight, Peps Up Waning Season; Dark House Data

With a half dozen new attractions this week and at least eight next week, Broadway is expectant of new successes to pep up the legit interest. To come are five or six musical attractions regarded out of town as potential hits. That should give Broadway a good spring start. Ordinarily things have been dull after Washington's Birthday (two weeks away).

However there are dark spots and there will continue to be. This week the unlighted houses total 14, managers of statistical mind and has figured that from Sept. 1 to Feb. 1 there was a total of 44% dark weeks on Broadway and not more

than six theatres were continuously opened during that period. The loss in rent would run into very big money, but counting the lighted weeks, that sum would be materially reduced.

Last week was a dead one. "Recapture" at the Eltinge did not click and is due to be followed by "Man's Enemy" soon. "Sari," as a revival, meant little at the Liberty and the show leaves this week. "The Women Have Their Way" is just in addition to the Civic Repertory's list.

## Non-Musicals

"Strictly Dishonorable" and "Wise Child" top the non-musicals at \$22,000 and better; "June Moon" is third, \$20,000, with "Berkeley Square" \$19,000 and "Young Sinners" \$18,000 close behind, followed by "The First Mrs. Fraser," over \$16,000; "Meteor" and "Death Takes a Holiday" about the same; "Josef Suss" was figured between \$14,000 and \$15,000; "Street Scene," "Waterloo Bridge" and "Bird in Hand," \$12,000; "Journey's End," \$11,000; "Subway Express," \$10,000; "Criminal Code," \$9,000; "Nancy's Private Affairs," \$8,000, about the same for "Broken Dishes," "City Haul," \$6,000.

"Sons of Guns," \$48,000; "Fifty Million Frenchmen," \$45,000, and "Strike Up the Band" nearly \$37,000, are the front-runners among the musicals; "Bitter Sweet" and "Heads Up" rated above \$30,000; "Wake Up and Dream," "Sweet Adeline" and "Sketch Book," around \$29,000; "Top Speed," \$21,000; "Wonderful Night," \$18,000 (house gets the "International Revue" after another week); "Street Singer," \$17,000; (moves to the Royale to make way for "Bitter Sweet").

In and out: "Ripples" relights the New Amsterdam next week; "Your Uncle Dudley" leaves the Cort, which gets "It's a Grand Life" (known as "The Family Blues"); "The Last Mile" relights the Harbors; "Ritz" reopens the Longacre; "Scandals" leaves the Apollo, which soon gets "Flying High"; "Woof Woof" stopped at the Royale last Saturday; "Red Rust" (held over) again cleared to close at the Beck.

## Those Buys Over?

Several of this week's likely new productions went on the list of agency buys and more are expected. However, according to the managers' plan, all buys are to cease in three weeks (March 1), that is, if the new plan really becomes operative. The list of 21 buys: "Heads Up" (Alvin), "Scandals" (Apollo), "Strictly Dishonorable" (Avon), "Death Takes a Holiday" (Barrymore), "It's a Grand Life" (Belasco), "June Moon" (Broadhurst), "Dishonored Lady" (Empire), "Josef Suss" (Erlanger), "Top Speed" (46th St.), "Waterloo Bridge" (Fulton), "Sweet Adeline" (Hammerstein's), "Michael and Mary" (Hopkins), "Sons of Guns" (Imperial), "Many a Slip" (Little), "Berkeley Square" (Lyceum), "Fifty Million Frenchmen" (Lyric), "The First Mrs. Fraser" (Playhouse), "Rebound" (Plymouth), "Wake Up and Dream" (Selwyn), "Strike Up the Band" (Times Square), "Bitter Sweet" (Ziegfeld).

## In Cut Rates

The cut rates offers offer a half dozen of the musical attractions, most of them being nearly through here. There were 24 shows at bargain prices Monday: "Recapture" (Eltinge), "Sari" (Lyceum), "Red Rust" (Beck), "Sweet Adeline" (Hammerstein's), "Top Speed" (Channing's 46th St.), "The Chocolate Soldier" (Jolson), "Scandals" (Apollo), "Wonderful Night" (Majestic), "The Street Singer" (Shubert), "Bird in Hand" (Forrest), "Broken Dishes" (Masque), "Your Uncle Dudley" (Cort), "Salt Water" (Golden), "Nancy's Private Affairs" (Vanderbilt), "Phantom" (Wallack's), "Roaming Stars" (Yiddish Art), "City Haul" (Hudson), "The Challenge of Youth" (49th St.), "The Criminal Code" (National), "Waterloo Bridge" (Fulton), "At the Bottom" (Waldorf), "John Regan" (Irish), "It Never Rains" (Bijou).



# Macloons' "New Moon," \$12,000, Low, But Profit; "Journey's End," Same

Los Angeles, Feb. 4.

Legit houses all got slapped. Monday and Tuesday night, they way off all around. Couple of new attractions opened in former dark houses. That cut away from the others.

Vine Street reopened with "Sun Up," the Lucille La Verne standby which has been seen locally before. In on rental and take of around \$2,900, which is worshipping nobody. Even the star. Similar take was at the Hollywood Music Box, where the Civic Repertory Company inaugurated their season with "And So to Bed." Piece does not look any too forte, so they are getting "Bill of Divorcement" ready.

"Journey's End," which started off like wildfire, started down on its second week, and pulled out with around \$12,000. A similar take for its second stanza at the Majestic. The musical did close the week the way the Macloons expected it to, but this money represents a profit. Three attractions folded up on the week. "Oh Susanna" pulled down at the Mayan after its fifth week, getting around \$7,500. The run possibly cost Franklin Warner around \$35,000, but he has hopes of getting it back in Frisco. "Babes in Toyland" replaced the attraction on Monday locally. "The Boomerang" was yanked after six weeks at the El Capitan in favor of "Ladies of the Jury." Gross for "Boomerang" run was just short of \$30,000 for the run. Also fitting from a Duffy house were the Duffy's in person in "Cat and Canary" at the President for four weeks.

## Estimates for Last Week

**Belasco** — "Journey's End" (2d week). Though b. o. panic illness, week dropped to around \$12,000. **El Capitan** — "Oh Susanna" (5th week). For final stanza managed to eke out around an even \$5,000. "Ladies of the Jury" opened to capacity Sunday mat and night.

**Hollywood Playhouse** — "Ways to Advertise" (3d week). The McWade name sure draws here always. Nice profit at \$5,000.

**Majestic** — "New Moon" (2d week). This is second of the Schwab and Mandel productions that does not seem to meet with great local favor. Second week dropped to \$12,000.

**Mayan** — "Oh Susanna" (5th and last week). Pulled out just in time as they lost interest. Final take only \$7,500, which meant about \$7,500 loss for the producer. "Babes in Toyland" opened for three weeks Monday night.

**Music Box** — "And So to Bed" (1st week). Civic Repertory group have no hot shot here. Only subscription tickets saved it from bad smack; \$3,100.

**President** — "Cat and Canary" (4th week). Just as good as the house of Terry Duffy. It meant nothing from start, and wound up with around \$3,000 take. Kolb and Dill now giving them "Gipsy and Take."

**Vine Street** — "Sun Up" (1st week). Just put on to give Lucille LaVerne chance to show picture people she is versatile. No one cared much about the \$2,900 total.

## Two Stocks Total of Frisco Show Line Up

San Francisco, Feb. 4.

Every legitimate road show house in town was dark last week for the first time in the memory of the oldest inhabitant. These included Homer Curran's Curran and his Geary theatres, stopping "Bad Babies" left the Capitol without an attraction, and the sudden closing of the Columbia Grand Opera Company put the Columbia theatre in the same boat.

Only two stage shows running were Henry Duffy's stocks. At his Alhambra "Your Uncle Dudley," with Taylor Holmes, and at his Fair pace, getting \$5,000, and at the President "That Ferguson Family" dropped below \$4,000.

## Pittsburgh Figures

Pittsburgh, Feb. 4.

Presenting the case of "Blossom Time." Here last week for 'teenth time, this aged Shubert opera at Alvin took close to \$17,000, better than when it played Pittsburgh last year.

"Brothers" fared nicely at Nixon, with every day, including Bert Lytell, suited with \$20,000.

Pitt had "Smilin' Through," by George Sharp Players.

## Fay Marbe Solo

Los Angeles, Feb. 4.

Fay Marbe will give a concert at the Windsor Square theatre Feb. 9. Tommy Weber's Beverly Hills Hotel orchestra and Gilbert Marbe are assisting. The house has been scaled at \$5.

## Wynn Show \$35,500 in Hub; "9.15," \$20,000

Boston, Feb. 4.

Plenty of variety in good legit shows and good grosses. Three musical comedies, led off by Ed Wynn in "Simple Simon" with a \$4 top, brought a higher gross all down the line. Ed Wynn's show at the Colonial played to capacity.

Selwyn's "Nine Fifteen Revue," at the Wilbur, was in its first week in Boston, came along behind "Simple Simon" with a gross of \$20,000. Eleanor Painter closed a two weeks' stay in "Fortune Teller," at the Majestic, with \$15,000.

"Dracula," at the Hollis, did well for its first week on a return.

At the Plymouth theatre Little Accident, bolstered up a reputation achieved before the show itself hit town.

Weather in Boston was not at odds with the show world although it was cold most of the week with much snow.

**Last Week's Grosses**

"Simple Simon" (Colonial). Second week and last. Opened with \$35,500.

"Babes in Toyland" (Majestic). "Fortune Teller" closed with \$15,000. "Nine Fifteen Revue" (Wilbur). Second week. \$20,000 for first week.

"Little Accident" (Plymouth). Second week. Opened with \$18,000. "Dracula" (Hollis). Second week and a revival. \$13,000 first week is good.

## Last Louisville Stage

### Show House Goes Wire

Louisville, Feb. 4.

Brown, theatre, only house here now playing stage attractions, will go audible on Feb. 23. Only two more road shows before the talking pictures move in, "Vanities" and William Gillette in "Sherlock Holmes."

Since opening in 1925, summer seasons have been filled with stock, but no similar plans are contemplated for 1930. Franchise for road shows, however, will be retained and an occasional stage attraction may be sandwiched in between sound features.

J. Graham Brown, owner, stated that tie-up has been effected for RKO and Pathe products. New policy will be continuous with Saturday openings after first week.

## Macloon Row in Abeyance

Charges against Lillian Albertson (Mrs. Louis Macloon) still pend before Equity's Council. The case is dated to be heard Feb. 11, but Miss Albertson has sent word she will not be able to appear, being engrossed with production on the coast. The charges are based on Miss Albertson's publication of a booklet on the coast last summer during the Equity strike, a more or less bitter remonstrance against Equity because of alleged interference with the Macloons.

The squabble was patched up recently, when Mrs. Macloon withdrew a suit for damages. The settlement was something of a surprise since Equity sought repudiation of the book before it would consider "letting" the Macloons from the unfair list.

A further postponement of the hearing of the charges may be decided on at next week's Council meeting.

## Guild Jap Troupe Here

San Francisco, Feb. 4.

The Kengkei Players, Japanese musical dramatic artists, numbering 14 men and 11 women, arrived here last week on the Taiyo Maru bound for New York via Los Angeles.

The troupe has been brought over to stage "Samurai Gelsa," a three-act musical drama, for the Theatre Guild in New York. The troupe is said to include some of the biggest stage stars of Japan. It will appear at the Figueroa Playhouse in Los Angeles before proceeding to New York.

## DENY ANDERSON CLAIM

Judith Anderson's claim against the Theatre Guild for two weeks' salary, amounting to \$2,500, was denied by the American Arbitration Board.

Miss Anderson alleged two weeks' salary was due her when the opening of "Street Scene" in Boston, was delayed two weeks.

## Shows in Rehearsal

"Change Your Luck" (Fred Fisher), Imperial Hall.  
"The Old Rascal" (Wm. Hodge), Bijou.  
"Miss Gulliver's Travels" (George Ford), Masque.  
"Green Pastures" (Laurence Rivers), Varsity.  
"Juno and the Paycock" (Irish Players), Irish.  
"Strictly Dishonorable" No. 2 (Brock Pemberton), Avon.  
"The Apple Cart" (Theatre Guild), Beck.  
"What a Question" (Murray-Phillips), Bryant Hall.

## "ST. SCENE" OFF, \$16,000; MAY QUIT CHI

Chicago, Feb. 4.

One of those weeks when for no apparent reason the legits rode on skids.

"Animal Crackers," among the musicals, and "Strange Interlude," among the straight, were the least affected. The Marx musical has been riding near capacity all along and the dinner drama likewise. Both remain at least until March 1.

"Whoopie" got a bit at the Illinois for its second week, but looked to do a comeback with Cantor this week. "Nina Rosa" dropped a little at the Great Northern.

"Vanities" ended a losing three weeks at the Erlanger, and was replaced by "Gambler," which, with the Cohan drama, should be productive.

### "Blackbirds" Quits

"Blackbirds" finished a 10-week run at the Adelphi and the ebony musical went into storage. The house will be dark until Feb. 10, when Brock Pemberton and A. H. Woods send a "Strictly Dishonorable" company in.

While "Interlude" held up at the Blackstone, "Street Scene" fell again, to around \$16,000. Unless it perks up John Turek will close the show and bring the New York company back to Chicago.

Another off-show was the good one, "June Moon," also down to around \$13,000.

"Let Us Be Gay" opened well at the Shubert, doing around \$15,000. "The Matriarch" picked up the Princess due to subscription business, showing around \$5,500.

Dark spots reigned next week with one exception. Harry Lander goes in for a week at the Garrick (Shubert); Fritz Scheff and "Mile Modiste" are at the Majestic (Shubert); and four Uncle Dudleys opens at the Cohan (Herman). Playhouse, which slipped "Illegal Practice" to the warehouse, has not found a piece adaptable for this small theatre.

Goodman, the swanky art theatre adjacent the Art Institute opened with a new version of Green's "Field Day" and received good notices. While the figures are available, the 700-seat house did strong business.

### Estimates for Last Week:

"Animal Crackers" (Grand, 7th week). Doing very consistent business; \$31,000.

"Bird in Hand" (Harris, 7th week). Stalled at around \$8,000 while others slipped, and stays on. Still cutnating to school teachers.

"Blackbirds" (Adelphi, 10th and final week). This exceptional colored show did not bring the money anticipated during its run. Closed with \$12,000 and storaged.

"June Moon" (Selwyn, 7th week). Comedy felt the slump, dropped to \$13,000.

"Let Us Be Gay" (Studebaker, 2d week). Golden production got a good start with \$15,000, but the Michigan players and Miss Larimore proved good box-office.

"The Matriarch" (Princess, 3d week). Fourth production of the Dramatic League of Chicago, steady at \$5,000 in first full week. Mostly subscription, however.

"Street Scene" (Apollo, 7th week). Dropping in an unsatisfactory manner; \$16,000.

"Nina Rosa" (Great Northern, 4th week). Shubert musical was slightly off, but \$23,000 not a severe bump.

"Strange Interlude" (Blackstone, 11th week). Thelma Guild's pet attraction at the box-office. Still excellent at \$18,000.

"Vanities" (Erlanger, 3d and final week). Closed to a poor \$18,000 and went on tour. "Gambler" replaced.

"Whoopie" (Illinois, 3d week). Was decidedly off for no explicable reason, slipped a bit like every thing else; \$25,000.

# "Jenny," \$20,000, in Philly; Dramas Outshine Musicals at Box Office

## "Courtesan" Reverts to Davis, He'll Stage It

"The Courtesan" has reverted to its author, Irving Kaye Davis, after having been the storm center of several controversies between Davis and Dr. Louis Shine, producer.

Dr. Shine produced the one-character piece with Elsa Shelley as cast for two weeks tryout last Spring and when attempting to replace Miss Shelley found himself upon the defensive from both author and star.

Miss Shelley brought action against Dr. Shine at Equity, alleging having run of play contract and demanding damages for a number of weeks the play had not been revived with Equity allowing the actress a verdict equivalent to two weeks' salary. Davis then brought his action against Dr. Shine before the Dramatists' Guild, claiming the Doctor had breached his contract.

Guild reserved decision until this week when revision of all rights was granted the author.

Davis said he would revive the piece with himself as producer and Miss Shelley as star.

## Coast Opera Backer Quits, Troupe Closes

San Francisco, Feb. 4.

Sudden withdrawal of financial support by Mrs. Hector Geiger, wealthy Pasadena woman, resulted in the tour of the Columbia Grand Opera Company coming to an abrupt end here last week. The troupe opened at the Columbia theatre to a fair week after a financially disastrous engagement at the Biltmore, in Los Angeles, and during its second week here, slipped heavily. The show slipped up with heavy nut and the backer was said to have been digging at the rate of some \$10,000 a week.

Presenting a repertoire of 14 operas with a good cast at \$3.00 top the engagement should have prospered. It ran into a peculiar situation here. A local opera, venture, Pacific Opera Company, backed by San Francisco opera followers, is due to open this month. The coming of the Columbians, it is believed, caused some feeling of antagonism. Despite the most laudatory press notices, critics of the regular opera goers were conspicuous by their absence.

## Chi Revival

In getting ready for his revival of Old La Salle theatre (Chicago) successes at the Garrick, Chi, starting April 20 (Easter Sunday), Joe Howard last week bought the costumes and scenery of the recent Vincent Youmans' production, "Great Day." It will be used for the new revival of "The Time, the Place and the Girl."

Venture will introduce a new leading woman to Chicago in Madison Parker, 19, who was in "50 Million Frenchmen." Others are: Ann Cass, principal; Ed Nell, tenor; Herbert Stanley, lead; Fred Stanley, brother of Joe Stanley, light comedian, and girls selected from Ned Wayburn's Chicago studios. Ben Jerome (of the old Jerome and Schwartz songwriting team), musical director.

## Cast Changes

Peggy O'Neil, the dancer, has stepped into the comedienne part in the mid-western company of "Follow Thru." She replaced Olive Olsen, who was forced to withdraw through illness.

Carl Francis replaces Harlan Dixon in "Top Speed" Monday. Ruth J. Warren replaced Eleanor Hunt with "Animal Crackers" (Grand), Chicago.

## Duffy's Seattle Quits

Seattle, Feb. 4.

President-theatre, where Henry Duffy has sunk a fortune in two years trying to make high class stock, got closed this week. Emil Bondeson, local manager, goes to Oakland, where the leads, Howard Miller and Leona Powers, went last week. Company will disband after Guy Bates Post and Lillian Kemble Cooper close this week.

Priests cut to dried up too recently helped some, but nothing could prevail against the weather.

Philadelphia, Feb. 4.

Business continued topnotch in most Philly's legit houses last week, maintaining the high level that has existed since the holidays.

The dramas rather stole the spotlight for much more than it did for the four offerings clicking smartly at the box office. Jane Cowi continued big business in "Jenny" at the Walnut, the management reporting \$20,000, very close to its first second and final week. This was one of the surprise hits of the season here and could easily have held on for several more weeks.

"The Infinite Shoeblick" fourth of the plays sponsored by the Professional Players at the Adelphi, picked up for its second week. It promises to be even more successful for its month's run than "Death Takes a Holiday." The movement has caught on here in Philly strongly and indications are for expansion next week.

William Gillette's revival of "Sherlock Holmes" started out disappointingly at the Broad, but built a steady \$17,000 reported for seven performances.

"Journey's End," in its sixth week at the Lyric, dropped to \$8,000, but has made plenty of profit in its last several weeks. It was reported two months before packing up to leave.

"Dear Old England," third Professional Players' attraction which moved to the Chestnut to make room for "Shoeblick," got around \$7,000, in second and final week.

"Even in Egypt," George Jessel, tried to keep the show going in its final week at the Garrick, but even at that looked none too strong. Jessel fans didn't seem to like vehicle.

"Babes in Toyland," third Victor Herbert revival, continued very disappointing in evening trade at Keith's, but sensation in day trade. Extra shows were given last week one on Friday matinee and the other at 10:30 Saturday morning.

"New Moon" had its first really serious drop last week, and was reported under \$24,000 for its sixth week at the Forrest. Show goes out, like "Journey's End," after eight weeks.

The Hubert was dark all week due to failure of "International Revue" to be ready to open Thursday.

This week's layout includes "Rope's End," in at the Walnut for three weeks; "The Fortune Teller," at Keith's; "International Revue," single night only at the Adelphi; "Connie Got Chocolates" at the Garrick. Chestnut has picture, "Hunting Tigers in India," for fortnight.

Next Monday brings "Scandals" into the Shubert and "Dracula" (return), to the Broad. February 17 will have "The Matriarch" (Adelphi); "Roman Gentlemen," with "The Skel" (Lyric); Fritz Leiber (Chestnut); "The Merry Widow" (Keith's), and something (so far not announced) at the Forrest.

### Estimates of the Week

"Sherlock Holmes" (Broad, second week). Started off disappointingly, but picked up steadily throughout the week. Claimed \$17,000, with only seven performances. "Dracula" (Shubert), first week.

"International Revue" (Shubert, one week only). Wasn't ready to open last Thursday.

"Rope's End" (Forrest, seventh week). Took a first really serious nose-dive of long local engagement, being tabbed at less than \$24,000.

"He Chocolates" (Garrick, first week). Negro revue in for three weeks to be followed by "Interlude." "Even in Egypt" reported around \$8,000 in second and last week.

"The Fortune Teller" (Keith's, first week). Fourth Victor Herbert revival in for fortnight. Fifth one, "Secrets," cancelled and will be replaced by "The Merry Widow." "Babes in Toyland" sensational at afternoon and one morning show but very bad in the evenings; \$18,500 in one performance.

"Hunting Tigers in India" (Chestnut, first week). Animal film in for two weeks. "Dear Old England" got \$7,000 in final week.

"The New Moon" (Walnut, first week). Got off to an encouraging start. "Jenny" big at almost \$20,000 last week.

"Journey's End" (Lyric, 7th week). Way off from original gait row but will surely complete a highly satisfactory two months' engagement. Under \$8,000.

"The Infinite Shoeblick" (Adelphi, third week). Professional Players' auspices. Business has gained steadily with almost \$13,000.

### Shipman-Hymer Linger

Metro has renewed its joint option on Sam Shipman and John R. Hymer.



# Plays on Broadway

## REBOUND

Comedy in three acts presented by Arthur Hopkins at the Plymouth, Feb. 3, written by Donald Ogden Stewart; Hope Williams featured; staged by the producer.

Liz Crawford.....Corinne Ross  
 Martha.....Anna Lubbock  
 Lyman Patterson.....George MacQuarrie  
 Les Crawford.....Donald Ogden Stewart  
 Sara Jaffrey.....Hope Williams  
 Bill Truesdale.....Donn Cook  
 Johnnie Coles.....Robert Williams  
 Evie Lawrence.....Katherine Leslie  
 Mrs. Jaffrey.....Ada Potter  
 Pierre.....Pierre D'Ennery  
 Jules.....Edward La Roche  
 Henry Jaffrey.....Walter Walker

"Rebound" is a light comedy culminating in a dash of modulated sentiment. The adroit manner of its presentation and playing indicates a good chance at popularity and at least fair success.

Arthur Hopkins makes his fourth production this season with "Rebound." It was written by Donald Ogden Stewart, who is in the cast and who made his debut in the successful "Holiday" last season, a play which had Hope Williams, who is also the featured player in the current attraction. The combination therefore looked okay from the start.

"Rebound" has a very good first act. The second act has some speculation, though it sagged a bit during a quiet interlude. The final act kept interest alive, though it, too, had little of the laugh content of the opening; yet it proved the title was aptly descriptive.

Stewart is essentially a humorist. He acts as though it was just play. Heretofore his stage contributions have been more in the way of sketches or sketches, and likely Hopkins steamed him up to authoring "Rebound." It is good writing, but there is an impression that the characters are more or less hazy; certainly not sharply etched.

Repression appears to have been the keynote. At times, when his people could be pleased for seeing what was on their chests, they seemed to say it in almost a matter of fact way. Of course, the persons in "Rebound" are supposed to be of a polite set, and that may be the answer.

Sara Jaffrey is 28 and unwed. There are two boys she is fond of, Johnnie Coles, an aspiring architect, and Bill Truesdale, a chap referred to as the great lover. They are all at Liz and Les Crawford's country home for the week end, Liz being Sara's married sister. Johnnie is going to Paris to further his art, and he neglects to press his suit with Sara. Bill is having some sort of an affair with Evie Lawrence. Evie says she loves him, but it's all cold, she having decided to wed the middle-aged broker, Lyman Patterson, who has plenty of coin.

And so Bill and Sara are married. A month later they are chirping happily in a Parisian hotel. He goes to the bank for the mail, there meeting Evie, also abroad on her honeymoon. Bill dallies a couple of hours, passing up a luncheon date at which Sara's exiled father was present.

That was Sara's first shock. All four honeymooners return home and there is another week-end at Liz place. Bill and Evie have been putting it on all evening at a dance, Sara having to sit it out most of the time. Sara finally has her say. Her situation is aided when Johnnie confesses his love for her—she realizes Bill is the man, but he has got to be for her and not Evie. It is an effective scene between them at the close. She tells Bill she doesn't know if his love counts any more. Bill comes to his senses and pleads that they try again, start all over—they are rebound—exit Evie and enter Sara.

The second act curtain was cunningly devised. It is a sort of four-some singing snatches of "I May Be Wrong, but I Think You're Wonderful," the lyric that should have put "Almanac" over the top last season. Bill and Evie are hoofing at the time, Johnnie at the piano and Sara warbling and watching her new husband and his old flame, and with no speech joy.

The striding Miss Williams is again well placed as the quietly dominant Sara who wins her lover back. Stewart had his share of wise cracks and comments, getting them over in his own way. The author spread laughs plentifully. On the opening night some were lost, part of the audience laughing first. That may have come from people who knew the lines, yet at times the speakers could not be clearly heard, with their backs turned partly.

There was a good performance by Robert Williams, whose work in "Scarlet Pages" is remembered. Donn Cook did Bill very well, too. Walter Walker, as the father, was liked, and the smaller parts were ably handled as well.

"Rebound" should particularly attract a class patronage. Not a smash, but a diverting show. *Ibc.*

## MANY A SLIP

Comedy in three acts by Edith Fitzgerald and Robert Riskin, staged by the latter and produced by Lew Cantor at Little, New York, Monday evening, Feb. 3.

Sylvia Sidney.....Tom Brown  
 Ted Coster.....Maudie Elmore  
 Emily Coster.....Dorothy Sands  
 Jerry Brooks.....Douglas Montgomery  
 William Coster.....Malcolm Duncan  
 Stan Price.....Elisha Cook, Jr.

Lew Cantor, who clicked with "Courage" last season, has another natural in this one. It's corking good entertainment throughout, perfectly cast and will undoubtedly keep the cash draw at the Little tingling for months.

"Many a Slip" went over with a bang with the femmes on premiere night and should continue to do so because it's out of the cloth women will go for, which means it's over if they support and there's no doubt but they will.

Plenty of action and wholesome fun in three acts of comedy which occasionally borders on farce, never lagging, but building all the way and holding attention, despite its transitions from comedy to farce and back again.

The piece has approaching maternity as its motif, first imaginary and later on the up and up and all handled in delicate fashions save from a few blunt broadsides from the family slavery. Even then nothing to offend, but plenty to laugh at and especially laugh provoking to the women.

Patsy Coster has had an illicit affair with Jerry Brooks, dreamy scribbler and companionate marriage exponent. The gal isn't sorry, but would like to land Jerry at the matrimonial altar. Jerry rebels and is sent on his way when Patsy's mother, estranged from her husband, hops in and takes things in hand. Upon Jerry's return she makes it clear that he is about to become a father, subtly and in contrast to shotgun methods and he falls for the hoax and marries Patsy.

The deception ament the expected air has Jerry walking upon clouds and also cements diplomatic relations between the estranged parents, the obdurate father figuring renewal of friendliness with the former wife necessary to comfort the daughter in her delicate condition. Patsy, however, is conscience stricken at the deception and bordering upon a nervous breakdown, reveals to Jerry the deception. The youth gets a double sock between the eyes, first upon finding he is not becoming a dad and also that he had been tried into marriage by the hoax. He flies into a rage and refuses to forgive Patsy.

In the final act it develops there is to be an heir, but Patsy will use it as the magnet to bring Jerry back. The parents fix, however, and the couple are reunited at the tag.

Both story and situations are handled delicately and provocative of much zippy action and plenty of brisk comedy that keeps the audience amused. It's all very well done and surefire box office.

Dorothy Sands gave a splendid performance of Mrs. Coster, Patsy's mother, and having most of the comedy of the show with Maudie Elmore registering second in laugh division as the family slavery, Sylvia Sidney was also superb as the emotional Patsy rising to stellar heights in several scenes and carrying them with understandable artistry. Douglas Montgomery made a clean out Jerry, contrasting happy-go-lucky spirit with emotion scenes also and measuring up splendidly. Malcolm Duncan, as the father: Tom Brown, as the precocious kid brother, and Elisha Cook, Jr. gave good accounts of themselves.

Cantor has given the production good mounting in two attractive sets, a good cast and good direction by Robert Riskin under supervision of Cantor. *Bab.*

## RECAPTURE

Comedy-drama in three acts. Presented by A. H. Woods at the Edifice Jan. 29. Written by Preston Sturges. Staged by John Mulhally. Settings by P. Dodd Ackerman.

Monsieur Henry.....Gustave Rogian  
 Wendell.....Glen Farrell  
 Henry C. Martin.....Melvyn Douglas  
 Monsieur Edouard.....Joseph Roeder  
 Augustus.....Meyr Bernstein  
 Patricia Tulliver Browne.....Ann Andrews  
 Capt. Hubert.....G. S. Stuart  
 Madame Platche.....Louisa Lattus  
 Mrs. Stewart Romney.....Cecilia Loftus  
 Rev. Outbridge Smole.....Hugh Sinclair

The premiere of "Recapture" attracted no little attention because its author, Preston Sturges, wrote "Strictly Dishonorable," the comedy smash. But the new play is no opposition; won't be around long enough.

A. H. Woods particularly wanted to do this new Sturges play since he narrowly missed getting a peek at the script of "Dishonorable." The young author was stage manager or assistant in a "Mary Dugan" company when he pounded out his hit. For some reason he got the air, and the script went to Brock Pemberton. "Dishonorable" is a light, saucy love story, punctuated with laughs.

"Recapture" is billed a love story, but it's not quite that in the accepted sense, being more mature philosophy than the romantic idyll. And not anyway near as entertaining.

A husband divorced from his wife attempts to recapture her love, but she cannot really reciprocate. The only explanation is that something happened when their infant son died and she thinks her love for the man passed at the same time.

The play is set in Vichy, France. There was that Harry Martin and Patricia (the program gives her last name as Browne, though she had not remarried) had spent a glorious honeymoon. Harry arrives at the hotel with a little ex-chorus girl, Bunny Williams, snappy in her talk but a thoroughbred under fire. She is supposed to be his niece.

Harry is pleasantly surprised when his former wife arrives. She has in tow Capt. Williams, an English beef-eater. What their intentions are she doesn't state, nor does her former husband ask. Instead, he makes violent love again, her answer being that she cannot again

love him. But she consents to skip off with him for the night to the villa where their honeymoon was actual" spent.

In the morning he is off to the barber's. Bunny intrudes, having followed the baggage. Instead of a squabble, the two women have a heart-to-heart talk. Bunny admits that Harry had always implied he was still in love with his wife. She is sport enough to walk out of the picture, but it is the wife who tells the younger woman that should not occur. And for the simple reason she cannot again resume with Harry.

However, when informed that he had once nearly committed suicide since the divorce, Pat consents to remarry in Paris for the sake of his happiness, not hers. There is a moment of vacillation. Pat is on the point of bolting with her Britisher, but can't go through with it. Her problem is solved by the tricky elevator which is stuck between floors with her in it. The lift cable snaps and the car drops to the basement and Pat to eternity. That

leaves the play, with some loose ends, though there is some implication that the cruder Bunny will get her man.

There are several diverting scenes in "Recapture," and the most amusing are those when the dinky electric elevator, such as they have in dinky French towns, is out of order—and when it is running. The thing actually carries guests up and down and is the most practical of such stage props that has yet been seen in action.

Out-of-town on tryout the climax of the elevator's fatal descent was a moot question. A more or less honeyed conclusion was the managerial aim, but the author refused to make the change.

There are good performances in "Recapture." Ann Andrews did Pat in a repressed way, understandable because she knew she could never again wholeheartedly respond to the rapture of her divorced husband. Glenda Farrell did the blonde Bunny well enough to have the talent out front ask who she was and in what she had played.

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Melvyn Douglas, the husband, ended a he-man again in love with his wife. The best of the bits came from Meyer Berenson, a funny little fellow. Auguste, who tinkered and ran the elevator. He didn't say much, but drew giggles every time he was on. He once played the office boy in a "Potash and Parmenter" show. Then there was Melville, Loftus, now almost white-haired, who was the rather worldly aunt of the young and incredibly innocent Rev. Smole, who wanted to marry Eunice, believing in her was all feminine virtue.

Also the French roles by Gustave Rolland, the concierge, whose mouth could be shut the tighter the more in tins he received, and Louisa Rieme, mistress of the villa, a widow who thought she knew all about marriage. Both dialects were true, coming from French players, but yet not so amusing as the wops in "Dishonorable."

There probably was little changing of the dial and not a few waste observations were noticed. "Recapture" is just an idea with no snap to it.

## OUT-OF-TOWN REVIEWS

### AL JOLSON CONCERT

New Orleans, Feb. 4.

Just one Jolson!

As a crowd of close to 5,000 filed out of the new municipal auditorium after Al's local concert, an entirely new field for him, there was not a dissenting note within earshot. Jolson was always a crack in vaudeville, minstrelsy, musical comedy and, lately, in pictures. But few thought he could accomplish what he did here in concert.

The New Orleans Auditorium is a giant. Nothing like it in the country. It is the last word in entertainment construction, seating 12,000 persons, 5,000 on each side of a sliding, lifting its stage in the center. Management used but one side, but Jolson remarked before starting it was easily the biggest thing he had ever tried. He was then presented locally by William Morris, who was on hand with Mrs. Morris. With the perfect acoustics of the building, Jolson's patter went for a veritable wop. Huge throng didn't miss a syllable. And how he worked! Told them the new ones and the old ones, and they went for them all. And when he had them in his lap Al dared a few smoking room tales, just a bit risqué, and those, too, were bull's-eyes.

He walked out on a bare stage with only his pianist, Arthur Johnson, to aid. No evening clothes or even a dinner jacket. Just a business suit and soft collar. And after his first number he requested the spot be eliminated. Not a single theatrical trapping of any sort—and a panic! That's genius, nothing else. And you can't imitate genius.

Jolson started with "Rainbow Round My Shoulder," then "Little Fal," used "Let Me Sing and I'm Lappy," from his new picture; tore them asunder with "Sonny Boy," and supplied everybody on "Oh Man River." With the mob in great spirits he reached back for "Spaniard Who Bilgated My Life" and "The Winkie," these old bits also eliciting "For a Dime there was 'Mammy,' and as the mob stood up to applaud, he rushed out, threw up both hands to quiet and to thank them, and yelled in referee style, "The winner."

And Jolson was a winner. No doubt of it. He's America's top. When the picture gang think he's washed up, he can step right into the field where he has belonged for years without knowing it—concert. Program ran in two parts. The Morgan Trio, three girls in instrumental selections, appeared first with Jolson closing the first part. Same routine was followed in the second half.

Auditorium selected Jolson as its first attraction, and the town has thanked the committee for its selection. The auditorium is owned by the city, cost \$3,000,000 and represents the latest in everything. The building occupies two full squares. Before it was started, architects made trips all over this country and some went to the other side, so that nothing would be omitted that could possibly detract from its appeal. It seats 12,000 comfortably, each and every one seated with a perfect view of the stage, and within hearing distance. Its stage can be swung up, side, down and back. It is the biggest and best equipped, mechanically, in the world. With "mikes" galore to draw upon, those in the uppermost reaches can hear perfectly.

Four balconies, but there isn't an obstruction of any kind to obstruct the view. For prize fights the auditorium is perfect. Seated at the usual figures for the major bouts it could gross around \$350,000. Jolson went to Los Angeles from here to begin work on a new picture. He led as the best concert artist this town has seen in years.

Samuel.

### NINE FIFTEEN REVUE

Boston, Jan. 28.

Ruth Selwyn will be newspaper copy and a Broadway by-word within a couple of weeks. Her new revue has that intangible something about it that clicks, and Boston has gone gonggaga over it already despite the compels of the openings against it in the form of the premieres of Ziegfeld's "Simple Simon" with Ed Wynn and George White's "Flying High" with Bert Lahr.

It is not any radical departure from the average revue production, being merely a hodgepodge of skits, burlesques, odd musical numbers, vaudeville acts, gags, and what have you. But it has speed and is

colorful, with plenty of blue laughs. The idea of a quarter past nine curtain for the late diners is as smart as her companion idea of chiselling from every friend she could find the odd bit for her revue as a personal contribution. She even knuckled onto an unpublished bit of Victor Herbert's to exploit.

She has made 24 girls flash like 48 and Clark Robinson's sets and Kivietto's costumes look like a much bigger bankroll nick than they really are. This does not mean that it is any shoestring proposition, as she has plenty sunk. She spent like a skilful when she ran foul of the local union clause of 60% local musicians which meant employing 21 musicians to cover the 14 men brought in by Don Voorhees, or a loss of over \$1,000 a week in the pit. She made it up by getting Harry Richman to bring Clara Bow with him to Boston to look the show over, thereby making every front page in town.

She opens with a chorus strip in a dressing room bit, flashing a flock of females that made the mostly masculine audience sit up chirpily. This is followed by a sketch showing Lucrezia Borgia poisoning a sultana, but getting her drugs mixed so that instead of a poison she fills him up with a love potion. The black-out comes on her defensive screams from within the death tent. Fred Keating, the magician, is a great master of ceremonies, working his standard magic routine.

The first scenic feature is a well-lighted roof top scene in which the chimney pots come to life for an ensemble number. Then comes the Anita Loos sketch based on a disagreement between Eugene O'Neill and Phillip Moeller as to what kind of tragedy the public wants. They try out two versions of "East Lynne," ending up with a blue tag line that will probably become one of the smart retorts of the month. Paul Gerard Smith's sketch is a domestic triangle bit in which the mistress says the wife isn't decent or womanly because she isn't jealous. Smith has another that is a classic, based on the home life of a Chicago gunman who blackjacks his baby because it cried over having its arm broken by its mother by having pulled a gat on grandma. The black-out comes when the grown-up son is killed by his father because he reads books and missed two shots at a cop, the father deciding he does not want to raise his son to be a pansy.

Clark Robinson's sketch is a burlesque on the Mother Goose yarn, "The Three Bears," and is blue but a howl. Ring Lardner has a boxing burlesque which is laboriously funny and does not register. There are a number of one-minute black-outs. Eddie Cantor's contribution being the one of the plumber who refused to continue an interrupted love affair that evening because it would be on his own time. Ruth Wilcox contributed the bluest one of

the lot, but it's still in and Boston loves it.

The novelty chorus numbers include a song "She's a Purty Little Thing" and based on Chit Sale's close to the wall. The girls are all dressed like the carpenter in the book and the structure in question is in the center of the stage with the mystic wood "carved on the door. There is an other snappy lyric entitled, "How Would a City Girl Know," and based on sex problems of farming—including the best of the best. Ruth Etting, of course, is the outstander, pulling them in heavy and sending them home happy. Joe and Pete Michon, the knockabout acrobatic sailors, and Michael Trip, a single hooper, are both stopping the show.

The plugged number is a red-hot trumpet bit called "Get Happy" and the rest of the score stands up well. As the show now runs it will break well before midnight in New York with a quarter past nine curtain and still being speeded up, as speed is apparently being featured over everything else in the production.

It's a hot dish, this "Nine Fifteen Revue," even if Ruth Selwyn borrowed the food from her friendly neighbors.

Libbey.

### SIMPLE SIMON

Boston, Feb. 4.

A musical extravaganza in two acts and 13 scenes; book by Ed Wynn and Guy Bolton; lyrics by Ed Wynn and Guy Bolton; Lorenz Hart; staged by Seymour Felix; costumes by John Markdister; settings by Robert Alton; set design by Robert Alton, Boston, Jan. 27.

Ed Wynn Bert Blum... Paul Stanton... Alfred E. James... John Harlow... Bobbe Arnt... Otto Prince... Hugh Cameron... George Jessel... Alan Edwards... Tom Ricketts... Douglas Stanbury... Premiere Dances... Mariel Horne... Leslie Horne... Joseph Schrodte... William J. Ferry... Frank De Witt... Josephine... Clemence Riceau

Ziegfeld is reported to have sunk heavy money in the new musical. Hervie work on the book is gradually whipping it into shape, although it is still doubtful of a smash.

Ed Wynn has always believed that a Mother Goose dream background would be an ideal setting for his buffoonery and apparently sold his idea to Ziegfeld. William Anthony McGuire worked on the whole, wrote the book in collaboration with Wynn. McGuire did not come through and Bolton was given the assignment. The story at present in circulation aspects of the book is that Wynn was mainly Wynn's and that Wynn is now steamed up over the belief that McGuire used his idea and converted it into a big time musical adaptation for Fred Stone under the title of "Ripples."

The book of "Simple Simon" as it now stands concerns a dream in which Wynn is the Mother Goose Land and finds all his neighbors in nursery characters. The dreamland is divided between a group of kill-joys and a group of laughter-loving people, with a semblance of allegory involving the wets and dries of the U. S. today, including padlocks instead of buttons on the clothes of the kill-joys.

Wynn carries all the comedy and as a result it is stretched too thin, some of his material being too old to get across. On the whole, however, he is doing a heroic job and is steadily building what he thinks is his greatest role as a comedian.

Ziegfeld is loaded with 80 boys and girls in the chorus and including crew will buy about 135 railroad tickets. His staging is absolutely lavish, and the hurdle ball with Mariel Horne, in which the chorus in riding habits have to clear high barriers in unison, overshadows anything in the production. Felix was told to go the limit in staging the ensembles and dances, and certainly turned over a nitty job to Ziegfeld.

Bobbe Arnt is given a fat role, although she seems to have lost some of her elfish magnetism in the past year. Lee Morse, the blues singing wife following through her recordings, stopped the show cold with one trick baritone rendition. She scored again in the second act in a Helen Morgan sort of specialty, working from the top of a carabot floor piano mounted on a tricycle propelled by the tireless Wynn. Will Ahern's roping and dancing chatter also find Wynn

working with him, getting all snarled up in one larjat while Ahern is doing his routine with the other ropes.

The local reaction to "Simple Simon" is that it might as well be a revival of the extravaganza days, savoring of fantasies as far back as "Superba," "Fantasma," "Pearl and the Pumpkin," "Babes in Toyland" and others. It has not a blush nor a suggestive inference in all of its comedy and flashing of the famous female legs from the stage-faded Stable of American Routines.

It's a perfect show to send the kiddies to see—at \$6.60 each.

Libbey.

### RITZY

Atlantic City, Feb. 3. Ernest Truex, by his whimsical antics, gave whatever humor there was in "Ritzy," new comedy by Vivian Tatterfall and Sydney Toler, which had its first performance at the Apollo here last night.

It sets forth a milk and water story of a poor young couple who received the glad tidings in their one room flat that an uncle in Mexico has left them \$200,000. The action during the three acts takes place between 8:30 in the morning and 11 o'clock at night of a single day and shows the couple arising to face another monotonous 24 hours of routine, hoping and wishing for a stroke of luck to turn their fortune.

Before noon they are told of their inheritance—The young couple, in seventh heaven, think it all a dream. Before they retire that evening they are down to earth again. A message from an American consul informing them that Uncle Peter's Mexican wife and two children have established their identity and are the rightful heirs. If the experience has not been actual, at least it can be imagined existing just around the corner.

It is funny in spots, well acted, although a trifle tearful, with an ending that could not be anything but happy.

The first act is the best of the three. After there is a good curtain when the young matron in her new-found joy gives away all her clothes. Realizing then that the undies she appears in is the only wearing apparel with which to go out on a shopping orgy.

Miriam Hopkins acts the part and makes a nice role of it. She is charming. After the first act of genuine comedy the play lapses into farce and liberties the authors take drop the piece into moments of dullness. For the rest, husband and wife take to spending without limit, he buying a new car, a country home and joining a swanky golf club. Old friends are dropped and new ones acquired, and in the end it is the new acquaintances that prop up the hopes of the crestfallen pair.

Truex's little jog across the stage to answer a telephone or close a window, his facial expressions and mannerisms, give the playwrights whatever breaks the comedy gets.

Toler staged the play and L. Lawrence Weber presents it.

Redmond Wells

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# CARNIVALS PAY UP IN ADVANCE

The umpchays ain't umpchays no more, is gathered from reports drifting in from fair meetings. There was a time when a carnival could book a fair for a bag of peanuts, but fair secretaries are getting wised up plenty.

Free attraction bookers have a tough time trying to talk to the boys for the first day of these fair meetings because they're getting so they won't buy attractions until they've got some cocoanuts to pay with, cocoanuts being provided by carnival owners who are hungry for fair bookings.

The carry owners and agents hit the fair meetings determined to buy fair cheap, but fair secretaries aren't interested in a small cut of the cookhouse any more; they want real dough and they want anywhere from 25% and up laid on the line then and there. After the smart carry guys shell out, then the fair secretaries have an idea how much they can pay for free attractions. So on the second day of the meeting they're ready to talk to the bookers.

And when those general agents get through bidding with one another for desirable fairs, they've paid plenty.

One owner went for beaucoup cocoanuts last summer down south and wound up with a series of bloomers. He couldn't make the price of a hamburger when he got through paying for the fairs. The result: today he's working for a brother carnival owner.

## OUTDOOR NOTES

Sam Dill, former manager of the John Robinson circus, is bargaining over to the General Motors Co. as salesman. Giving up the game.

Walter Neland, for the past five years general press representative for the Rubin Gruberg interests, will not handle the press this season. Successor not appointed. During the winter months Neland has managed the Dixie theatre in Montgomery.

Paddy Conklin, president of the Pacific Coast Showman's Ass'n., Los Angeles, has bought out the interest of his partner Speed Garrett, in the Conklin-Garrett shows. The carnival opens in Vancouver in April.

Fred Clave and "Doc" Hamilton, Australian outdoor showmen, sailed from Frisco to Sydney Jan. 29, taking several new rides and games.

The Foley and Burke Shows open at Ferndale, Calif., March 12.

Marlin, Okla., with 1,000 population, is owned outright by Miller Bros. estate.

Frank Gavin, privilege man, will be with the Robbins Bros. circus this season. Wife will be with him.

Eddy Vaughn, adjuster for the "101 Ranch," will not troupe this year. Successor not appointed.

Geo. Melghan is said by railroad men to have a greater acquaintance among the railroaders than any other individual.

Rex De Roselle, who doubles on press and putting on the spec for the John Robinson circus, is in Sarasota telling John Ringling about his new ideas in the walk-around for this season.

Zack Miller struck two new oil wells on his Louisiana property.

National Printing Co. has a heavy order for larger banners for the "101."

Rubin Gruberg spent a grand in Chicago showing the Showmen's League boys a new game called "Montgomery Potter."

Frank Braden will handle press for "101."

Lew Dufour sold another "Unborn" attraction at the Winnipeg fair managers' meeting.

All engaged general agents of Ringling held a pow-wow in Chicago last week. Decided there would be no opposition.

J. A. B. Hossick is still drawing salary from the Ringling office, although he is now in biz for himself. Arrangement has two years to go yet.

## Circus Loses Fridays During Garden Date

Under the present Sells-Floto contract, which Ringling is using at the Madison Square Garden for the spring showing instead of the Ringling, Barnum & Bailey circus, the big show will lose Fridays, when the Garden will go fights.

First time Ringling has showed under such an agreement. Came about because officials of the former American Circus Corp. made the contract agreeing to let the Garden Corp. have the Friday night fight exhibitions.

Chicago, Feb. 4. Coliseum date of the Sells-Floto circus has been extended to 16 days. Will open April 6 and close April 21. Stadium date has been cut to a week, and is being taken to shut out any opposition that might run during the Coliseum time.

Sells-Floto is paying \$2,000 daily for the Stadium and \$1,000 daily for the Coliseum. At the Stadium the manager will be housed outside in tents, while at the Coliseum the circus manager will be under the one roof. Construction of Stadium makes it impossible to get cages inside.

## Circus Fans Block Tax Legislation in South

Washington, Feb. 4. Circus Fans' Association was responsible for stopping proposed legislation in Virginia aimed to place a county tax on all outposts showing in the state.

Association is now forming committees in an attempt to beat the Savannah, Ga., tax of \$1,000 a day on all outposts. Savannah has been marked off all route sheets for the coming summer pending withdrawal of this prohibitive fee.

Incidentally word was received here today that would indicate the Christy outfit will be out again this summer. Local office of the association was advised by W. M. "Ezzie" Thompson that he had been ordered to report at Houston. Thompson has been assistant manager of this outfit for many years.

## \$12,000 for Terrell, but No Cut on Sells Profit

Chicago, Feb. 4. Zack Terrell is getting \$12,000 yearly for managing the Sells-Floto circus. Has already brought back many of the boys who worked for him last year.

Last year, under the Mugivan-Bower plan Terrell received \$20,000 in dividends from the show as well as his salary. Dan Odum's dividends were \$12,000. All this will be cut this season, managers being on flat salary.

## Spec. Robinson Feature

Chicago, Feb. 4. Al. G. Barnes circus expects to feature a sea elephant. Ringling, Barnum & Bailey circus is also going to have another "Goliath" if Sylvester Cronin, now on the Pacific coast, can close for an extra one.

John Robinson circus will feature a new "spec" still to be worked on. Other circuses are still up in the air as to what 1930 features will be.

## Fla. Cops Step In

St. Petersburg, Fla., Feb. 4. Coe Brothers carnival here last week was forced to close two attractions, Blue Eyes and Hawaiian Revue last week.

Police chief R. H. Noel declared the shows "unsafe for the public to see." Rest of the midway was allowed to continue.

## HAS GIRAFFE CALF

Madison, Feb. 4. Peter Laux, farmer living near Menasha, is waiting for bids from carnival and freak-show operators on his "giraffe-calf." His Guernsey, a month old and in perfect health, has long front legs and short hind ones. Spots can be made to order but not the neck.

## RUBIN-CHERRY DATES

Grand Forks, N. D., Feb. 4. Rubin & Cherry shows closed the No. 1 string of five fair dates here last week. Gives this carnival Minot, Devils Lake, Fargo, Grand Forks and Aberdeen.

J. C. McCaffrey linked in the contract which puts this organization in the lead for 1930, with something like 30 major fair dates.

## RACKETEERS' OLD HOME, CONTINENTAL, PASSES

Saturday saw the passing of the old Continental Hotel, Broadway and W. 41st street, famous for years as headquarters for all the big shots in the outdoor racket. Colonel Francis Ferari, Joe Ferari, Victor D. Leitt, Harry B. Potter, Colonel John S. Berger, George H. Hamilton and countless others cut up jackpots around this famous old hostelry when it was known as the Albany Hotel. In recent years it has been the home of T. A. Wolfe, Maxwell Kane, Wm. Glick, W. J. Block, Capt. John Sheesley, Paddy Mullins and Sam Bergdorf, some of whom were living in it when it closed up and will now have to acout around and find a new hangout.

The Continental, built about 40 years old. Originally called the Vendome, it later became the Albany, and still later was given its present name. In recent years it has been operated by the H-J Realty Co., which consisted of E. J. Myers, Mrs. H. H. Myers and Tommy Shorter, all big guns of the concession racket. Unlimited credit for outdoor showmen was the order of the day during the regime of these owners, but when the boys check out they'll have to shell out each week for their room, and they'll establish credit at any other hotel.

There will be no special blow-out or party in honor of the passing of the Continental which is to make way for a skyscraper office building; its passing will be quiet. But the lords of the lot wherever they are will mourn its loss. It was the lobby of this old hangout that was the scene of an amusing incident some years ago. A carry grifter who had a big business man in tow dropped into the Continental looking for one of the brothers. The outdoor season had just closed and the boys were cutting it up fast. Ten grand weeks and forty car shows for next season were the chief topic of conversation. After a half-hour of this grifter and his big business pal left. As they banded down the main stem the t. b. m. was heard to ask: "What kind of business is this yours in? They talk of the thousands of dollars they just made and the thousands they're going to spend for next season while they borrow my cigarettes?"

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## Freak Pets Crandall's New Dizzy Exhibition

Pittsburgh, Feb. 4. The latest nut move of this guy Milt Crandall, who introduced the dancing marathons to a waiting world, is a "Bring Your Own Pet" show, with stationary bike racers and marathon piano players as side attractions. Since Crandall's rocking chair contest and horse vs. men endurance test flopped, he's been back here handling explosives and last week found time to put on his new stunt.

Crandall hired Motor Square Garden, advertised for pets and before he knew it had performing lobsters, pipe-smoking ducks and half-turkey half-chickens. Price of \$500 was up for winner. Then he got four teams of girls to alternate peddling bikes bolted to floor and five piano players, including a gal, to pound away at the keys until unconscious.

Biz not-so-good, so Crandall had a bear escape act, got plenty of space in dailies. Then he got gals with swell underlinings to straddle some of his various pets and the local dailies that go heavy on pictures gave him more good breaks.

Show closed Saturday night and Crandall's still trying to figure out whether he should be petted or pitied.

## Widow Gets \$2,000,000

### Mugivan Estate Intact

Peru, Ind., Jan. 29. Jerry Mugivan's estate, of approximately \$2,000,000, was given intact to his widow, Mary Edith Mugivan by terms of a will made Feb. 9, 1927.

Mrs. Mugivan, according to the will, may provide for relatives as she sees fit. No mention was made of George Mugivan in the will, although it is understood that Mrs. Moyer was advised he would be cared for. Other cases looked after by Mugivan will also be continued.

## "101" Seeks Stockyard Spot for Spring Date

Chicago, Feb. 4. Negotiations are under way here for the Stockyard auditorium for a spring showing of the "101 Ranch." Plans call for a run of four weeks at cut rate prices, showing that the opposition may be serious to the Sells-Floto, as the Stockyards are getting popular with stock shows and drawing crowds from all sections of the city. International Livestock show that closed last month drew 100,000.

## Rodeo Dates Set

San Francisco, Feb. 4. The Rodeo Association of America met in convention here last week, elected a new board of directors and decided on a schedule of rodeo shows for 1930. About 75 delegates present.

The convention, second of national scope, was called for the purpose of bringing into co-operation all rodeo associations of the country and to formulate regulations. Board of directors elected at this session: William Haas, Cheyenne, Wyo.; John E. Hartwig, Moosejaw, S. D.; D. C. Evans, Belle Fourche, S. D.; Maxwell McNutt, San Francisco, Cal.; Arthur Hebrun, Sacramento, Cal.; H. C. Catler, Winnemucca, Nev.; L. B. Sylvester, Monte Vista, Cal., and J. C. Howe, Sidney, Ia.

Rodeo shows 1930 and dates to be held are as follows: Arizona, April 19-20; Red Bluff, April 26-27; Baker Ranch, April 27; Monticello, May 4; Sonora, May 11-12; Coarse Gold, May 18; Sacramento, May 26-27-28; Shellville, June 1; Ukiah, June 13-14-15; Modesto, June 21-22; Livermore, July 4-5-6; Hayward, July 12-13; Salinas, July 16-20; Fortuna, August 15; Merced, September 19-20-21. All these dates in California. Outside this state schedule is: Cheyenne, Wyo., July 22 to 26 inclusive; Belle Fourche, S. D., July 3-4-5; Monte Vista, Colo., July 31 to Aug. 2 inclusive; Moosejaw, Sask., June 30 to July 2 inclusive; Montrose, Colo., Aug. 6-7-8; and Deadwood, S. D., August 7-9.

At convention dinner winners of last year's rodeo contests were awarded prizes.

Earl Thode, world's champion cowboy, headed list. Perry Ivory and Norman Cowan were given prizes as second and third best all-round cowboys. Johnny Schneider chosen bull riding champion and Chasen McDaniel team and single roping champion.

## AUSPICES BENEFIT GAG SHOT TO PIECES EAST

The fund raising campaign racket is shot throughout the East. Indoor circuses still get dough when run right, but punchboards and gift campaigns are being snubbed by the different auspices. The Bill Rice Productions, a Chicago outfit, headed by someone other than the original Bill Rice of Los Angeles, of water show fame, just wound up a series of bloomers throughout New Jersey and Connecticut. Some of them being repeats.

The two Eastern representatives of this outfit of promoters were ace men and if there had been any dough to get, they would have gotten it, but the sledding got too tough even for them so they checked out and are now earning cakes elsewhere.

## One "Take" Angle

This particular Rice outfit had a tough contract for the auspices to sign and when it came time to settle up, they discovered there were several jokers in it which cost the auspices enough, such as a royalty of 10c. on books in the specially copyrighted books they used on the campaign.

The dime a book might have been okay but when the proceeds were being split two ways the committee discovered that was a royalty a book for all books shipped to the lodge, not for all books actually used in the campaign, so that they could have used only couple hundred books out of five hundred shipped but had to settle on the basis of five hundred as it was "in the contract." There were other angles, but they may have helped slough this racket which has been a lucrative one for the boys each year after the outdoor season folded up.

## Spark Seeks Cole Bros., Arlington Also Bidder

Chicago, Feb. 4. Edward Arlington and Charles Sparks made a bid here last week to the National Printing Co., for the Cole Bros. show at Brehnan, Texas. Cole Bros. is held by the printing company for paper bill.

Sparks also called his former general agent, T. W. Ballanger, regarding the buy and his services. National is willing and eager to sell to the party that lays on the line. Other bidders have been Floyd King and C. W. Finney.

## Chi's Bing Bing Rep Hurts Fair Prospects

Chicago, Feb. 4. Big shots back of the coming world's fair here in 1933 are plenty worried about Chi's hoodlum reputation, and are squawking that all the gang talk will keep all the home owners out of the loop. They are pointing out that even at present people are keeping away from Chi, being afraid of gunned. The big shots figure that unless the gang stuff is cleared up soon and the general newspaper impression of Chi changed within the coming two years, the fair will repeat the Philadelphia Sesqui flop.

## "Bosco" Sloughed

Shreveport, La., Feb. 4. Performance of a "wild man" show at Belcher, 15 miles from here, wherein a "Bosco" or apart living chimpanzee and animals and ate portions of them, was stopped through efforts of Guido Marburg, president of the North Louisiana Humane Society. At the alleged wild man exhibition, heads were bitten from live chickens and eaten, and puppies and kittens likewise were torn apart and devoured, complainant said.

## Carnera's Circus Bid

Chicago, Feb. 4. Primo Carnera,



## The Air Line

By Mark Vance

Hotel Astor orchestra music (WOR) usual stripe. Amos 'n' Andy not so hot on the King Fish gab with his wife. Palisade dance orchestra (WGBS) of dance hall caliber. Program of usual modern layout. Welfare Council League with "Tips for Dad" not the kind of tips that meant entertainment for Dad. Lily Dumita sang one song during the Fleischman Hour (WEAF). Something wrong and her voice didn't come over so well. Phil Cook also on during the period. Rudy Vallee played and sang some of his old numbers and a few new ones. Roseland ball room orchestra (WPCB) jazzed as usual. Another excellent musical program via Champion Sparkers (WJZ). Trade and Mark (WJZ) sang entertainingly. No argument about quality of music by the Sieberling Singers (WEAF). James Melton again in good voice.

Some pleasing Hawaiian music (WGBS). The lady astrologist (WGBS) is getting hot. She told an inquirer how she could or should make her love marry by having him imitate her baby. Apparently building up a big following on the air. Russian music via WABC. Good. "The Plumbers' Opera" (WJZ) was

(Continued on page 61)

**BERNIE CUMMINS**

Whose delightful music is one of the important features of New York's radio scene, the new hostess, The New Yorker, and who is a radio feature over station WEAF, was one of the first to recognize the charm and beauty of Lawrence Tibbett's song feature in "The Rogue Song."

**"WHEN I'M LOOKING AT YOU"**

**ROBBINS MUSIC CORPORATION**  
Publishers  
729 Seventh Avenue, New York

## LEADING ORCHESTRAS DIRECTORY

**IRVING AARONSON**  
and HIS COMMANDERS  
Featuring  
"RED STANLEY" and PHIL SAXE  
AT  
ROMAN POOL'S CASINO  
Miami Beach, Florida

**OWEN FALLON**  
And His CALIFORNIANS  
Now Playing Second Year  
WILSON'S BALLROOM  
(Formerly Cinderella Roof)  
LOS ANGELES

FROM DETROIT  
**MAL HALLETT**  
AND HIS ORCHESTRA  
9 SEASONS ON BROADWAY

En Tour  
Opening Soon at the Million Dollar  
Arcadia Ballroom, B'way and 53rd St.  
Management  
CHARLES SHUBMAN, Salem, Mass.

**VINCENT LOPEZ**  
and His ORCHESTRA  
Summering at the  
PELHAM HEATH INN.  
Pelham, N. Y.  
Doubling at the  
ST. REGIS HOTEL  
New York City

**GEORGE OLSEN**  
AND HIS MUSIC  
ROOSEVELT HOTEL  
HOLLYWOOD, CALIF.  
With SID GRAUMAN  
VICTOR RECORDS

**ARTHUR WARREN**  
AND HIS  
Park Central Hotel Orchestra  
PARK CENTRAL HOTEL  
New York, Now in Main Ballroom  
Met. Variety Music & Entertainment  
1482 Broadway, New York, Suite 711

## Church-Politics Battle Over Holland's Air Time

The Hague, Jan. 25.  
Starting last week a temporary three months' compromise was ordered by the Royal Commission on Holland's radio scramble. Political-religious factions have been scrapping over radio "time" allotments. As with film censorship here, political and religious phases are quite important nationally in The Netherlands. Roman Catholic and Protestant faiths are battling over a division of time on one hand, and the Socialists and the non-partisans are equally concerned on the political side.

As a result, station AVRO is now the strictly neutral station; VARA, Socialist programs; KRO, Roman Catholic, and Protestant programs are on NCRV and VPRO.

## WNYC Fights Govt.

Washington, Feb. 4.  
U. S. Supreme Court has another broadcasting battle before it. This time it is the New York city operated station WNYC in which the authority of the Federal Radio Commission to take part of the time away from the station is questioned.

In the brief filed it is stated that the constitutionality of the radio act is "of such vital importance to the petitioner and to every other municipal and private broadcaster that they should be considered and passed upon."

WNYC is now forced to share time with the Hoboken privately owned station WMCA, and that is where the battle lies. It is claimed that the questions raised are different from those brought in connection with the other case before the highest court brought by WGY.

Harry Lee has assumed charge of the radio department of Lyons and Lyons in New York.

## RCA BLOCKS DEFOREST CHAIN OF 100 STATIONS

Wilmington, Feb. 4.

Preliminary injunction against Universal Wireless Communications, Inc., and DeForest Radio Corporation, restraining them from infringement of patent rights, was granted RCA and A. T. & T. by Judge Hugh M. Morris in U. S. District Court here last night.

Action, it is held, prevents defendants from establishing a chain of more than 100 broadcasting stations throughout the country. Devices on which patent rights are held by plaintiff are "feed-back circuit" and "the oscillating audion." In establishing the first station, it is held, defendants violated these patents.

At the same time the court signed an order staying the permanent injunction until March 24, when the case will be heard. Defendants must give \$5,000 bond to cover possible damage to plaintiff through use of the patents. Universal company was given a certain time by the Federal Radio Commission in which to construct its station. Action of the court may change this decision and vitally affect the entire future activities of the company.

## General Phone Broadcast Logical, Congress Hears

Washington, Feb. 4.

During appearances of A. T. & T. officials before the Senate committee holding hearings on the proposal to place all communications under one commission the question of receiving broadcast programs over telephones was heard. General Squires, former head of the Army Signal Corps, urged the method on the committee as the logical development on the present trend of the industry.

Hearings did not, however, disclose that A. T. & T. company owns practically every patent granted covering devices to bring programs in over the telephone. These patents, as has been reported in Variety, cover both the coin in the slot idea and the straight method of charging for the service via the monthly bill.

General Squires stated that the new method would not interfere with regular telephone service.

## Hollywood Country Club

Hollywood, Fla., Jan. 30.

Formal opening of the Hollywood Country Club, last active in 1925, was attended by a rabble gambling mob. Dinner was \$7 and covert \$2. Room accommodations 400 easily, and was loaded. A gigantic sliding door was unopened for 560. Dolly Dance floor is of 12-inch illuminated glass squares. Attendees obliged to mop the floors after each dance—they were so fast.

Club catered to Hebrew following, although Gentiles are not excluded. Bought by Al and Ed Rosenthal of Detroit, it was subtle to Gaylord and Levine. Place has historic background as a fast spot.

Ernie Golden's orchestra signed for 1,500 coccinatus a week; John and Mary Jennings for 650; Dolly Kay at 400 and Tot Quaters under 250. Tonia Ingra of the Richman Club and Casanova in New York prima-donnaing.

Golden officiates as m. c. his voice particularly adaptable to this extremely large room, twice the size of the Richman Club.

No names present at the premiere. Situated a good 25-minute auto ride from Miami Beach, the country club is considerably out of the way, detouring most of its patrons from Hollywood and points farther north and west. It will need intensive publicity. Little more than six weeks exists to end the season.

Miss Ingra, a happy balance to the moaning style of Dolly Kay, who obtained a tumultuous response. Miss Kay might cut down on the flip gestures of her hands in delivering her torch material.

John and Mary Jennings, originally from Chicago, were acclaimed for their feverishly fast whirls, in which department of ballroom dancing they excel.

Tot Quaters presents her hula dance first with a song, and does work enjoyed by the patrons of this club. Golden's band is moderately good and the show as an entity is well balanced and suited to the folks, who seem to go for rapidity of pace at the expense of effect.

Miss Olive Hill is in charge of entertainment. Tables are arranged under awnings arcs encompassing the floor. Gambling room is not so large.

## Business Turning Urgently to Ad Broadcast, Crowding Air Time

### Chowmein Floor Troupes Playing Matinees Gratis

Floor shows playing chowmein spots on Broadway's Chinese circuit are now doing three-a-day, with matinee sessions spotted to offset competition of similar places operating without shows but with cheaper menus.

Afternoon shows, which went in this week, are not making a hit with the floor show performers, but with scarcity of jobs they're sticking anyhow. No extra remuneration, with operators ordering the extra show or else.

The midday revue and dancing helped in several of the places in Times Square on Monday. Stenops and other office help in the area were attracted by the entertainment minus tit in regular prices.

New arrangement spots performances at 1, 7 and 12 p. m. daily. Performers are squawking that their swing is worse than that of street car motormen.

### Black Belt on Air

After work among the Negroes of Harlem, Joseph B. Ellis, heading the Harlem Broadcasting Corp., has finally put through a deal that gives Harlem its first broadcasting station. Arrangements have been made for colored time and talent to be heard and sold via station WAAM, a Jersey station.

Boris put the Negro Achievement Hour on the air two years ago.

The Harlem Broadcasting Corp. will operate an artists' bureau and will sell commercial air accounts. Opening is scheduled for Feb. 15, initial program in charge of James Johnson and Perry Bradford.

### Exclusive Mgr. Suit

Alleging that Harry Culbertson, Chicago artists' representative got from him \$1,000 cash besides flopping on him as a manager, Oscar Ziegler, concert pianist, has filed suit for \$3,500 against the Chicagoan in the New York Supreme Court. The action is based on a contract made in October, 1928, and to run for a year.

Under its terms, it is claimed, Culbertson was to act as Ziegler's exclusive manager for 25% of the proceeds from Ziegler's concert earnings. According to Ziegler's affidavit, 20 concerts were promised at a minimum of \$125 each for him. The \$1,000 is a down payment, Ziegler says he handed Culbertson for advertising purposes.

### Walter King Arrested

Los Angeles, Feb. 4.

Walter King, owner of KFQZ, was arrested on a charge of grand theft in connection with the selling of stock in his radio station. KFQZ is on a 30-day probation period from the Federal Radio Comm after it was found guilty of increasing its wave length without permission.

Wage claims amounting to \$500 have been filed against King with the State Labor Comm by radio performers who claim he refused to pay them.

### KERRY ON AIR AGAIN

Kerry Conway, who originated the "Broadway Hit" radio feature on WABC in 1928-29, is returning to the air with a revival of his chat, WGBS arranging for four Tuesday night broadcasts. His first was scheduled for last night (Tuesday) at 7 o'clock, the period consuming 15 minutes.

Conway's chat is a discussion of the theatres and picture shows on Broadway.

### 1ST BRUSH WITH GERRY SO.

Radio's first conflict with the Gerry Society was amicably adjusted when permission was accorded Rose Marie, 5-year-old mimic, to broadcast for N.B.C.

Gerry Society okayed the child's radio appearances when assured she would not play theatres. It was pointed out that the tot had a private tutor and that much of her work was for charity.

Vincent Rose, a new writer, engaged by Leo Feist, has a long term contract to work on both pop and picture songs.

Commercial broadcasting is picking up again. The recent letdown which was attributed to the stock market debacle seems to have lifted. Big commercial firms are again turning to the mike.

At NBC alone auditions were held last week for 18 programs offered by as many business firms who desire to use the air over that chain. The time applied for ranges from a half-hour program on a single day to chain hook-ups of an hour. In actual air time it represents more than \$1,000,000.

This unprecedented array of big applications is marked with a peculiar condition. NBC at present is so squeezed for air space that its available rental hours don't exceed an average of 18 minutes a day. And to gauge the keenness of the air competition that now exists, of the 16 firms who have offered their programs for consideration, maybe only two can be accepted.

Acceptance of more than this number may mean that NBC will be entirely filled in the evening hours, from 7 to 11. Day hours are less occupied.

Under such a condition radio is getting to the point where rate bargaining may become a custom or standard rates that exist only after a fashion now may rise. Its in the offering anyhow.

Of the six tunes used in Universal's "King of Jazz," featuring Paul Whiteman, Ager, Yellen & Bornstein will publish four and Leo Feist, two.



## TAVERN

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OF EXCEPTIONAL MERIT  
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STAGE BAND OF 20

## CLIFF WINEHILL

Master of Ceremonies  
"THE PEANUT MAN"  
At Coffee Clubs  
47th St. and 7th Ave., New York

## Carlton Kelsey

Director Music  
TIFFANY PRODUCTIONS, Inc.



## Along the Coast

By Bill Swigart

Hollywood, Feb. 4. A revised list of staff composers, musical directors and songwriters shows the Warner-First National studios leading in the Hollywood group of studios in collection of names who have abandoned Broadway for the talking screen. Its list includes Sigmund Romberg, Arthur Hammerstein, Oscar Straus, Jerome Kern and Otto Harbach as composers. Erno Rapee is listed as head musical director, with Leo Forststein and Lou Silvera also. Songwriter list includes: Young and Warren, Green and Stept, Dublin and Burke, Jerome and Berg, Mitchell-Gottlieb and Meyer, Warde and Bryan, Pollack and N. O'Keefe and Dolan, Clarke and Akst, Washington-Magdon and Cleary. Robert Crawford is listed as executive in charge of all music activities.

**Songsters Fit In**  
Tuners who migrated here a year ago were liked upon by the colony as tin god—geniuses who required every courtesy, pampering and attention, even to the degree of erecting individual bungalows for their personal comfort. Today that has all changed. The boys have fitted themselves into the machinery of making pictures and are now looked upon the same as a scenario writer or any other studio craftsman. Some of the boys, spoiled in the original shower of flattery, don't realize this yet.

**Plenty Numbers**  
Titles of the eight numbers recorded for Paul Whiteman's "King of Jazz," Universal, includes: "It Happened in Monterey," sung by John Boles and Jeanette Loff. Music by Mabel Wayne and lyrics by Bert Rose; "Stagnummum Romeo," by Mabel Wayne and Harry de Costa. The foregoing numbers will be published by Leo Feist. The following five numbers by Milton Ager and Jack Yellen: "A Bench in the Park," "Happy Feet," "Music Hath Charms," "Song of the Dawn" and "I Like to Do Things on You." "Music Hath Charms" and "I Like to Do Things on You" will be published by Ager, Yellen & Bornstein. The "King of Jazz" music score was written by Ferde Grofé.

**Pathé Originals**  
Abner Silver, with Mack Gordon, author and lyricist, has sold the Pathé for its new picture, tentatively titled, "The Circus Picture." Titles are: "It Must Be Love" and "Do You Think I Could Grow on You?" Silver's new production will be to write the complete score for the next Halperin-Tiffany picture, then he moves to Universal, where he will complete his audition to John Conrad, former costar representative for Spier & Coslow, is also being lined up for a lyric writing berth at Universal. Harold Berg, after being out at Warner First National, returned to this organization last week, where he will resume as lyric partner to M. K. Jerome.

**Credit Cadman**  
Though a score of composers have contributed bits for Universal's "La Marseillaise" picture, the studio has given credit for the music except Charles Wakefield Cadman. The latter will have complete jurisdiction over what music is used in the picture for which he was originally engaged to score, but could not keep up with the many rapid changes in production.

**L. A. Needs Dance Music**  
While Los Angeles prohibits public dancing on Sundays, ballroom shufflers in private homes are forced to tune in on San Francisco for their dance music. Val Venti and his Roof Garden orchestra of San Francisco has become popular with Los Angeles dance fans. His Sunday broadcast of hot dance numbers over the Don Lee network.

Some radio station in Los Angeles will awaken to the fact some day, that the engagement of one of the well known bands for Sunday night broadcasting of dance tunes would be instrumental in putting it in popular demand.

**Sonos on Spec**  
The practice of assigning a team of songwriters to each production has become a thing of the past, the same as it is obsolete in many studios to have one scenario writer make a complete treatment of a picture story. The general practice today for songwriters, which parallels the system of scenario writing, is to call in a group of tuners, outline the story and then ask them to submit numbers on speculation. More than 50 numbers have been submitted for a single production, where only five have been accepted.

Arthur Franklin, former executive manager of Universal studio music department, has been named executive secretary to Bobby Crawford when he moves into the new music quarters at First National studios.

## RADIO BY PHONE WIRES NOT NEW TO THE DUTCH

The Hague, Jan. 25.

While America has been experimenting with and making elaborate preparations for "wired wireless," the Dutch capital has been receiving its radio programs over telephone land wires for some time.

Subscribers, for an annual service fee of \$7, have a choice of three programs with arrangements now being made to bring in a fourth program from Paris. Present schedule permits for two Dutch stations, at Hilversum and Huizen, and the third from Davenport, England.

Until lately it was necessary to advise the telephone central a day ahead which programs were desired. Now a new pushcall button system, recently installed, affords any station at will.

## Am. Society's Injunction Against Les Ambassadeurs

American Society, representing several publishers, secured a temporary injunction against the Les Ambassadeurs yesterday (Tuesday), which prevents all entertainers in that night club from using unlicensed songs. Temporary injunction was awarded after defendants had failed to appear for the hearing, set for yesterday morning. Ten days previously, the American Society was awarded a temporary restraining order which prevented the use of all unlicensed songs until the hearing for the temporary injunction.

American Society is suing the Les Ambassadeurs for \$2,250 for infringements of copyrighted music. Club will drop its cover charge when it begins its new policy this Thursday. With Clayton, Jackson and his band, engaging their engagement there, new floor show will be provided by N. T. (Nils) Granlund.

## GOLF CLUB DATE SEQUEL

"Taps" was awarded judgment for \$300 against the Jumping Brook Golf Club, Asbury Park, last week. "Taps" suing through Attorney Saul Gdwin, claimed that the club had engaged an orchestra for New Year's Eve through him, but cancelled the booking at the last moment. Taps alleged that he offered to settle the cancellation for \$100 but that they refused to pay anything at all.

## FOX TAKES HAMILTONS

Morris and Grace Hamilton, writers of one tune from the present "Little Show" and three with the second "Little Show," have been engaged by Pat Flaherty for Fox's Red Star Music.

Both will depart for the Coast shortly where they will work on Rube Goldberg's Fox picture and later on Beatrice Lillie's.

## BERT DE CASTRO SUES

Kansas City, Feb. 4. Bert de Castro, New York musician, who was severely burned and injured in a hotel fire here last December, has brought suit against the owners of the property for \$25,000 damages. He charges the hotel was inadequately provided with fire escapes. He has been in the hospital until last week.

## TRADE-MARK SPLIT

Billy Hillpot and Scrappy Lambert, broadcasting team known commercially as the Smith Bros. (Trade and Mark), have split.

Both now doing singles for the NBC.

## Radio Music Takes Brown

Nacio Herb Brown goes under contract to Radio Music for all songs composed. He was formerly writing for Robbins on the Metro lot with Arthur Freed as co-composer.

Radio, it is said, will publish the music which Brown has been engaged to write for a Ziegfeld show.

## Fiorito Vice Bernie

Chicago, Feb. 4. Ted Fiorito band moves from the Edgewater Beach Hotel to the Congress, Feb. 14, for an indefinite stay.

Ben Bernie, out after his contracted six weeks, goes back to vaude.

## Bamboschek Conducting Orchestra at Mastbaum

Philadelphia, Feb. 4. Giuseppe Bamboschek, for 18 years a conductor and musical secretary at the Metropolitan Opera house, New York, is making his first appearance at the Mastbaum theatre (pictures) as conductor of the orchestra.

Bamboschek, whose most recent local appearance was as conductor of the opera "Barber of Seville" last season, is making his first venture outside of opera and symphony work. He replaces Charles Previn.

## L. A. UNION SWAMPED BY MIGRATION

Los Angeles, Feb. 4.

The Los Angeles Musicians' Union finds that musicians are flocking here from all parts of the country hoping to grab off some of the rumored soft dough around the picture studios.

With 4,000 members in the local union, officials are having a tough time keeping the home guard from starving. When the picture theatres went sound some 350 musicians were let out of the local theatres. The 150 musicians who furnish atmospheric music for the silent in the studios were also let out. That makes a total of 500. Since talkies became the vogue the largest number of musicians used for recording in a week has been 300. That leaves 200 of those formerly employed still out of work. The average number of musicians employed in the studios runs around 100 weekly.

For the past year, cafe and dance hall business, locally and at the beaches, has been away off. Three large dance halls in the downtown section have been closed for three months. Two out of seven dance joints at the beaches are running. Cafes have been having a tough time, several having closed and a number remaining open have cut down on their bands. Less than 1,000 of the local union musicians are steadily employed.

Organists have been hardest hit by the coming of the talkies. Out of 300 in the union, only 20 are now employed. The local union is now refusing to accept transfers of out-of-town musicians who figure that there is plenty of work here.

## Congress Song Debate

Washington, Feb. 4.

Copyright hearings of the past several sessions in Congress have had the songwriters occasionally bursting into song to demonstrate certain points of their argument. However it took the old and time honored "Star Spangled Banner" to get down to that singing business as an actual basis for the hearings. Two warbling sopranos filled the corridors of the House Office Building, with its claims to prove the song could be sung without effort as well as to demonstrate it was possessive of enough merit to have the number adopted as the national anthem—which it isn't now—legally, although everybody stands up.

Now those opposed to the idea have promised to bring their warblers to prove to the contrary.

## BIGGER ROXY ORCHESTRA

Roxy Symphony Orchestra added 10 more musicians last week. This makes the present membership 87, the largest in New York outside the Philharmonic and Manhattan Symphony. House opened with 110 men in the pit.

Joseph Littau has stepped up as maestro with Erno Rapee's migration to Hollywood.

Chateau Madrid Closes  
Chateau Madrid, closed last week by Lou Schwartz, is scheduled to remain dark until May 1.

Place is the first of the cover spots on Broadway to take to the tide.

## Working With Strause

Hollywood, Feb. 4. Bobby Crawford has slated Eddie Ellipse to work with Oscar Strause on the original operetta the Viennese composer will do for Warners.

## Radio Aspirants Must Have Talent For Stage and Screen as Well

### U EXERCISES OPTION ON WHITEMAN FOR 2ND

Hollywood, Feb. 4.

Universal is exercising its option on Paul Whiteman for a second picture. Chance is that the film to follow "King of Jazz" will be done next fall. U has no option for a third picture.

Before returning around March 1 for any possible retakes on "King of Jazz," Whiteman goes to Seattle Feb. 17 to play for the auto show there. He is to get \$15,000 for the week, in addition to all expenses. He returns east in the spring.

Hollywood, Feb. 4.

"King of Jazz," which will be ready for cutting Feb. 15, will cost Universal about \$2,000,000. One-fourth of this amount is figured as carrying charge as the result of Whiteman and his outfit laying around here last summer for almost two months and drawing a weekly stipend.

### Ray Miller Using Phone For Dance-Radio Requests

New Orleans, Feb. 4.

O. M. Samuels, Variety's New Orleans correspondent, has suggested and Ray Miller is trying out in the Venetian Room of the Hotel Roosevelt a new wrinkle to have each table equipped with a telephone. Hunch is that requests for favorite tunes can be made direct to the maestro.

Hook-up will also permit outsiders to telephone in requests during Miller's radio broadcast hours.

O. M. Samuels is the only correspondent of Variety who sends in news items about himself and gets away with it.

### Morris Film Tieup

Another indie publisher who will shortly tie-up with a picture company is Joe Morris, Inc. Morris is now negotiating.

At the end of this month, Archie Fletcher, general manager, departs for the coast to look the field over and thresh out the negotiation. Joe Morris, Inc., is one of the few remaining who has never published a picture song.

### LIKES U. S. TUNES

Bucharest, Jan. 25.

Rumanians are strong for American tunes.

Eldest favorites here are "Girl of My Dreams," "Sonny Boy," "Forever," "Poor Old Bum," "I Kiss Your Hand, Madame" (really of German origin), and "I Love You."

### LUCKY BREAK

New Orleans, Feb. 4. Joe Fulco, leader of Loew's State pit orchestra, lost his \$1,000 violin. After advertising a reward of \$100 it was picked up and returned by a colored railroad cook, who collected the century.

Instrument mysteriously vanished from music room of theatre.

### STAMPER QUITS FOX

Hollywood, Feb. 4.

Dave Stamper, one of the original Fox crop of songwriters, has resigned after a year and a half and is enroute to New York. He will return March 1 to join another company.

### TWO ORGANISTS

Chicago, Feb. 4.

Chicago theatre returns to double organogue next week.

Preston Sellers goes over from the Oriental, with Mrs. Sellers at the other organ.

### Dubin, Burke Warner Team

Hollywood, Feb. 4.

Following adjustment of his affairs with Gene Austin a three-year arrangement has been arranged between Al Dubin and Warner Bros.

Songwriter will be teamed with Joe Burke.

Tough as breaking into radio work now is, the Concert Bureau of N. B. C. figures it will be a lot tougher in the near future. New standards of appraising talent are gradually being established.

However, if before a microphone an entertainer may be N. B. C. will not be favorably disposed if the entertainer cannot also be sold by them for picture or vaudeville theatre engagements, club dates, or talking pictures. In other words, the actor or actress must have passage appearance and requisite stage pose.

### Matter of Revenue

A marked person is the entertainer who is lost outside the radio station. Such restricted talent curtails the revenue which N. B. C. can derive. Some of the radio favorites now established cannot successfully appear in public. These attractions, while remaining important on the air, will be retained, but when recruiting new talent N. B. C. is investigating more than radio availability and acting accordingly.

This new trend in booking will probably shut out many radio entertainers too old to learn new tricks or too unimpressive in stage presence to stand theatrical spotlights.

About 30% of existing radio talent is reported limited entirely to the broadcasting chamber.

### Holland Firm in for Long Radio Patents Battle

The Hague, Jan. 24.

Powerful Philips electrical manufacturing concern at Eindhoven, which makes electric bulbs, radio equipment and lately has gone in for sound production with its Lutzaphone, is in the throes of wholesale litigation with numerous radio accessory manufacturers, dealers, et al., over patents' infringements.

It will be a long-drawn-out legal battle. Some allegations are that the Patent office are might have sided through issuing letters patent for virtually the same devices and perfections to divers applicants.

### U. S. Bands for Berlin

M. C. A. has entered into an agreement to supply American bands to the Gourania Restaurants in Berlin.

First band to go in is Katz's Kittens, slated to open around April 6. He will remain for six months when Jack Crawford follows him and Katz moves to another eatery.

### REISMAN'S DOUBLE CONTRACT

Playing his first engagement for Keith's, Les Bannan's RKO orchestra of 20, under long-term contract to RKO for broadcasting, will open a series of dates Feb. 15 in Flushing.

Because of the regular RKO broadcasts, band will play only around New York.

### SKETCH AS AIR SONG PLUG

Sam Server, handling exploitation for the Warner publishers, has tied up with CBS for a weekly story and song broadcast over 24 stations. Story will revolve around the song which will be read as the background. It will be given 15 minutes every Tuesday morning, starting Feb. 11.

### A. C. BAND DATES

The Atlantic City Steel Pier has engaged its band attractions for the forthcoming summer.

They will be Ted Weems, Phil Baxter, Jack Crawford and Wayne King. Weems will open June 7, rest following through summer.

### CONRAD'S NEW SONG MATE

Hollywood, Feb. 4.

Con Conrad's writing mate will be Jack Meskill on his new job at Fox. Their first chore will be next year's "Fox Follies."

### Organists Change

Boston, Feb. 4.

Arthur Martel, organist, now at the State, Portland, Me., returns to the Metropolitan here Feb. 6.

Joe Alexander, formerly of the Paramount, Springfield, Mass., will replace Martel in Portland.

# CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING-CENTRAL 0644-4401

**Belmont**  
With many bookers preferring to catch Primo Carnera act at the Stadium, acts at the Belmont played to a lot of empty seats in the reserved section. Fairly entertaining lineup.

"Dance Oddities," weak dance flash, opened and clicked slightly on the youth of its performers. Four girls and two men in a series of short bits.

Loos Brothers were big with their vocalizing, especially on the big boy semi-comedy stuff. These boys can satisfy the family houses. Shirner and Fitzsimmons so-so with their chatter, song and dance bits. Make an error in using "ladies dressing tent" on the head drop, since the audience keeps waiting for a girl to come out. Suspense and disappointment isn't worth the weak gag.

Horton and Small presented some trick golf and did all right. Shannon's Frolics, man and two little girls, were sure on the clowning of the younger girl. Otherwise their tumbling, balancing and hoofing were just over.

Wylie and Young are entertainers but didn't have a chance with this audience. Chatter is very good. Bill, aside from the tree showing acts, was taken up by W. L. S. Show Boat, running 40 minutes. Three girls and eight men. M. C. was Jimmy Dunn, big with this audience. String quartet was weak. Turner Boys are two good hoofers and fair clowns. Weber also demonstrated some steps. Sister turn, Thelma and Bernice Bow, was over nicely with harmony. Whole presentation mounted nicely. With five changes of set, will entertain all most everywhere. Loop.

**Englewood**  
Closing act was feature of Tuesday night's seven-act preview bill. This turn, W. L. S. "Show Boat" (New Acts), provided 45 minutes of dancing, songs and chatter.

Four of the remaining six acts were family time average, with "Christina" (Fox) before and after. Les Nichols, bird imitator, opened and pleased. Roletta Boys, male

accordion duo, are next appearing and shouldered the duce noisily.

Third, "Vanity Fair," a reorganized flash act with five girls and a man, went poorly. It has no singing talent and dancing is weak, a saving from a complete flop. Debell and Vine, standard, wowed with ancient hoke built on questions about presents, each having a handbag full. An act like this is slightly blue but harmless.

Dixon and Riggs Trio, two men and a girl, effective in strong-arm acrobatics, climaxing with a double teeter-board jump and double stiff-legged catch, legs to legs by the men. More hoke in next to closing

act.

## CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated

The cities under Correspondence in this issue of Variety are as follows and on pages:

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CHICAGO	60	PORTLAND, ORE.	60
CLEVELAND	60	ROCHESTER, N. Y.	61
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by Marks and Ethel, and also a wower after they dropped the society line for the weeping husband satire. W. L. S. "Show Boat" closed. Loop.

Spending plenty dough advertising "Condemned," at the United Artists. More than the regular B. & K. budget allows. Goldwyn outfit is quarter-paging off the picture section. Ads are being paid for partly by Goldwyn and partly by Public-B. & K., with Goldwyn handing out the bigger share.

E. A. Adams, of Hartford City, Ind., has entered Chicago's suburban field as the Wilmette Theatre Corp. Through Albert Goldman, broker, first house leased was the Wilmette, in Wilmette, for 10 years. House had been dark. Will be wired. Seats 600.

Joe Lewis opened at the Prolife for a six-week stay.

Roy Dietrich, former m. c. here at Granada and Marbro, opened at the Fisher, Detroit.

Public-Grand States has established Sunday vaude, three acts, at the Rivoli, Muncie, Ind., and Saturday vaude at the Fox, Aurora, Ill., now playing Sunday vaude only.

Charles Lundgren, former CHI manager for Red Seal films, has joined Pathe sales staff. Tom Delaney transferred here from Milwaukee Pathe office.

Harley Sadler, here from Texas, lining up spring stock tour under tent.

Le Grande sisters organizing stock for northern Wisconsin. Ralph George and George Sexton also getting a troupe for southern Wisconsin.

R. M. Cannon closed his stock at Zanesville, O., after three weeks.

E. W. Carson, president Associated Chautauquas of America, came from Topeka to organize companies for his routes.

Charles A. Brown closed his troupe in Blyria, O., after five weeks.

Clyde Elliott opens at the Evans-ton theatre with stock Feb. 13. Will alternate company between the sub-urban house and the south side National, playing four days in CHI and three in Evanston, with house dark on the intervening days.

"Royal Box," Warners' all-German talker, opens at the Orpheum here Feb. 15. Plays day and date with the Majestic, Milwaukee.

## SARANAC

By "HAPPY" BENWAY

Syracuse, Jan. 30.  
Eddie Voss is back from the "big street" and again at 64 Park avenue.

Keith Lundberg received the glad news. He's okay to leave here for home March 1.

Oscar Loraine now gets under the Alpine Sun Lamp twice daily. Helps keep Oscar in the spotlight he knows so well.

Nell Gordon (50 Sheppard avenue) showing wonderful improvement, and will be on exercise shortly.

Fred Ruth, Anna Mae Powers and Allie Bagley are in bed nursing slight setbacks.

Angela Papulis is new arrival at 80 Park avenue.

Edith Cohen (80 Park avenue) is

Joe Kelly, 54 Sheppard avenue.  
Harry Clark, 6 Baker street.  
Alice Carman, 62 Park avenue.

Newcomers Same Period

Frank Gardner, 111 Broadway.  
William Holly.  
Harry English.  
Sue Nichols.

Deceased Same Period

Al Hunter.  
Helen Curtis.  
Frank Kelly.

Left Saranac Lake Same Period

Richy Craig, Jr.  
Paul Campbell.

Edgar Mayer & Co. (2)

Mental Revue (Special)  
Theatre Saranac

For years old Saranac has been getting acts of this kind, but Mayer, who bills himself as Dr. Edgar Mayer, operates much as a Mayo and shows showmanship. His opening bit is called "Diagnosis," sure-fire. Follows with a double line of chatter (Mayer and Wilson) entitled "Medievalism." Wilson, who has M. D. billing, sings, "Don't Worry," while Mayer smiles and shows a personality that will keep these two working indefinitely. Act gets over big up here.

## CLEVELAND

By GLENN C. PULLEN

Hanna—"She's No Lady."

Ohio—"Brothers."

Play House—"Serena Blandish."

Palace—"Love Rackett," vaude.

Alce—"No, No, Nanette."

Stillman—"Love Parade."

State—"Locked Door," unit.

Hip—"Show of Shows."

100th—"Little Johnny Jones," vaude.

Lexington and Galety, neighborhoods, were stench-bombed last week, vandals escaping. Owners of both houses have steadfastly refused to recognize stage hands' wage scale and job demands. Latest bombings bring total since September up to 20.

Cleveland Opera Guild taking over Hanna next week to present "Fortune Teller," by Victor Herbert.

Ben Joel, from New York, assistant to Fred Desberg, new general manager of local Loew theatres.

Jack Dempsey engaged as m.c. at Sports Show, to be staged shortly at Public Hall.

Show Boat, nitery, closing April 1 for summer. Theodore DeWitt, manager of the Hotel Hollenden, plans to open roof garden to take its place.

## PORTLAND, ORE.

Orpheum—"Love Comes Along."  
Broadway—"Their Own Desire."  
United Artists—"Condemned" (3d wk.)  
Frank Gardner—"The Party Girl."  
Portland—"No No Nanette."  
Balto—"Sail" (3d week).  
Music Box—"The Party Girl."  
Blue Mouse—"General Crack" (2d wk.)  
Orpheum—"Twilight and Dawn."  
Dufwin—"Henry Duffy Players."

Hamrick dropped all sensational advertising of "The Party Girl," using only the gag line "not recommended for children" and drew fairly. Music Box policy against s. & exploitation.

Change of name of Portland (Public) to the Paramount not yet ordered here. New name scheduled for some time, but nothing done in view of heavy costs to change electric signs.

Junior League is out to boost advance for Morone Olsen Players here Feb. 10. Company will play "The Makropoulos Secret" and flopped their last date here in "Twelve Thousand."

## ALBANY, N. Y.

By HENRY RETONDA

Capitol—"Alias the Deacon."  
Hall—"Lone Star Ranger."  
Leland—"Nix on Dames."  
Strand—"The Mighty."  
RKO—"Playing Around."  
BKO—"Vaudeville."

For the first time in years the Strand will have a stage act, Feb. 22, when Little Jack Little appears in person. Remains a week.

Representatives of Equity will be at the state capitol today (Tuesday) to express their opinions on Assemblyman Post's bill, which exempts actors from the provisions of the immoral plays law.

Capitol Players have had two good weeks with Berton Churchill as guest star and have retained him for a third.

RKO is dickering for a house in Glens Falls. Two sites are under consideration for a theatre.

Warner houses, Proctor's, and C. H. Buckley, owner of the Hall and Leland, with other business firms, have been sponsoring a page ad in the newspapers each week for two weeks, urging everybody to go to church on Sundays.

Movement for Sunday films has been dormant for months, ever since the mayor revoked a special permit after every house in the city had threatened to open the same day.

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Al Goodstein is at Warner's Downtown as assistant manager. Edwin Gallanagh goes to Warner's Whittier as assistant to E. H. Slier.

Warner's Forum opens Feb. 6 with all seats 35c and bills changed Sunday and Wednesday. Two shows a night, matinee Saturday, continuous Sunday. Straight pictures.

Claire Foley, of the San Francisco Film Board of Trade, went to the Buffalo office to take charge while Emma Abplanalp of Buffalo is handling the business of the Los Angeles board.

Carl Laemmle will erect a limit height office building (13 stories) on his property at the northwest corner of Hollywood boulevard and Vine street. Structure will be known as the Laemmle Bldg.

Owen Davis has been switched from writing dialog for the new "Fox Follies" to "So This Is London." Billy K. Wells will complete the "Follies" script and screen treatment.

Current showing of "Sacred Flame" (W.B.) at the Warner theatre here, is being billed as "a picture so delicate in theme we do not recommend it for children."

First National will use the Zion Canyon region to film exterior for "Under Western Skies." Clarence Badger directs with Sidney Blackmer and Lila Lee featured.

Edward Ellsner to direct "East of Suez" at the Delasco.

Jimmy Fawcett and Helen Thurston added to F & M "Trees" Idea.

Production of "The Playbody of the Western World," at the Egan, has been declared off.

Arthur Pierce (Jack Curtis agency) is taking over the studio end

of the Lyons & Lyons agency. Both agencies will work together in selling the studios.

Ernst Vajda will attend the first American production of his play, "Die Dame mit dem Scherdinggrund" (Divorce Grounds) at the Windsor Square theatre Feb. 14. Vajda is author of "Fata Morgana" and "The Love Parade." Cast headed by Fern Andra, includes Eva Gordon, Gerda Mann, Greta von Rue, Walter Bonn, Costea Mooth, Anders v. Haden.

John Brownell rehearsing cast for his play, "The Nut Farm" to follow "Sun Up" at the Vine Street Theatre. Emerson Tracy, Shirley Mason and Frances Raymond in the cast. Will be William E. Smith's second production at the ex-Pangborn stock house.

Hampton dei Ruth is directing his first stage play, a mystery called "The Latest Murder," for two weeks' production at the Pignora Playhouse, starting February 21. Del Ruth adapted "Tillie's Punctured Romance" and "Mickey" for pictures but has never put out a legit piece before. Dudley Ayres and Theodora Warfield will be leads.

Mildred Cassidy, Billy Norman and James Hixson, "Artists and Models." Opens at the Mason theatre Feb. 15.

Leo Hungerford succeeds Charles Forbes, deceased, as construction superintendent of Fox Coast Theatres.

Fletcher Billings replaces Gerhold Davis as manager of the Mayan.

E. W. Fletcher, formerly at the Carthy Circle, is now assistant manager of the Palace.

Jerome Zeigmand, former assistant manager, United Artists theatre, now manager of the Avalon. Grand Junction, Colo. Clayton Long replaces him at the U.A.

The general offices of Alexander Pantages have been moved from Warner's downtown theatre building to the Hollywood Bank Bldg.

The Musketeers, a West Hollywood little theatre group, presented "Women at Work," by Henry Gordon, Jan. 29-Feb. 1.

Hale Hamilton and Grace LaRue moved to the San Francisco President Feb. 2.

"Broken Dishes," now in N. Y., will be given coast production at the Hollywood Playhouse following "It Pays to Advertise."

Frank Craven will be guest star in Henry Duffy's coast production of Craven's "Salt Water."

Lou Wiswell has postponed the immediate production of "All That Glitters."

Sono-Art's "Sombros de Gloria," Spanish version of "Blaze of Glory," opened at the Fox Crystal, Whittier, for one week.

Reuben Arvanoff, former head waiter at Russian Eagle Cafe, filed salary claims with the State Labor Commission against Gen. The Lodejensky, owner of the cafe, amounting to \$351.

Glen Gano and Walter Boling, cameramen, filed claims against Art Hammond Productions for \$600.

Al Easterly, C. Goodenough and F. Easterly, projectionists, filed claims against Frank Vulaskis, owner, Colonial theatre, Buena Park, for \$300.

The Mitchell Photograph Studios of N. Y. filed suit against the Duncan Siders for \$150 due on photographs made a year ago.

Ed Rowe, train porter, filed salary

claims against Buck Jones Wild West Show for \$75. The salary claims against Jones due to the flop of his circus now amount to \$7,500.

Eric Mayne gives dramatic interpretations of "Macbeth" in the Knickerbocker lounge every Tuesday at eight p. m. He started with Act I Jan. 28.

Sammy Cohen goes east again for a whirl with Public.

George B. Seitz, formerly of Columbia, goes to Radio to direct "Hawk Island," stage play. Production Feb. 23.

Kay Johnson was seriously injured in an automobile accident when her car overturned after colliding with another machine. Stanley Hughes of the Studio Transportation Co., was driving the second car.

Joe Hubbell, former Hearst news man here, is now West Coast manager for the new Hearst-Fox news and will shoot news stuff in this territory.

Maurice Chevalier's next for Paramount will be made here following his present, "Big Pond," being shot at the Long Island studios. Par is looking for yarn with a Russian background for his initial West Coast start.

Lionel Monagas and Robert Brown, actors, filed salary claims with the State Labor Commission against Robert Levy, producer of the Lafayette Players (colored) at the Lafayette theatre, for \$225.

Claims were also filed by Buddy Clark and Dorothy Francis against Harry Kerby, promoter of Jack Carrington Musical Stock, for \$282. They aver Kerby engaged them to play with the tab at Reno, Nev., but forgot them on pay day.

Charles Judels replaces George Roemer as director of "Oh Susanna" (Mayan).

The Pioneer (150), grind, near the Mex border at San Ysidro, Cal., has been taken over by E. A. Edmonds, operator of the Broadway theatre, San Diego, Cal.

Los Angeles Retail Merchants' Association, on strength of Par's publicity that Kay Francis is the best dressed woman in America, has asked her to feature its Easter window unveiling.

Fox West Coast Theatres has purchased the Fox, seating 2,000, San Bernardino, from the San Bernardino Theatre Holding Co. for \$600,000. The house has been operated by Chas. Wuerz for Fox on a rental basis since last September.

Hisashi Wakabayashi, of Japanese Picture Theatre Co., Ltd., is here for an inspection of American theatres and equipment in the interests of his company, which is building an ultra-modern house in Tokyo as the first of a chain.

## DES MOINES

Berchel-Dark.  
Casino-Pictures; baroque.  
Des Moines.  
Garden-Change.  
Orpheum-Vaudin; "Hot for Paris."  
Palace-Change.  
Paramount-Playing Around; "Love Parade" (split).  
President - "The Great Neck" (stock).  
Strand-Kiltzer; "A Most Immoral Lady" (split).

C. D. (Mike) Garrity, assistant to Morgan Ames, RKO district manager here, now manager of the local house.

E. F. Lampman, former manager Orpheum, is now state manager and distributor for a Des Moines concern (non-pro).

Old Watson O. H. Vinton, Ia., destroyed by fire last week. Loss estimated at \$25,000.

Verona Teachout of Des Moines and Omaha gained divorce, \$150 a month and lump sum of \$33,000 from Harold Teachout, banker, who had named Jay Mills, former m. a. at the Paramount, Des Moines and Omaha as co-respondent.

Waterloo theatre, Waterloo, Ia., plans policy of split week vaude. Ray Swan, manager.

Crystal theatre, Earlville, Ia., reopened by Dean Slick and Edwin Parkin.

Gem theatre, Charles City, Ia., sold to Mrs. J. C. Norman.

## TOLEDO

By E. H. GOODING

Palace—"Little Spitfire" (Wright stock).  
Paramount—"Seven Days' Leave" (stage show).  
State—"Sunnyside Up" (3d week).  
Vita-Temple—"General Crack" (2d week).  
Panthcon—"Sally" (4th week).  
Palace—"The Aviator."  
Valentine—"Chasing Rainbows."  
Rivoli-Vaudin.  
Empire-Baroque (Mutual).

Three holdovers—"General Crack" in the Vita-Temple; and "Sunnyside Up," which has broken house record at the State, and "Sally" equalling city run record.

Paramount has Waring's Pennsylvanians in as an extra attraction this week. Merlyn Lewis, Par p. 4, is lining up stores, chamber of commerce, newspapers and out-of-town bus lines for "Come to Toledo Week," set late in February, when Paramount shows "Vagabond King."

Jack O'Connell has cut prices at Vita-Temple to 50c. top. Valentine (Loew) was first to make drastic cut, going to 40c.

George B. Storer, head Ft. Industry Oil Co., has purchased the interest in Station WSPD here of J. G. Tritsch, manager and director, Toledo Broadcasting Co., operators of WSPD. Tritsch, who also had charge of WSPD Detroit, which likewise was included in the deal, retires from the broadcasting field.

Michigan National opera, annual show at U. of M. since 1907, will be discontinued after this year. Shows lost \$14,000 in the last three years.

Lloyd Heinrich and Edward Katzenbach, Nelsonville, O., theatre managers, bound over to the grand jury for operating Sunday shows.

## SAN FRANCISCO

By WALTER RIVERS

Suit for \$25,000 damages was filed here last week against the Orpheum Theatre and Realty Company by Grace de Courcy, sister of the private secretary to George O'Brien, screen star. She charges that two years ago a colored footman struck her and gave her a black eye. A charge brought against the footman at the time was dismissed in the police court.

They are going to try a raised price scale at Public's St. Francis. "The Vagabond King" booked to go in following "The Love Parade" to be scaled at \$1 top, understood. Present top 90 cents.

Henry Duffy has signed Frank Craven for his coast shows. Craven is due to open in "Salt Water" at the Playhouse, Hollywood, Feb. 16, and later will appear in same piece at Duffy house here.

Midnight previews (by invitation) are getting to be regular thing with downtown theatres. Last week Warfield gave one for "Hallelujah" and a few nights later Orpheum put on one for "Hit the Deck."

George M. Cohan, himself, in "Gamblers" is tentatively scheduled as first attraction to appear in the new Columbia, opening March 10. Reported that show is to be scaled at \$3.85 top; first at this price since Jolson.

Warner Brothers is reported negotiating for the building of a downtown house in Sacramento, Cal.

## MILWAUKEE

By FRANK J. MILLER

Alhambra—"Phantom of the Opera" (2d week).  
Davidson, Ethel Barrymore in "The Kingdom of God"; "The Love Duel."  
Garden—"General Crack" (2d week).  
Garvey—"Moulin Rouge" (Mutual).  
Majestic—"Her Unborn Child."  
Merrill—"Mysterious Island."  
Palace-Orpheum—"Hit the Deck."  
Pubest—"Hunting Tigers in India."  
Riverville—"Grand Parade" vaude.  
Strand—"Hot for Paris" (3d week).  
Wisconsin—"Navy Only" stage show.

"The Show Boat" did capacity at the Davidson. Charles Winniger had a reunion with his brothers who still operate a touring stock organization just as they did in the old days when Charley was chief comedian. The only trouble the Winnigers have encountered at present is a lack of theatres owing

to the influx of talkers. So they have called a halt until warmer weather when they again play under canvas to clean up the summer resort trade.

The German Theatre Co. have decided to continue German plays at the Pabst next season. The present season was very satisfactory.

Milwaukee's Philharmonic Orchestra gave its third concert at the Auditorium Feb. 2.

A change in plans allows the Tillema building to stand when building starts on the new Warner theatre at Second and Wisconsin. It was originally planned to tear down both the Buttery theatre and the Tillema building.

The Pabst, with Western Electric equipment, has gone talker. Margaret Rice is not going to let talkers do away with regular bookings. Burton Holmes starts his annual Milwaukee series at the Pabst Feb. 13, continuing for five Thursday nights.

The Public rumored deal which involved Universal's houses in Milwaukee and Wisconsin is now cold.

## DETROIT

Wilson—"Show Boat."  
Civic—"Thank You."  
Shubert—"Lost Zeppelin."  
Case—"Mile, Media."

## PICTURES

Meligan—"Chasing Rainbows."  
Palace—"Burning Up."  
Madison—"The Vagabond Lover."  
State—"Hit the Deck."  
Paramount—"Sally."  
Adams—"Media."  
United Artists—"Lumox."  
Oriental—"Murder on the Roof."  
Fox—"Cameo Kirby."

The Paramount now changes programs on Wednesday instead of Friday, the change day for all other Public houses.

W. D. Ward has replaced George Sampson as manager Sono-Art World Wide office.

The annual Shrine Circus, with Lillian Leltzel headlining, opened at the Fair grounds Coliseum Feb. 3.

Five thousand dollars was raised at a benefit show at the Olympia last week, to be turned over to the mother of Mickey Darnon who died of a blow received in a fight at that arena the previous week.

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Fallon Nellie  
Ferguson Mae  
Fernandez Antonio  
Frost Joe E.  
Hyland Francis  
Aco Sammy  
Balfour P.  
Barker Randolph  
Binder Ray  
Buckley St. Francis  
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McHolland Ethel  
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Rigillete Bros  
Sargent Dick  
Speilman Jack  
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Jones Davy  
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Lange Howard  
Lester Stan  
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house, now dark, may open soon with long run pictures.

Brooklyn Paramount tieup with Postal Telegraph in lounge room of theatre. Postal has a sending apparatus and charges twenty cents for messages sent anywhere in the borough. Par also expects to try a physical culture and fashion show soon. Maurice Bergman, publicity director, taking "Kool" Goldberg's place, handling these ideas.

Mae West's mother died last week with funeral services held from Fairchild Chapel on Wednesday. Shot of Miss West's closed for the week. Mrs. Mathilda West, Mae's mother, was an old-time Brooklynite. Interment in Cypress Hill Abbey.

## TORONTO

By GORDON SINCLAIR  
Royal Alexandra "Doctor's Dilemma," "Princess," "Vagabond King."  
Victoria "Flunkett Revue" (new local musical).  
Uptown "Let Us Be Gay" (stock).  
Uptown "Condemned," stage show.  
Uptown "Sky Hawk."  
Uptown "With Cheers," vaude.  
Pantages "Lone Star Ranger," vaude.  
Hippodrome "Wall Street."  
Bayview "Loving Parade."  
Danforth "Flight."

Concert season badly off here, with big league bookings more than 50% below average.

Daylight "saying" time, officially starts here May 11; lasts until Sept. 14. Railways have decided to run their schedule April 27 to Sept. 28.

A change in the Ontario law respecting projecting operators will be asked of Premier G. Howard Ferguson by W. P. Covert, international union man. At present an operator objects his license on "both" fires take place. Covert wants them to have a chance to defend themselves.

Famous Players has moved the head office of the western division from Toronto to Winnipeg with H. M. Thomas in charge.

Fred Cully, former band leader at Shea's Hip (RKO) and now with the Royal York Hotel, is doing a regular radio period.

"Street Scene" booked for the Princess has been cancelled for fear of stiff censorship. "Strange Intertide," which came with the same fear, was not cut.

Queen's University, Kingston, Ont., has decided to tip the world off that technicolor photography process was discovered in its laboratories by Herbert T. Kalms, present head of Technicolor. That was in 1912.

The University of Toronto alumni is backing the return date of "Johnny's End."

Demand for a probe of the affairs of Famous Players Canadian Corp., under the Canadian combine law, has petered out without action although the government said it would conduct the investigation if small house owners insisted.

With the immediate plans for 6,200 new seats on the main stem; there are already 6,800 vacancies in houses that have been dark all season while two houses holding 3,800 additional seats have been wrecked during the past year.

Wrecked houses were Grand, legit, 2,200, and Strand, pictures, 1,600. Houses dark include Princess (Eranger) 2,800; Regent (Famous Players) 1,400, and Victoria (Famous Players) 2,600.

In addition two burlesque houses passed out 18 months ago.

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**PITTSBURGH**  
By HAROLD B. COHEN  
Alvin "Fritz Leber"  
Nixon "Zaza Jago."  
Harris "The Hennessey"  
Academy "Burgundy" (Mutual).  
Stanley "Street of Chance"; stage show.  
Kann "Chasing Rainbows"; stage show.  
Enright "The Other Tomorrow"; stage show.  
Aldine "Sunshine Up"; (4th week).  
Warner "General Crack"; (2d week).  
Harris "The Hennessey"; (2d week).  
Olympic "Peacock Alley"; (2d week).  
Sheridan Sq. "Hit the Deck"; (2d week).  
Stanley goes from Friday to Saturday openings in another fortnight, giving house overnight to set up Public scenery, coming in 14:00 Philadelphia.

J. Sebas, former assistant manager of Aldine, now treasurer of Penn.

Warners have sent Al Kaye, production chief here, to Philadelphia, where he will be in charge of all first-run houses.

Taxi strike now in fourth week, and no agreement yet in sight. Both sides adamant, with nite clubs and theatres suffering.

Dick Powell, m. c. at Stanley has abandoned his daily "Pow-Wow Club" broadcasts over WCAE, and now going after commercial accounts. Powell got nothing from Gimbal station, figuring publicity to himself and theatre sufficient.

On Feb. 16 all theatres using picture projectors in Pennsylvania, except those in Philadelphia, Pittsburgh and Scranton, which have their own inspection units, must be equipped with an approved device which in case of accidental interference with the operation of the projector, will function automatically and instantly cut off the light and stop the projector before fire occurs.

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By HARDIE MEAKIN  
National "Bringer-Rapley," "Strange Intertide"; next, Mr. and Mrs. Martin Johnson's pictures; Feb. 15, Mitz in "State." "The Hennessey" (Mutual); Stratford Shakespearean Festival; Polk's (Shubert) "Blossom Time"; next, Fritz Leber in Shakespearean Pictures  
Columbia "Chasing Rainbows."  
Earle "Sally."  
Fox "Nix on Dames."  
Mae "Sacred Fanny."  
Palace "Bishop Murder Case."  
Radio "Phantom of Opera" (2d week).  
RKO (Keith's) "Hit the Deck" (2d week).

Steve Cochran will again have his stock at the National this summer. Opens March 31.

Fox had "Happy Days" with all the Fox stars in it, set for Feb. 8, but pulled it at the last minute to wait for installation of new Grand screen equipment.

When Fox plays Singer's Midgents next-week Alexander Callan, new m. c., goes into Philadelphia Fox house for the week.

E. H. Sothern recently lectured here. Jacob Ben-Ami is the next legit to do likewise.

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**BIRMINGHAM, ALA.**  
By ROBERT H. BROWN  
Alabama "Street of Chance"; stage show.  
Hitz "This Thing Called Love"; vaude.  
Triannon "Sunny Side Up"; (2d week).  
Empire "Her Own Desire."  
Strand "Second Choice."  
Galaxy "Her Unborn Child."  
Hitz "Change."  
Capitol "Change."  
Bringer-Musical tab.  
Pantages "Pictures; stage show.  
Lyric-Stock.  
"Sunny Side Up" goes into third week at Triannon. Standing room only last week at every show.

Pantages announces a change in policy. Pictures, with stage show, will be presented, continuous from 1 to 11 p. m. House is unwired.

Birmingham weather this winter has been the toughest in 25 years. The town has already had five snows, all affecting show business.

**SEATTLE**  
By DAVE TREPP  
President "Her Friend, the King" (stock).  
Metropolitan "Love Parade."  
Fifth Ave. "Lilies of the Field"; stage.  
Seattle "Burning Up."  
Liberty "Gold-diggers of Broadway."  
Fox "Ann." "The Hennessey" (Mutual).  
Columbia "Let's Go Places."  
Blue Moose "Sacred Flame."  
Huso Box "General Crack."  
Orpheum "Hit the Deck"; vaude.

Leona Powers and Howard Miller, leads (Duffy Players), here since reopening of house, left for Oakland last week to play at Duftwin, Oakland, for two weeks.

Chauncey Smith is back at the Cheerio theatre as manager.

Reinhold Wallach, for past year Universal here, has gone to Milwaukee as city manager for Chain houses there.

Jack Russell Co. closed at the Pan after month's run.

Internal theatre battle indicated by suit filed by Jensen-vonHerberg against Pacific Northwest Theatres, former operators of Liberty theatre.

The De Celentios—Argentine dancers, now featured at Club Vic-tor, new Seattle club operated by Vic Meyers.

First Christian Church of Seattle has President theatre for one night this week for a church benefit. The attraction is Guy Bates Post in "Her Friend, the King." First time where church backed legit show (professional) here.

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**LEXINGTON, KY.**  
By C. G. DICKERSON  
Sale of the Lexington Opera House, built in 1881, was advertised last week but withdrawn after the stockholders got together and reconsidered. Effort will be made to install musical comedy or burlesque. Opera House is the only legit theatre remaining here.

Harry Lauder and his troupe billed for the Auditorium Feb. 6.

Several Lexington musicians who lost jobs through installation of sound films are working in tobacco warehouses here.

Guignol, Lexington's little theatre, will present "East Lynne" revival week of Feb. 10. Some 40-year-old scenery was dug up in Louisville.

**SAN ANTONIO**  
By W. E. KEYS  
Majestic "Lone Star Ranger"; vaude.  
Texas "Sally."  
Adelphi "Burning Up."  
State "General Crack."  
Empire "Peacock Alley."  
Municipal Auditorium "Connecticut Yankee," Feb. 6.

Little Theatre grossed \$1,700 on three nights of Molnar's "The Swan" in San Pedro Playhouse, opening attraction.

Al Jolson played to 3,000 at Municipal Auditorium at \$4.40 top. On concert tour with Morgan trio assisting. Jolson deplored passing of vaudeville. Sold tickets in box office afternoon and evening before show as ballyhoo.

Shadowland, roadhouse 8 miles out on Federal highway, was aloft again this week after six months in Federal drydock. Sunny Clapp and orchestra with Rex Mayne, m. c.; Ted Rose, pianist; John Kinde and Alex Adkins, accordionists; Inez Gamble, specialty dancer; Don and Mae, adagio, featured.

## BROOKLYN, N. Y.

By JO ABRAMSON  
Majestic "Topsy."  
Flatbush "Apron Strings."  
Verba's-Dark.  
Tamara "Diamond Lil."  
Boulevard "These We Love."  
Paramount "The Mighty"; stage show.  
Fox "Sunny Side Up"; stage show.  
Strand "Little Johnny Jones."  
Metropolitan "Navy Blues," vaude.  
Albee "Dance Hall," vaude.  
Orpheum "Pierrot."  
Mar "Sugar Babies" (Mutl.).  
Gayety "Step Lively Girls" (Mutl.).

Three new operas in Brooklyn this week: "Topaze" with Frank Lee Shubert in the lead, produced by Lee Shubert and "The Malestic" "Apron Strings," presented by Forrest Haring with Jefferson de Anglis, at the Flatbush. "These We Love," Phil Dunning production of George Abbott and S. K. Lauren's play at the Boulevard.

Orpheum, RKO house downtown, sliced admission for weekday matinees. Greenpoint likewise.

Werba's Brooklyn, formerly legit

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Gene Fischer  
Jimmie Green

Buddy Macken    Buddy Fisher  
Carmen Lombardo    Paul Cook  
Richard Lombardo    Ray Sherry  
Guy Lombardo    Tom Form

Johnny Johnson    Harry Kane  
Tom Mills    Herb Kay  
Al Kay

Webb Smith    Gene Pines  
Earl Hoffman    Sleepy Hall  
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Happy    Gladys Agardell  
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## GIVING PARKS THE WORKS

### Wives Annoyed at Met Social Rating, Among Planners of New Opera Co.

A feud between wealthy New Yorkers over the Metropolitan Opera has developed to the point where a group of millionaires is said to be in negotiation with Arturo Toscanini, general director of La Scala, Milan, with a view to financing a second opera organization for New York with Toscanini in charge. La Scala is Italy's foremost opera house.

Recent fiasco of the Metropolitan's board of directors in failing to take advantage of the Rockefeller offer to create a new opera center is indication of the situation prevailing between the two groups of millionaire patrons. Factions are reported headed by Otto H. Kahn and Clarence Mackay.

Dissenting group is capitalizing criticisms heard during the past season of certain performances at the Metropolitan. Music critics of the New York dailies have not hesitated to claim the Metropolitan for being over-conservative, stereotyped, and lacking in showmanship. This they attribute to the absence of competition, removed about 20 years ago when Oscar Hammerstein's aggressive opposition was bought out by payment of a \$1,000,000 bonus to Hammerstein.

Fate of the feud between the plutocratic angle is due to personal and social angles, with wives and prestige figuring. On the critical and professional side it bases its case in a presumed need for healthy competition to counteract what they

(Continued on page 63)

### HOODLUMS TERRORIZING LOWER BOWERY SPEAKS

Gangs of youths, many in their early teens, are responsible for a reign of uneasiness among speakers and small merchants remaining open late at night in the lower Bowery.

Over \$5,000 has been netted by one mob in the City Hall area alone, since Christmas, a speaker estimates. Speakers are adding iron reinforcements.

The new element of junior hold-uppers shun the pool rooms and other places considered popular hangouts along Broadway. They are wise to plain clothes methods. If keeping a Bowery derelict or so in a few drinks each night, one speak has a spy system which tips off every time the cluster is sighted in the immediate neighborhood. An intended last week was nipped just in time. A moth-eaten individual on post suddenly tottered in. His appearance was the signal for the tender to leap over the bar and fasten the side entrance while a waiter dashed through the restaurant part and shackled the heavy iron door.

Out-timers were held within the bar until a speak took-out tapped an okay message on the door.

### The Breaks

An actor strolling down Broadway last week stopped to take a lingering look at the picture of the monied George Arliss atop the Central theatre's marquee.

After gazing at it a couple of minutes he turned away shaking his head while saying, "And they told me my test was lousy."

### ELECTRIC CO'S WOULD WIRE MODISTE SHOPS

If the big electric companies have their way mannequins will go the way of the pit musicians—out. Wire firms want the modiste shops to wire.

It's Western Electric's idea to sell dresses via the talking screen rather than on the girlish forms. First of these shows was projected one night last week at the Pennsylvania hotel before the National Retail Dry Goods Association, then in convention.

Whether the Avenue shops will succumb to screen selling is not much of a moot question, however. They are credited with reasoning that talkers will never do to models what they did to the legit. Answer simply is the reasoning that some of the biggest sales are transacted by the living model who gives a dress "that" and the male companions present "those."

W. E. however figures thusly: "Screen style shows will play the nation in future to show the women the latest style creations." And Western, now expanding to wiring ocean liners and railroad trains, indicates by its latest competition for the model's job that even the delicatessen stores are not out of the future competitive zone.

### Final Surrender

London, Feb. 11. A British golfer has left a clause in his will making it mandatory that his ashes be scattered around the hole which spelled his inevitable doom whenever playing his home course.

### CIRCUS BID COME-ON

St. Louis, Feb. 11. New racket here in the circus biz is vying phony offers for the Christy Circus.

Mrs. Christy innocently answers with a wire stating the price is \$135,000. Gyp offers \$100,000 and ends up after the hotel clerk has read all the wires, by touching the hotel. One hostelry went for \$240 on the scheme.

### WITH AIRPORTS, GOLF COURSES

Future Parks Seen as Huge Associations of All Outdoor Amusements—Great Acreage Required Would Necessitate Construction Away from Towns

### AUTOS AS SALVATION

The amusement park industry may be on the eve of a new era. The day of the midway park in congested areas is a thing of the past, real estate values prohibiting. The automobile is taking the people away from amusement parks, has 'been the cry for the past few years, but some park men now seem convinced that the auto will prove the salvation of the business.

Each year parkmen appear optimistic about the coming season, but this year there is a particularly

(Continued on page 62)

### HELP! ISLAND WILL CENSOR ITS JOINTS

There's going to be a board of censors next summer, made up five business men not connected with amusement enterprises of any sort, to do a watch-and-ward over freak shows and side shows at the big playground. And all the brothers who don't know their "don'ts" will be rapped over the knuckles and made to behave.

Blowoffs and advertising what you haven't got will be out in this new order of things. The day is gone when you can stick up banners for a dozen or more attractions, then put a mitl reader and sword box on the inside and call it a 10-in-1 or a side show. You just can't advertise on the outside what you haven't got on the inside any more.

(Continued on page 63)

### Like a Caesar

Hollywood, Feb. 11. Printed on Arthur, Caesar's bank checks: "If at first you don't succeed, try, try again."

### Newsreels as Target for P. A. Gags By Would-Bes on Theory of Auditions

### Spotting a New Yorker

Hollywood, Feb. 11. Group of Hollywood legit hoppers on the boulevard spot a Broadway refugee doing his strut.

"One of those New York actors trying to Ritz us," says one of the standbys, "Look, he's got sex under his spats."

### AMATEUR LYRIC MUGGS NOW BAITED BY THEMES'

Los Angeles, Feb. 11. The theme song is coming into its own with the Hollywood racketeers. Every mugg who has ever written a poem is meat for the promoters.

The money made by popular song writers is held up as bait for the embryonics. All they have to do is bring in the poem; the racketeer will write music for it.

A touch runs all the way from \$10 up.

One complained to the City Prosecutor he had been taken for \$200 by a promoter who told him he had an "Sonny Boy." The prosecutor looked into the case and found that the promoter had lived up to his promise of writing the music to the sap poem. When the sap had it played on a piano it sounded like the opening of "Zampa," but it was music and the prosecutor had to let the matter drop.

After the poet has been taken in for the writing of the music, if he looks good for a build-up, he is taken for more. This time it is having his number plugged over an obscure radio station. The tap for that is usually \$25. If the mugg fails to hear his number played he was listening in on the wrong station.

After that they sell him a record of the piece. The recording is made on a tin record bought in a novelty store. When the come-on gets a look at the squawk is on, but as a rule leaves satisfied when informed this is the master record; all necessary is send it to any record company and the duplicates will be cut for him at a small charge.

### Basketball Game with College Hero on Stage

Minneapolis, Feb. 11. Minnesota theatre, northwest ace Public house, is going in for freak attractions with a vengeance.

Week of Feb. 15 it announces at each stage performance a 19 minute basketball game between the professional teams captained by the University of Minnesota's football idol, Bronko Nagurski, and a team recruited from the Public circuit.

Sound newsreels are being swamped by people with publicity gags on the theory that a newsreel appearance may serve as an audition and a shortcut to a studio.

Angle calculators, whether putting forward their bid as a request or a suggestion are finding the newsreel lads increasingly hard boiled.

Particularly are the sound cameramen squawking at the synthetic news events they are sent out to cover. Where the affair is an out-and-out publicity spurge for someone not intrinsically rating such attention, the news crews feel their sense of new values violated. If it keeps up, sound newsreels will be following the tabloids and posing the widow in the attitude she was in when she first realized she had killed her love mate.

Publicity hounds have been quick

(Continued on page 45)

### PROSPERITY HOOEY IS BAD FOR HUNGRY MEN

Los Angeles, Feb. 11. The loud whoops of Southern California Chambers of Commerce and other coast defenders about the rosy conditions in this part of the country are not shared by those in daily contact with the unemployment situation.

While the various state bureaus admit that employment is a "little" under that of 1929, the large labor agencies claim employment is at least 50% under last year. The stories printed in eastern papers of the wealth of this country are bringing a flood of easterners here looking for work. The influx of workers is greater this year than it has been since 1924.

Organizations ballyhooing So. Cal. are not willing to tell the public at large that things are off. They continue to boost L. A. and the surrounding territory, forgetting that the great number of people who come here are looking for work.

Skilled and unskilled labor and things about the same. While L. A. has a diversification of industries, even in normal times the number of people employed is far below that of other cities of equal size. Newspapers are laying off the employment situation and with the other boosters are talking prosperity, but for the time being L. A. is a good place to stay away from for those who must work to eat.

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## Australia

By Eric H. Gorrick

Sydney, Jan. 18.  
Williamson-Tait appear to have the winners in "Blue Moon" at Her Majesty's, and "Journey's End" at the Criterion. Both attractions started off well and with excellent exhibition charges should get decent runs.

Increased taxation and tremendous heat waves have practically ruined the theatres, legitimate and otherwise. Theatrical Australia experienced a pretty rotten three months.

**Current Attractions:**  
Her Majesty's—Brilliantly staged and acted, "Blue Moon" met with a great reception and should get long run. Williamson-Tait included the production of "The Blue Moon" at Her Majesty's. Marie La Verne and Herbert Browne, George Hargrave, produced, and did a great bit of work. "Blue Moon" is an appealing.  
Palace—Murial Starr in stock—W.T. Fuller—Bernie Lotzing in burlesque.  
Fuller—Journey's End opened under W.T. management and achieved a triumph opening night. Excellent. Includes Reginald Tate, Alan Lawrence, and Adams. "Journey's End" is a play by Shaw and Regie Wyckham.

**Opera House:** "Money from Home," nights. Pantomime at matinees. Marlow management. Business fair.

**Pictures:**  
St. James (wired)—"The Trespasser" (U.A.). In for run, with every indication of a long run. "The Trespasser" (U.A.). In for run, with every indication of a long run. "The Trespasser" (U.A.). In for run, with every indication of a long run.

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## At Dawning

Bucharest, Jan. 26.  
Pop-priced workmen's shows on Sunday mornings are being arranged by the municipal authorities at the National theatre, official governmental subventioned house.  
Shakespeare and Moliere being revived as the starters.

## Staging and Cast Put Over Play on Hapsburgs

Budapest, Jan. 30.  
"Dream Queen" is the title of a new play by Kálmán Kovacs, produced at the Magyar Színház. This house, after a catastrophe last season that has already destroyed two managements in four months, seems at last to have hit.

Play has to do with the Empress Elizabeth, wife of Francis Joseph, beautiful woman who felt unhappy on the throne and whose life was a tragedy because she did not love her husband and the stiff life of the Hapsburg court.

Queen Elizabeth was a popular heroine with the Hungarians and a glamor remains around her name although she has been dead, murdered by an Anarchist, for 26 years.

The play, no drama, but only a series of scenes exploits this popularity. There is nothing dramatic or literary about it. However, Miss Fedak, as Queen, is so splendid in appearance and bearing, and the atmosphere of court life, with all the well-known figures of recent history, has created such an appeal that there is big money in the play, at least locally.

Heredas, as Francis Joseph, had a scintillating mask. Beregt, personifying Count Bathany, a well-known Hungarian aristocrat who is still living and who was involved in a romantic affair with the Empress-Queen returns in this part to the Hungarian stage after 10 years' absence. Beregt was politically compromised during the brief Bolshevik regime in this country. Later he was with Reinhardt in Germany and touring in the United States.

Demonstrations against him were expected the first night, but instead there was the appearance and such a personal success that it is evident he will regain his former great popularity here.

## Bedroom Farce Kicks

"Almost a Honeymoon," at the Garrick Feb. 4, turned out to be a mild bedroom farce, featuring Rene Kelly.  
It is generally well acted, but has not the originality or the suggestive power to warrant expectation of any great success.

## Muriel Starr Broke

Sydney, Feb. 11.  
Muriel Starr, American actress resident here many years, is a bank-rupt. She has about \$12,000 to the Williamson-Tait people.  
Obligation is for theatre rent and advances made on Miss Starr's stock ventures.

## 'Command to Love' Done

London, Feb. 11.  
"The Command to Love," which played all over the States and was then banned by the British censor, was produced by the Arts Theatre Club late last week.  
Reviewers found nothing in it to warrant censor action and were not impressed with its merits as a play.

## DEUTSCH TAKES DAUNOU

Paris, Feb. 11.  
Benoit Leon Deutsch, who controls the Nouveautés and the Saint Georges theatres here, will take the Daunou in October 1931, from Jane Renouard, for whom the legit house was built 10 years ago.  
Deutsch directed the Salle Marivaux (pictures) until it passed on to the Pathe-Natan combine recently.

He will continue the policy of light comedies and operettas at the Daunou with Mlle. Renouard continuing in the cast as usual.



## (CHIC) (ROSE) YORK and KING

Originators of "Tin-Type" Command.  
Arrived South Africa after December Castle, and opened December.  
Three weeks, Empire Theatre, Johannesburg; two weeks, Durban; two weeks, Capetown.  
Represented by JENIE JACOBS

## ARGENTINE-MEXICANS MADRID'S MAIN DRAW

Madrid, Jan. 26.  
Considering January's usual dullness, an almost inevitable slump season following the holidays, local theatre business is holding up surprisingly well. It's due in a measure, to the influx of the now locally-favored Argentine and Mexican theatre entertainment.

Fernando Diaz Mendez's company, at the Teatro Espanol, with native Spanish rep, is being strongly rivaled for the heavy takings by Camilo Quiroga's company doing Argentine rep. For Spain, these Argentinian comedies, with its new theatre, actors, and scenery, as well as the Mexican school—but more especially the Argentine—owing to nuance of the linguistic appeal—is getting the heavy local trade.

The Spanish theatre in Argentina and Mexico expands when removed from the restrictions of ancient Spanish customs.  
Spain, the homeland, is afraid of any new language or any new manifestation of scenic art or historic interpretation, and its countenances nothing but the classic Castilian tongue and its trite dramaticity.

When something novel does occur here, there is the constant fear that the weather Argentine will entice away its talent; if not American, or Paris or London.  
Theatre managements are only too glad to foster this public preference, for costs of orchestra, royalties, etc., make conditions rather stiff. As a result, operettas and revues are falling by the wayside.

Revenues, while greatly appreciated, are ultra expensive although last season two or three touring companies cleaned up.

## Option Before Premiere

Paris, Feb. 11.  
A. H. Woods has taken an option on Louis Verneuil's new play, a satire on beauty contests, and due to open at the Edouard VII March 7 under the title of "Miss France." The author is also the producer, and now is partner of Albert Franck in the Theatre Edouard, taking over Saco Guity's half interest in that playhouse.

## PAVILION PAYS 6% PLUS

London, Feb. 11.  
London Pavilion Company voted 6% dividend free of tax plus bonus of 60 cents per share. An increase of \$5,000 in reserve fund was also made. Directors also commended Saco Guity's entertainment provided by Charles Cochran.

## SAILINGS

Feb. 7 (Capetown to London), Mary Clare and Co. Jack Browning, Las Trianeras, York and King (Kentworth) East.  
Feb. 7 (New York to California), Charles Marsh (Virginian).  
Feb. 6 (Sydney to Vancouver), Millard Johnson, American rep. of Union Theatre (N.Y.).  
Feb. 3 (San Francisco to Orient), Richard Wallace (Pres. Fillmore).

## LORD LATHOM DIES

Spent Fortune as 'Show, Backer—Befriended by Maxine Elliott

London, Feb. 11.  
Lord Lathom, whose play "West Point" was banned in England and then produced in the States as "Red Blinds" and failed, died here Feb. 6 of tuberculosis. He was 34 years old.  
His play "Ostriches," produced in America by the Shuberts, also failed.

Lathom spent \$350,000 backing plays by others, but he never financed his own productions. He spent a fortune of \$150,000 obtained by selling his ancestral home and the family's art objects. He was befriended by Maxine Elliott who rented a house for him furnished it, and maintained it during his illness.

## Pavlova's Return

Paris, Feb. 11.  
Mr. and Mrs. John Geisel, who have been engaged for three years with Fox Movietone in Spain and Germany were in Paris en route from Madrid, sailing on the President Harding last week.  
They described the comeback of Pavlova who they say is in remarkable condition physically and has returned to her old miraculous skill in dancing. She packed the Salle de la Ville for three concerts and is enormously popular in the Spanish capital, according to the Geisler account.

## French Near East Rules

Cairo, Feb. 11.  
The French legation has set new rules for the importation of acts in Syria and other points in the near East.  
Foreign dancers are to be permitted to enter and play in Beirut, Damascus and Aleppo, but the bar is still up on Home and Hama in Syria and also in Tripoli.

## Cario Musical Events

Cairo, Feb. 11.  
Nellie Melba, world famous prima donna, is visiting Assuan.  
Vasa Prihoda, Czech violinist, gave a recital at the Opera House here late last week.  
New people at the Club Perroquet are Mary Davies and Nana de Herceira.

## So. Africa Rep Flogs

Capetown, Feb. 11.  
The English actress, Mary Clare, trying a repertoire season here, has failed and returned home last week with her baggage.  
Pieces were "The Lonely House," "The Matrilarch," and "The Squall," which did not click with audiences here.

## Spurns Newsreel

Paris, Feb. 11.  
Staid French Academy turned down a Fox Movietone offer to "shoot" them in the new year.  
Savants regarded this as beneath their dignity. Fox wanted to land the boys in session at one of their gala receptions.

## SYMPHONY FOR OPERA

London, Feb. 11.  
The London Symphony orchestra of about 100 men has been engaged for the grand opera season at Covent Garden starting April 28 and running to July 4.  
This is the first time such a musical arrangement has been made. It will be the largest musical accompaniment to opera ever known in London.

## SKARJINSKY'S TOUR

Paris, Feb. 11.  
Skarjinsky, the French Feb. Hall, only better, doing lightning ventures on nite club patrons, is going on a Continental tour. Starts with the Riviera.  
Skarjinsky has been in Paris 13 months playing "The Russian cabaret circuit."

## TOD CALLAWAY DIES

Sydney, Feb. 11.  
Tod Callaway, old-time vaudeville performer, died here of heart disease a few days ago.  
He had just played his last engagement on the Fuller time, finishing at the Tivoli here.

## MINEVITCH COPY CIRCUS BILLED

Paris, Feb. 11.  
Using the same "Vagabonds" billing, Eddie Mayo's Harmonica band in the Embassy cabaret, is doing a poor copy of Borrah Minevitch's Vagabonds, using the business letter for letter and with a juvenile personnel that reproduces Minevitch's hokum.

The original has just returned to the States after closing with "Hallelujah" ("Hit the Deck") at the Mogador where Mayo was in regular demand for a week.

Even the Embassy billing is similar to that used at the Mogador with "Vagabonds" displayed prominently and Mayo in small letters.

## \$16,000,000 IN TAXES FROM GAMBLING CASINO

Paris, Jan. 25.  
Le Touquet, Paris Plage on the English Channel's French Coast, Cannes on the Mediterranean, Deauville, also on the north coast of France, Biarritz and Nice, rate 1-2-3-4-5 as the biggest revenue producers for the French Government.

Past year's statistics show that the gambling casino taxes netted a little over \$16,000,000 from the 166 casinos now in France.

Le Touquet, a relatively new resort getting many wealthy British in their yachts, yielded 53,352,000 francs in taxes, a loss of 5,535,191 francs compared to '28's boom returns. The Casino Municipal, at Cannes, more or less of an all-year round place, was a close second with 50,900,000 francs; Deauville, 41,981,000; Biarritz's two casinos; Bellevue and Municipal, 35,290,000; Biarritz's Grand Casino, 21,156,000; Nice's Jetée Promenade, 17,400,000; Aix-les-Bains (Grand Cercle and Cercle des Fleurs), 13,360,000; Palm Beach Casino, 10,370,000; Biarritz's Casino de la Méditerranée, 10,370,000; Biarritz's Casino, at Nice, 10,123,000; and so on down taking in all the popular resorts at Juan-les-Pins, Dieppe, La Baule, Saint-Jean-de-Luz, Aix-en-Provence, Villon, Evian, Vichy (Casino de Fleurs and Elysée Palace), Cabourg, Boulogne-sur-Mer, Biarritz, Biarritz-Bains and Biarritz-de-l'Orne.

Income is split amongst the government and municipalities, the latter relying chiefly on the gambling influx for local existence. The State also collects taxes on memberships, business taxes, etc.

It is to be noted that amongst the big revenue producers the Paris casinos, which are many, despite some of their individual high stakes, do not produce as much as the resorts where the minimum wager is allotted considerably, and which has the gamblers goody around the card tables.

Roulette is taboo in France, hence Monte Carlo's draw.

## Stoll Empires Profits

Soar, Pays Old Rates

London, Feb. 11.  
Despite an increase of capitalization to pay for the rebuilding of its big house in Liverpool, Moss Empires will pay its usual 10% annual dividend and 5% bonus.  
Financial statement just issued shows profits increased from \$300,000 to nearly \$1,000,000 for 1929.

## Berlin Circus Again

Paris, Feb. 11.  
The Circus Sarrasin is reopening in Berlin, the first time since the end of the war, and has invited the leading Paris editors to be present at the first performance.  
Resumption of the show will be accompanied by elaborate ceremonies.

## The Tiller Dancing Schools of America, Inc.

Plans to send Earl Carroll's "Sketch Book" to London as the initial attraction for a new legitimate theatre being completed there have not been consummated.  
Negotiations have been called off owing to differences on terms and guarantees. A representative of the London interests said negotiations might be resumed, but at present the idea is cold.

## MR. AND MRS. JACK NORWORTH

139 West 44th Street, New York



## Jobless Australian Actors Ask Gov't to Bar Aliens, Tax Films

Sydney, Feb. 11. Thirteen hundred unemployed actors have filed an appeal with the government for legislation to aid them, alleging they are jobless and starving. Petition lodged through the players' federation asks the government to restrict the importation of overseas performers and also to impose customs tariff upon foreign talking pictures. It is to restrict talker imports as an aid to native players and also to apply customs revenue to the reduction of native theatre taxes, encouraging employment of Australian players both ways.

It is argued that tax reduction would help native film industry and lower taxes on theatres would help stock companies by making legitimate theatres, now dark because of taxes, available for resident companies.

### First Stage Divorce

Buenos Aires, Feb. 11. Blanca Podesta, Argentine actress, has just divorced her husband, Alberto Ballerini, also a stage star, and theatredom is all adfuter, for this is the first stage divorce in the annals of the Argentine.

The wife sued on grounds of desertion.

### JOLSON COPY A HIT; BALLYHOO, SPLITS TOP

Paris, Feb. 11. After attempting to force Bob Fisher to cancel his \$420-a-week fortnight at the Empire, the management was forced to ballyhoo the Jolson copy act as a jazz and mammy singer when he clicked at the opening.

At the first show he was inconspicuously billed as "B. Fisher" and was spotted in the deuce position on the house program. After that the house had to get out a three-sheet and give the act a flash in the electric lights, splitting the feature billing with "Poodles" Hanneford, the accredited headliner.

In the French advertisements Fisher even tops the Hanneford, a \$1,200 feature, which inspired a lively protest from the riders who are making their first Paris appearance.

Fisher is no Jolson, but works blackface affecting an Al HERNAN costume and singing "Rainbow Round My Shoulder," "Sonny Boy" and mammy songs. He announces in French that "Sonny Boy" was made famous by "Mon Ami, Al Jolson" suggesting cordial friendship between them. With Jolson due for an engagement at the same house at \$1,200 a week in April, it's a cinch Fisher is no friend of Jolson's.

It was the Jolson date that prompted the house to try for a cancellation of the copy turn. Singing in English entirely, the French liked Fisher's zippy style and powerful voice.

Empire has a first rate show. Besides the success of the Hanneford, the Three Ajax are extraordinary sympathizers: Acet, the troupe, jugglers, and Flattier Bros., musical clowns, who would be great in the States.

### Denmark to Broadcast State Operas from Stage

Copenhagen, Feb. 11. The blending of two national subsidized amusement enterprises will win for the Royal theatre here a building annex upon the stage on which it will be able to produce fine operas, with ballets and artistic symphony orchestras.

Radio broadcasting, being a Danish government monopoly, this department has 1,000,000 kronen excess which will be devoted to building the new stage. Heretofore the theatre has been too impoverished to produce operas with ballets and other accessories for which there is a great public demand. For this reason the Danish government was transferred to the new purpose.

### House of Lords O. K.'s

#### Barrie Oliver Verdict

London, Feb. 11. House of Lords, the final judicial appeal, has sustained the lower court's verdict of \$5,000 damages to Barrie Oliver in compromise for his contract for "Hit the Deck" Clayton & Waller and Moss Empires must therefore settle.

Lord Buckmaster, chancellor of court, declared damages appeared extravagant as in Fay Marbe's suit against James White, but not sufficiently so to vitiate verdict.

Efforts of disinterested parties to get an arbitrated compromise met with Clayton and Waller's firm conviction that they were either right or wrong. No malice is involved. In fact at the present time firm is considering production of one of Oliver's plays.

### Libraries Pass

London, Feb. 11. "Honors Easy" opened last week at St. Martin's, proving an interesting play by Roland Pertwee, well played, especially by the men of the cast, and favorably commented upon by the newspapers.

Strangely enough the libraries have shown no disposition to make a deal, probably due to general depression of the theatre.

### \$1,200 a Show

Paris, Feb. 11. Raquel Meller will give three concerts here at the Salle Pleyel. First Feb. 15, then Feb. 16 and 17. Her usual salary will be \$1,200 a performance, double what she received per day when at the Casino Lyrique, Brussels, for three days, starting Jan. 31.



### WILL MAHONEY

in Earl Carroll's "Sketch Book," 44th St. Theatre, N. Y. C. The "Brooklyn Times" said, "Will Mahoney was a big hit. He stopped the show going through his funny falls and pile driver tap dancing. You certainly will like him."

Direction  
RALPH G. FARNUM  
1560 Broadway

### TO STAGE DESTINN PLAY; KUBELIK BUYS CASTLE

Prague, Feb. 11. The Czech National theatre is about to stage a drama entitled "Rachet," left by the late Emmy Destinn, opera singer, who died here about two weeks ago. Production will be the nation's tribute to the world famous diva.

In the settlement of her estate Jan Kubelik, the great Czech violinist, has purchased the castle in Southern Bohemia where Mme. Destinn made her home for years.

### Dorchain Killed by Pal-in Auto-Accident

Paris, Feb. 11. In a tragic accident here August Dorchain, poet and playwright, was killed by his bosom companion, Jean Tharaud, novelist and international authority on Semite literature.

The accident happened in front of Dorchain's home when Tharaud's machine struck the aged poet crossing the street. He was held blameless, but was prosecuted when he learned the identity of the victim, who was going from curb to curb in the middle of the block.

Dorchain was born in 1867 and was president of the Society of French poets. He was honored five times by the French Academy and was a distinguished officer and member of many literary societies as well as wearing the ribbon of the Legion of Honor.

### Opera Drowned Out

Paris, Feb. 11. A water tank on the roof burst during the first act Meyerbeer's "Les Huguenots" at L'Opera, drenched the chorus and principals and made it necessary to ring down.

Damage was slight and the piece resumed after costumes were changed and the stage was mopped up.

If it had happened a night later it would have been serious, the opera house then being given over to a gala charity when the orchestra chairs were covered with a floor and 5,000 people danced. A long show was given then, also at an admission of \$8.

### New "Frankenstein"-Misses

London, Feb. 11. A new adaptation of "Frankenstein" was offered last night at the Little Theatre, was well acted and cordially received, but not much is expected of it.

### Weather

Washington, Feb. 11. Weather bureau furnishes the following outlook for week beginning Wednesday (12): Partly cloudy with rain over Central and Western portions, and over Eastern portions Thursday. Warmer Wednesday and colder Thursday.

Friday, snow or rain over Western portions and over Eastern portions Friday night or Saturday. Colder at end of the week.

### "SONS O' GUNS" BUCHANAN

He'll play Donohue Part in His Own London House London, Feb. 11. Jack Buchanan has practically completed arrangements to take over the English rights of "Sons o' Guns," to be the initial production at Buchanan's new London theatre next fall.

Buchanan will play the role done in the States by Jack Donohue, while the book will be adapted for British soldier angle and the production is to be elaborate.

### LONDON LEGIT SLUMP DULL SPRING OUTLOOK

London, Feb. 11. Legit business is off pretty generally in London and no broad improvement is looking for until Easter. Dip of ground is in the air.

Hits which are enjoyed the most consistent draw are "Bitter Sweet," at his Majesty's; "The First Mrs. Foster," at the Haymarket; "The Apple Cart" at the Queens; "Jew Suss," at the Duke of York's; "The Middle Watch," at the Shatbury; "The Jack O' Lantern," at the Adelphi, and "The Calendar," at Wyndham's.

Attractions which are receding include "Journey's End," at the Prince of Wales.

### Heidt Option Taken Up On Monte Carlo Opening

Paris, Feb. 11. Heidt's Californians opened big at the Monte Carlo Casino where they are booked for eight weeks. His Paris Opera House, which has already been exercised by the Casino, which will put off the act's Public route, fixed to start May 8. There will be a strong likelihood Heidt will be held at the new American, Paris, after Monte Carlo. The American band clocked at the charity ball last week in the Paris Casino. Heidt's act, the "Hegians" were introduced to the French capital.

### More Water Rat Shows

London, Feb. 11. The Water Rat, composed of English vaudeville stars, and distinct from the V. A. F., being non-charitable, is determined to keep vaudeville alive in England.

Having launched one combination successfully, they are sending out several more.

Members include Will Fyffe, Jack Hay to 20,000, and Carroll. But they say they always made money when they ran their own combinations and see no reason why they should not do so now in co-operation. They say vaudeville is being killed by people who can't see beyond immediate profits and selfish aims.

### Bidding for Daly's

London, Feb. 11. Since the Isadore Schlesinger company bought Daly's theatre from the James White estate, paying \$1,500,000, the place has not housed success.

Nevertheless, the secretary of the company denies that the property is on the market. The Woolworth chain store people have made an offer for the place, the Shuberts who have an interest, are reported nibbling, but nothing will be done until Schlesinger returns from South Africa, a few weeks hence.

The site is enormously valuable, and Schlesinger can probably dispose of it at a handsome profit.

### MURDERER STARR INSANE

London, Feb. 11. On a plea from the American Embassy that James Achew, professionally James Starr, American vaudeville performer, was insane, the home secretary commuted death sentence that was to have been executed Monday and committed Starr to Broadmoor asylum for life. Starr was formerly of Starr and Leslie, juggling act, and was under sentence for murder of Sylvia D. Costa, housekeeper.

### "BIG FIGHT" SET

London, Feb. 11. Edgar Middleton's new play, "The Big Fight" is enormously valuable, and is in the provinces late in March.

Jack Olfphant, former publicity man, will be associated in production. Carl Brisson engaged for his first lead in straight play.

## SAX'S TOUR IN SOUTH AMERICA

Paris, Feb. 11. Following "Holiday," their current piece, Eugene O'Neill's "Beyond the Horizon" will conclude Carol Sax's American Players' 15-week season here during which they have done six plays.

It is probable that O'Neill himself will come out of retirement somewhere on the Riviera, where he has been finishing a play, to assist in staging "Horizon."

After that piece, Sax and his company probably will accept an engagement to tour South America, underwriting the entire venture himself. Idea is to tour eight to twelve weeks, trip to include Rio de Janeiro, Buenos Aires, Montevideo, Lima and Santa Diego.

All that stands in the way of closing the enterprise is that local managements in some of these spots insists that the repertory shall comprise 25 plays on a basis of three changes a week. Reason is that the English-speaking communities in the Americas and the same groups of the colonies step out nightly.

This is a tall order for the troupe, most of whom are Broadway legitimate people with little stock training. However, they have the nucleus of a large repertory in the six plays they have produced in Paris; also 13 days at sea to get a running start on other pieces.

(Continued on page 6)

## "RIO RITA" SET FOR NEW LONDON HOUSE

London, Feb. 11. The new theatre in Soho district which, Florenz Ziegfeld was reported to be negotiating for is now definitely named the Ritz.

It opens around the end of March with Lee Ephraim producing "Rio Rita" at the first attraction.

Edith Day will play the Ethelind Terry role here, with Tommy Fields, a brother of Grace Fields, in the Bert Wheeler part.

### Palladium's \$6,500 Bill

London, Feb. 11. Palladium headliners are George Robey and Mabel Russell with features the Roger Wynne quartet and Bud and Jack Pearson on an 11-act program costing about \$6,500. A good deal of money for this house that played a \$400 headline last week.

Miss Russell, legit actress and former member of Parliament, appeared in a sketch used in vaudeville eight years ago and too slow for this establishment which specializes in speed.

The Wynne quartet and the Pearsons were splendidly received despite the latter act's appearance in a clock due to the length of the bill.

Robey alone used up 35 minutes. Pearsons were scheduled for Liverpool next week but will hold over at the Palladium.

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# France Is Facing Film Crises Thru Scarcity of Pictures; Native Firms Doing Best to Cash In on "Break"

Paris, Feb. 2. Grave film production crises threaten in France through paucity of French talker productions. This likelihood approaches almost certainty in its dire import according to students of the French picture field.

Reason is that it is inevitable that the 30-odd wired houses now in France (of which 25 or 30 are in Paris) will not have enough films to go around for the simple reason not enough French talkers are being made either locally or by anybody else to supply each house.

And while production is progressing very slowly, more and more theatres are being wired daily. Western Electric constantly has fulfilled contracts. Gaumont's new equipment, a much cheaper device, is bound to go into many theatres. RCA Photophone also is extending its activities now; ditto Tobis-Klangfilm, Ramaphone, Lutaphone, Radiocinema and a host of other independent sound recording and reproducing devices.

Picture supply for these houses is very limited. Paramount's Chevalier pictures, Warner's Jolson films, Metro's "Pagan," and only a few acceptable American-made films of sound-synchronized films like "Pagan," are available. And when the current crop of French talkers Pathe's "Les Trois Masques," Pathe-Natan's "La Nuit est a Nous," Jacques Halk's "Le Mystere de la Villa Rose," Pierre Braunberger's "La Route est Belle," and Molpe Menjou's "Le Singing in the Rain" (P-N), also Abel Gance's and one or two others—are released it will react even worse for the American, produced sound-synchronized films.

"Hollywood Revue" in Doubt Even "Hollywood Revue," which Metro film a number of French picture people have seen in London, and which they thought a month ago might make a good international feature, especially for France, is now regarded less favorably. For having been given a taste of the real native French, the public will not now have the patience to see like "I'm Like, I'm Gus," etc., although they might accept a "Singing in the Rain," because of its singing melody, as they do in the "Hollywood Revue," or understanding a word of those Jolson lyrics, yet they laughed and cried with him, but that carried a strong personality element.

Now argue the French picture experts with the novelty worn off, with compromise elements discounted and with the dominant appeal of the native tongue, it will be something else again. Maybe the local Metro office may cut in a French m. c., doing the brief introductory explanations of the Jolson act in "Hollywood Revue," but still they do not react to the strictly native-American Gus Edwards, Marie Cahill or Cliff Edwards' hoke. Exhibitors will prefer something new, no matter what, which is characteristically French. That's a certainty.

Answer is that any French talker, even "Trois Masques," a poor example, did and is doing business. So much so, that picture theatre operation in France is now being revolutionized. In America a week's stand, or a fortnight's, of business was regarded as good, a theatre like the Capitol, Marseilles, with "La Route est Belle" did five weeks to an average gross of \$12,000 a week for the first four weeks. Picture would still be there hadn't Richbe, the exhibitor, not anticipating that kind of word biz, looked in Paramount's "Trois Masques" in Paris with Par refusing to cancel.

This can only result now in exhibitors deferring future blanket bookings for what will become the "outlets" of L. E. American sound-synchronized product, leaving the rest of the distribution market up in the air and awaiting the pleasure of the exhibitor who can play his picture without restriction for as long as the run lasts.

Taste of Home Made It is argued that the taste for the native-French will eliminate what would otherwise have been acceptable compromise attractions; that is, American films with a theme song or two and a sound-synchron-

## URGES FOREIGN SCORES FOR EXPORT VERSIONS

Hollywood, Feb. 11. More foreign scores in American musicals is urged upon Hollywood by D. S. Pratt, head of the music copyright department of ERPI. He is here contacting studios. Pratt points out that one-third of the picture must hit the European market where the tunes from Tin Pan Alley are insufficiently known. Studios are playing with the idea.

## DUKE ALBA BEFRIENDS AMERICAN PICTURES

Madrid, Feb. 11. Duke Alba, Minister of Public Instruction, being an ardent American film fan and a friend of Douglas Fairbanks, Mary Pickford and other globe-trotting stars, is looked to befriend the American films from censor attacks here.

So cordial has the titled official been to American screen celebrities that many come to call him affectionately "Duke Jimmy." The project is up in the Spanish capital to enact a censorship law against foreign language pictures modeled upon the edict of Mussolini for Italy. Newspapers have argued in favor of such a regulation, and the Americans have been at great difficulty to get their side before the public.

The powerful Madrid dailies "El Sol" and "A.B.C.," have demanded the absolute prohibition of foreign tongue pictures. However, the Duke Alba has used his influence to keep the Spanish screen open to the best product of the world, while the native industry is making steps toward its own development.

A Franco-Spanish talker is being made in Seville for Ibáñez's "La Rodega," with the backgrounds of the action the actual peasant life of Andalusia, with its gorgeous vineyards. Benito Perojo is directing the picture.

## DUTCH "MELODY" CLICKS

The Hague, Feb. 11. "The Broadway Melody" was a rousing success at the Odeon-theatre here. Western Electric sound record in English was reproduced, with explanatory titles in Dutch flashed at the same time to supplement the dialog.

ized score. But now the printed title already is becoming a somewhat glaring thing on the screen. Let them have a few more months of all-French talkers and the titular translations of American sound-synchronizations will be outmoded. The Dutch film industry is in a crisis, exhibitors are talking about the lack of trade shows. Where American distributors at this writing were beginning to propagandize for their annual March exhibitions of some 300 to 400 pictures for the 1930-1931 schedule, "they haven't enough on hand now for even the first half of this year. Cause has been the American production of talkers with an eye chiefly to American and English distribution, with no thought to the possibilities of the now importantly-developing foreign talker markets, not alone in France but Spanish territory, Germany, Italy, etc.

Native producers fully recognize this and are stepping into the breach as fast as they can. Even a banker like Albert Kohn, who figured in bringing Gaumont and Franco-Aubert together, isn't waiting for the formal completion of the original plan until the end of February, and has organized an independent production unit to make talkers. He is using the Gaumont studios so that when G-P-A is ultimately welded he will have at least one feature in readiness for distribution in the Franco-Aubert house.



MAYRIS EDWARD CHANEY AND FOX

"Dancing Stars of Two Continents" NOW PLAYING FRENCH RIVIERA! PARIS, AMSTERDAM and NORWAY to follow. Direction WM. MORRIS Europe: FOSTER'S AGENCY

## UNIFORMITY ON FOREIGN FILM BY ACADEMY

Hollywood, Feb. 11. A committee on foreign productions has been formed as an adjunct to the Academy of Motion Picture Arts and Sciences.

Committee consists of the heads of the foreign departments at the various studios, with Paul Kohner (U. chairman). Others are Geoffrey Shurlock (Par), Heinz Blanke (WB), Leon d'Ussac (Radio), Alguero de Alberich (M-G) and John Stone (Fox). Purpose is to exchange viewpoint on foreign picture production and to arrive at uniform standard.

First action was the establishing of stage Spanish as the language for all Spanish talkers, thus ending the pro and cons between the exponents of Castilian and the South American accents.

Committee will publish a bulletin for the dissemination of foreign picture information for the benefit of the producers and the foreign exchanges. Bulletin will be edited by Jerome Lachenbruch of M-G.

## DANE RAPS U. S. MELOS; FOR STATE ART SCREEN

Copenhagen, Feb. 11. A Social Democratic member of the Municipal Board, which regulates theatres and screen, severely criticized American block-buster pictures in a recent address, and expressed the opinion that the censors had been too severe with art pictures imported from Russia.

The Russian pictures were suppressed or censored, due to build-theatres in the suburbs, contrary to the old custom of having them in the center of the city. There are now five with two more in construction.

One of the new ones will be constructed in the low quarter in the Plaza del Progreso. It will be a reproduction of the Teatro Apollo which is being pulled down. All the parts of the old theatre will be transported to build the new one. Each will cost about 2,000.

Other GFA Interests Recapitulation of what the Gaumont-Franco-Aubert merger takes in discloses a number of lesser allied interests. These include the Societe Generale de Films (Albert Kohane's unit), Films Hietz (Kohane), Maurice Films (Kohane), G. M. Films (Kohane) and Continuum Cinema cinematographic manufacturers.

Kohane figures as one of the bankers in the merger.

## A-P'S DUAL VERSIONS

Paris, Feb. 2. Aubert-Franco will soon release a French talker version of "Quand Vous Etaient Deux," Leon Perret's silent which this director is completing in the Tobis studios at Epinay, just outside Paris. Original, although had been planned to facilitate release, necessary to insert sound or songs, thus making rays the present talker version, which the original cast of Andre Roanne, Alice Roberts, Suzanne Pierson and Maurice de Canonge are making.

## SHORT A DAY FOR KANE

Producing Schedule Speeded in French Experiment

Paris, Feb. 11. Bob Kane's French talker short producing schedule has been speeded up to a record scale of intensive releases, calling for a short subject a day.

After the first test short was razed and jerked at the Paramount, the house returned to the attack, booking in two shorts instead of one for next week. Par is backing Kane and also distributing the product here.

Kane says he has no exclusive booking agent, although Henri Lartigue supplies most of his talent. Louis P. Verande, who formerly booked for Kane, complained that after he provided, people he was deprived of commissions. Kane replied that Verande promised material which never showed.

## RCA BIDS FOR EMEKA STOCK

Berlin, Feb. 11. Radio Corp. of America has just made the German government a high bid for controlling stock in Emeika Pictures.

Amount of the offer created a surprise, since the government already has been subjected to criticism for paying too much for the securities. Now the radio bid tops the government purchase price. Acquiescence of the Reichstag and the cabinet would be necessary for a sale, which seems pretty unlikely, since German producers are tentative about the idea of an American film invasion.

## MAKING FRENCH FILM IN FOUR TONGUES

Paris, Feb. 11. Abel Gance is producing a picture in four languages besides a silent version, to be called "La Fin du Monde" ("The End of the World"). He is preparing to spend \$2,000,000 on the multi-tongued project, which will have versions in French, English, Italian and Spanish, besides silent.

The negative cost may run into even more money, because of the expense France is known as the Von Stroheim of France, spending money with prodigality for what he wants in an artistic sense.

Two separate negatives will be made for the French and English versions and the dialog for the Italian and Spanish will be dubbed. Gance will play the lead himself, while the female lead will be played in the English picture. Colette Darcueil will play feminine lead for the French picture.

Picture is to be sounded by the Gaumont method.

## MADRID'S NEIGHBORHOODS

Has 5 and Building 2—Reproducing One Old House

Madrid, Jan. 31. They're commencing to build theatres in the suburbs, contrary to the old custom of having them in the center of the city. There are now five with two more in construction.

One of the new ones will be constructed in the low quarter in the Plaza del Progreso. It will be a reproduction of the Teatro Apollo which is being pulled down. All the parts of the old theatre will be transported to build the new one. Each will cost about 2,000.

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## "Zep" Goes German

Hollywood, Feb. 11. Tiffany will dub synthetic German into "The Lost Zeppelin."

# Warners Decide on Foreign Versions; Last to Give In

Hollywood, Feb. 11.

Warners and First National, last of the major studios to fall into line, will go into the production of foreign versions. Heins Blanke, former assistant to Ernst Lubitsch, who was in Germany in charge of production there for Warners, has been brought back to head the new department, with offices on the Warner lot.

Blanke is lining up his personnel of directors, writers and players for the foreign versions, in Spanish, French and German.

Initial work on the new outfit will be the titling of several recently made musicals. They will be released in the foreign field as silent, plus songs in English. Later stories will be shot directly in the language of the country for which they are intended. Blanke is now searching for material for this first direct language film.

## DELMUR TO DO SCREEN REVUE

Paris, Feb. 11. Jean Delmur is to direct the first French musical revue for Pathe-Natan, following the completion of the Adolphe Menjou Franco-English talker in which he is now engaged in the same company.

Pathe-Natan re-engaged Delmur, who is an ex-Paramount director, when he was about determined to return to the States, there to handle French versions of American productions.

The Jackson Tiller dancing troupe now engaged in Paris in "revue" and other productions will be employed in the film musical, supplemented by principals, both French and English.

Menjou and his wife, Kathryn Carver, are planning an American visit, having bids for both stage and pictures, but Pathe-Natan's plans may interfere. The producer wants to make a five-language picture using Menjou, involving German, Spanish and Italian besides the Franco-English version.

## AM. FOREIGN FILMS NEAR SOURCE OF TALENT

Culver City, Feb. 11. There is a possibility Metro will make much of its future foreign production in Europe, to be near the source of talent.

Arthur Loew, here for confabs with studio execs, leaves shore for New York. He will go to Europe to look over the possibilities for production abroad affairs. Tentative idea is to have a studio, centrally located, probably on the Riviera, within easy access of the major Continental capitals.

If plan carries, scripts used in on English versions will be translated here and sent there. Nucleus of the technical forces would be Hollywood-trained.

## Cartoons as Draw

Paris, Feb. 2. One house, the Marivaux, has a definite "Mickey Mouse" following, limited but decidedly there.

House has noticed the repeated patronage increase when billing one of these cartoons.

## 3-LANGUAGE "JOURNEY"

Hollywood, Feb. 11. Three foreign versions of "Journey's End" will be made by Worch-Pearson in conjunction with Tiffany. Additional issues will be in German, French and Spanish and will be made in Europe.

George Pearson, here for Worch-Pearson to supervise the picture, returns to London in two weeks to supervise "Love, Lift and Laughter," a "Makin Straps."

They are to be made by Gaumont also in collaboration with Tiffany.

## Free Information Bureaus

Free information on the show business of America may be obtained by anyone in Europe or Great Britain at Variety's offices in Paris or London.

Requests for such information may be made by mail or in person to either office. It includes the producing and business ends of American showmen, for pictures or its other branches.

Applicants from foreign tongue countries may write in their native language.

No charge of any nature will be made by any Variety office for this service.

Foreigners in the United States wishing similar information may apply to any Variety office over here.

Paris office is in the Paris Building, 15 Boulevard Italiens; in London, 8 St. Martins Place, Trafalgar Square.

## GERMAN QUOTA RULES TAKE IN SHORTS

Washington, Feb. 11.

Berlin office of the Commerce Department cables that the German Federal Film Commissioner is to apply censoring restrictions to sound shorts as well as full length sound features. No limitation on the new shorts is expected, however, for at least five months.

Certain that some restrictive measures will be placed, with these possibly including the prohibiting of more than one sound short in any single program. As previously reported, sound features are to be treated just as have been the silent in the past for contingent purposes. Nothing official yet coming through on the reported withdrawal of the American companies as a protest.

Berlin, Feb. 11.

The government has just announced the issuance of 210 new censoring permits on silent pictures for next season.

At the same time comes the intimation that talking product may not be permitted in under these permits. Nothing definite has been announced on the point, however.

A hint comes out which may have some bearing on the sound situation here. General Electric has made an investment in Siemens Halske, leading German electrical unit, and this is interpreted as a forecast that the talker patent fight may soon end since German film interests are behind the patent claims made by Klangfilm Tobis which have tied up the American systems every time they have tried to crash this market.

## CUBA FETES MIX

Gov't Lets Him Tote His Gun—Guest of Island President

Havana, Feb. 11.

Tom Mix was treated by the Cuban government and populace as a visiting potentate on his visit here. His gun, taken from him by the customs authorities, was returned next day as a special courtesy. He was a guest of President Machado and given all sorts of publicity generally.

He left for Miami today (Tuesday), but returns next week to stage a rodeo free to all school children.

Mix fought in Cuba during the Spanish-American skirmish.

## Yugoslav Town's Peeve Over Talker Premiere

Belgrade, Feb. 11.

Belgrade and Zagreb are peeved because the premiere of "The Cosack Song," in German, was spotted in Sarajevo, a second-rate town, where it played the Apollo, newly wired with Western Electric equipment.

This is Sarajevo's first wired house. Second count in the grievance is that the Metrophone sound news service also premiered in the same house.

The talkers are a sensation here and through the territory, hence the sensitiveness of the populace, especially as there are many Russians in Yugoslavia who would find special interest in a Cosack subject.

British Film Censor Dies

London, Feb. 11.

Charles Huscsey, 81, vice-president of British Board of Film Censorship, died Monday.

## DANES' PATENT WAR

Nordisk Fights Patent Device as Infringement

Copenhagen, Feb. 11.

Sound patent war seems likely to break out here at any moment. The Nordisk Tonofilm people, Danish, are complaining that many of the Patent machines in use here infringe upon their rights.

Patent representative counters with the charge that the subject has been brought up at this time merely to embarrass his interest and without any basis of suit.

## SPAIN PROTESTS BAD SPANISH OF TALKERS

Madrid, Feb. 11.

The Spanish capital is all hot and bothered with the advent of talkers made in English and dubbed for Spanish. The accents and syntax of this speech are sometimes far from good social form to native ears and the public reaction is adverse.

"Poor English and worse Spanish" are derided by the Royal Academy with a good deal of heat, and the Vicecountess of San Enrique, president of the Cinema de la Madres, is putting up a vehement squawk.

## First Australia "Roxy" Impresses Native Fans

Sydney, Feb. 11.

First de luxe picture house in the commonwealth named "Roxy" opened at Paramatta. Occasion made a local fete, with society in attendance and the fans open-eyed at the magnificence of the atmospheric theatre.

House is done in the elaborate Spanish style and is sponsored by Hal Carleton, Burr & O'Shea management. Will be run on an all-talker policy.

## Fitzpatrick in Cairo

Cairo, Feb. 11.

James Fitzpatrick, American travel and novelty film producer, arrived in Alexandria late last week on the steamer Columbus. He will do a series of travel subjects in Egypt, including the Pyramids and the Sphinx in the desert. Everything will have sound but no dialog from the Sphinx.

Other subjects will take in the streets of the real Cairo, its public squares, markets and monuments. Work to be done here in about four days.

Fitzpatrick sails shortly from Suez, itinerary including Bombay, Java, Strait Settlements, Siam, Philippines, Hong Kong, Peking, Japan and Hawaii on the last leg home.

## Broadcast Talker

Zurich, Feb. 11.

The first broadcast of a talking picture came over the air a few evenings ago. Dialog picture was sent out from Stuttgart and was received in Switzerland and Southern Germany.

It is the French-made picture "La Nuit d'été" sounded in German on the Tobis system.

## CAMERAMAN WILL PRODUCE

Paris, Feb. 11.

Charles Rusher, cameraman, after "Two Worlds," which E. A. Dupont will make at Elstree, England, will himself turn producer. First film will be "The Middle Watch" from Ian Hay's comedy, current at the Shaftesbury, London.

Rusher, American, "Bolt" Braunberger's "La Route est belle."

## BRITISH TALKERS SALE

Envoy of Producer Sails—"Rookery" Called Best So Far

London, Feb. 11.

Charles Wilcox of British & Dominion Film Co. sails for New York tomorrow (Wed.) to negotiate for disposal of American rights to talkers.

He will bear with him prints of "Splinters," "Loves of Robert Burns," "Wolves," "Rookery Nook." "Rookery Nook" directed by Tom Walls, is the best talker so far produced over here.

It is up to highest American standards.

## AUSTRALIA PUTS BAN ON FIRST NATIVE TALKER

Sydney, Feb. 11.

The censor board has prohibited the export for exhibition abroad of Australia's first native-made talker, "The Devil's Playground."

Picture is woven around life in the South Seas and is mainly east with local people. British rights to a silent version already have been sold to Universal.

So far ban merely applies to foreign exhibition, but it is regarded as logical to expect Australian showings to be stopped as well. Ground for censor action probably is regulation that no Australian production may be exported if it has scenes "blasphemous, obscene or offensive to the people of the British Empire."

Appeal has been lodged.

## TRIBUTE TO GAUMONT AS PIONEER IN SOUND

Paris, Feb. 11.

Leon Gaumont, France's film daddy, delivered a lecture Sunday at the Sorbonne University and thereafter an award was made to him of the premier grade gold medalion of the scientific institute for his researches in screen sound.

Gaumont took out his first patent talkers in 1901, his idea at that time being to do his principle. For years thereafter he abandoned film production devoting himself to scientific research.

He turned his theatres over to Metro, which concern later transferred them to Franco-Aubert. Now he is becoming active again in exhibition on both producing and the theatre ends, with his sons associated in his enterprises and his own sound system being marketed.

## Low Wave Hook-up for Revue's Sydney Opening

Australia will emulate America by broadcasting an opening night. Event is the premiere of "Hollywood Revue" at the Premier, Sydney, Feb. 28.

Negotiations are now on between Amalgamated Radio, of Australia, and American stations for pick-ups and relays.

## All-Jewish Film Cast

London, Feb. 11.

E. A. Dupont is directing a picture for British International in which all the players are Polish Jew characters. Picture being made both in German and English.

Producer has imported a German cast for that version.

## Sherek Ufa Caster

London, Feb. 11.

Henry Sherek has been appointed casting agent for Ufa here, handling all the people used in English versions of German scripts.

These pictures are to be made simultaneously with the German production schedules.

## Radio Rep Due

Karl Fitzschke, Berlin representative for Radio, is due in New York Feb. 15 for the usual check-up.

## First 100% Ufa Dialog Picture Smash, Due Over Here in English

### All Censors Alike

Sydney, Feb. 11.

Australian film censors have ordered the song "Wonder What Is Going on in His Mind" out of the Irene Bordino film, "Paris" (FN).

At the same time the song may be purchased in any music store, and even may be sung in a stage presentation in the same show with the picture.

Censors are censors.

### Remake in Spain

Hollywood, Feb. 11.

Paramount plans a remake "Blood and Sand," a Valentino silent picture adapted from an Ibanez story, by sending a troupe of American players to Spain for the exterior.

Par will engage a troupe of Spanish players over there for a Latin-American version.

## ASK CHEVALIER'S RIVAL TO DO HIS FILM TRAILER

Paris, Feb. 11.

A curiously ironic assignment handed to St. Granier is the job of producing a trailer for Maurice Chevalier's "Love Parade," opening at the Paramount here Feb. 27.

Sting of the situation is that the two are more or less bitter rivals, rating as first and second leading men in France in popular cinema.

Smart piece of business to couple the two names. Paramount, through the St. Granier trailer, hopes to run the Chevalier picture three-months. Chevalier's picture "Innocents of Paris" ran two months.

## "Hallelujah" Praised in Argentina Start

Buenos Aires, Feb. 11.

"Hallelujah," all-negro picture, opened late last week in Mar del Plata, not far from here and the Atlantic City of Argentine. Picture evoked high praise.

Columns of laudatory notices have been published in the "Trenes" and "La Gaceta."

The former journal says it is the most interesting talking picture of the year, while the "Nelson" thinks the film makes the finest realization of sound pictures exhibited here so far.

## Par's French Play

Paris, Feb. 11.

Paramount has bought the world rights of Marcel Pagnol's comedy, "Marius." The play is a sensation here in its second year.

Pictorial version is to be made in France through the Bob Kane alliance and then supplied with English dialog in Hollywood.

Piece is also due for Broadway presentation under supplies of Gilbert Miller. The Shuberts have Pagnol's other success, "Topaze," which also is in its second season here.

## Aubert Weds His Sec'y

Paris, Feb. 11.

Louis Aubert, film magnate concerned in the Franco-Aubert-Gaumont merger deal, married his secretary, Mme. Madeleine Menu-Jouffreau at the Church of Notre Dame Feb. 10.

Dr. Roux, head of the Pasteur Institute here and a friend of long standing, gave the bride away.

## "NOAH'S ARK" IN EGYPT

Cairo, Feb. 11.

This territory is getting newer and more important talking product from the American producers.

New attraction in the leading cinema here is Warner's "Noah's Ark."

### Dubbing "Island"

Hollywood, Feb. 11.

M-G will dub Italian into "Mysterious Island" opening dialog scenes.

Mario Dominieli and Francesco Maran have been engaged to make the translation and dub the voices.

Berlin, Feb. 11.

"The Chatterbox Prince," first Ufa 100% dialog picture, is a sensational success at the Gloria Palast. It is a typical operetta with a romantic story as background, and is packed with laughs, hence having a first-rate popular score.

An English language version is already completed and is ready to be sent into the American market.

The story has to do with the son of an American millionaire who is serving as adjutant to an archduke and impersonates his noble boss at a formal reception. During the evening he discovers the archduke is betrothed to a princess of the blood. The princess and the young American fall in love and when the situation comes to the attention of the nobleman he backs out of his own engagement and persuades the princess marriage to a millionaire would be much better for her.

Recording Excellent

Comedy of the picture arises from the absurdity of the situation upon European royal courts. The score by Haymann delivers two song songs. Picture was supervised by Eric Pommer and was cast under the direction of Wilhelm Thiele. Personnel comprises Lillian Harvey, Willy Fritsch and George Alexander, all three of whom elck.

Recording by Klangfilm is entirely up to international standard. Not so successful was the premiere at the Capitol of "I Have No Regrets," a picture of a famous and recorded talker which proved a disappointment from the recording angle. Reproduction does not do justice to Richard Tauber, most popular of German tenors. Also the plot is thin, with Tauber a secondary figure in the story.

## Kidding U. S. Talkers In Prague Stage Piece

Prague, Feb. 11.

The first European stage to poke fun at the American talking pictures is a trick theatre here which has a name so innocent of comedy as "Osvozhneni Divadla" (boned that's the name) where they specialize in satirical entertainment.

Piece is a very amusing travesty on "The Great Dictator" and "Sonny Boy." A talker film opens the show, after which native players, mostly women, burlesque the mannerisms of American actors.

The native musical director also burlesques American jazz melodies.

## FOREIGN LITERATURE

Metro Inaugurates Dept. to Locate Foreign Tongue Stories

Hollywood, Feb. 11.

M-G has established a foreign literature department with Harry Spiegel in charge.

Spiegel and staff will read foreign magazines and current novels in search of material for foreign tongue talkers.

## Holland Censors Sound

The Hague, Feb. 11.

Dutch government has ruled that the Board of Censors shall have control of all sound in connection with pictures. They may act on dialog and song lyrics as well as screen action.

Ruling accordingly calls upon distributors to supply to the censors all film-trailers and discs for approval.

The censors here are tough in many respects. They rejected the Ufa excitation importation "The Goddess Girl," for the ostensible reason that its exhibition might be offensive to the United States, which is absurd since the picture was asked in America. Ufa distributor is appealing.

Incident recalls that the Dutch censors turned down thumbs on "Down," the Nurse Coddie picture, which was released in Germany, although it reflected most on that nation.

## Duncan Film in London

London, Feb. 11.

The Duncan Sisters' picture, "A Great Life" (M-G-M), opens at the Empire here Feb. 21.

## Sunday Performances in England

By Walter Payne, O.B.E.

In 1780, or some 150 years ago, it was enacted by "His Most Excellent Majesty," King George the Third of England, "by and with the Advice and Consent of his Lords Spiritual and Temporal in Parliament assembled," that no person should, under a penalty of 200 pounds for every offence, "keep" any premises for public entertainment on Sundays; that every person-keeper of such premises who duly advertised in it all the newspapers. No one, however, has ever been called on to pay any of the penalties provided by the ancient act of George III.

Notwithstanding this prohibition, over 250 cinema theatres in London alone are opened to the public every Sunday, considerable sums of money are taken for admission to the performances which are advertised in all the newspapers. No one, however, has ever been called on to pay any of the penalties provided by the ancient act of George III.

Foreign observers of English life and custom have frequently, and of course unjustly, accused the English of hypocrisy; and they might justly assert it was a good example that all these cinemas should be allowed to open on Sundays, notwithstanding the statutory and licensing prohibition and the loud protestations of our Sunday observance and other religious orders and societies.

However, the matter is examined a little more closely, it would be found that this is not an example of hypocrisy but of sound business allied with a keen political instinct. The London County Council, having issued these 250 licences, each with a prohibition against Sunday opening, has its corporate conscience by saying, "Notwithstanding that the licences which we grant state as the law demands that you shall not open your premises on Sundays, we will permit you to do so provided that you contribute a sum, which will fix, to a charity of which we shall approve. And thus it is that the law is broken and is broken on terms which enables the council to do what the public wants and at the same time to keep peace with all the religious bodies who object to entertainments on Sundays by telling them that it is all in the sacred cause of charity.

But as regards the "legitimate" or dramatic houses, the Lord Chamberlain, who has a heart at least as mercantile as that of the London County Council, has not so elastic a conscience and he does not depend upon the votes of the populace to secure or retain his office. He is the first Officer of the King's Household and performs many duties connected with the court as well as licensing all premises where stage plays are performed. He is also the official censor of all plays submitted to him before production on the stage.

It may, therefore, readily be understood that one occupying an office of such great power and dignity cannot encourage the law to be broken for a monetary consideration, even for charity. He has, therefore, decreed that dramatic houses must remain shut on Sundays as the law of the land demands.

This praiseworthy regard for the law has, however, caused a fierce and considerable volume of complaint to be made by managers of dramatic theatres, as opponents of managers of cinema as well as by actors, by musicians, stage hands and all other persons who seek to earn an honest living in connection with the presentation of the spoken play, and the press of London has almost unanimously endorsed the complaint.

It is an accepted fact that Sunday for entertainment purposes is one of the most profitable and popular days of the week and the cinemas who open in breach of the law are packed to the doors. The receipts of these London cinemas on Sundays cannot fall far short of \$7,000,000 per annum.

Theatre managers naturally ask: If "The Gold Diggers of Broadway" or "The Taming of the Shrew" or "Sunnyside Up" or any other talkers for which much money is paid to Hollywood can be given on Sunday why should performances of these or any other plays not be given on Sunday and so long as the law is broken, why should the public be kept from securing a part of the large sums spent by the public for Sunday evening entertainment?

The Society of West End Theatre Managers has approached the London County Council and has asked the Council to amend the Act of 1780 and Chamberlain to secure legislation to remove the prohibition at present in force under the 150-year-old act of King George the Third.

The Lord Chamberlain, however, says that this is a matter for Parliament and that there would undoubtedly be considerable opposition from churches and people of many religious denominations. The London County Council is a popularly elected body and its members have to think of what this opposition of the churches and religious denominations would mean at election time. For although the religious societies have done little or nothing to prevent the presentation of films as well as dancing and concerts in the hotels and restaurants, they are not going to miss an opportunity of making a demonstration which will serve to remind the great British public that the bigotry and intolerance of a mediæval age are still alive.

Result of all this is that at the present time the theatre managers are taking steps to bring proceedings in the courts which, if successful, will paralyze the machinery of the London County Council under which permits are given to cinemas to open on Sundays. Consequently, the 250 licences, the contracts with the hotels and restaurants, the cinema owners, film keepers and the great British public all rise in their wrath and make common cause with the theatre managers to demand the abolition of a ludicrous, antiquated and out of date piece of legislation.

So far as the actors, vaudeville artists, stage hands and other employees are concerned, they have formed a committee together with the managers in order that they may have a round-table conference to decide upon the terms and conditions upon which Sunday performances might be given; for it is admitted on all hands that it is impossible to ask artists and workers to labor on 365 days in the year without earning any more money than they do at the present time; in fact it is not possible or reasonable to ask that they should work for 365 days in the year as at present.

Preliminary conversations lead one to expect that an accommodation will be reached so that if legislation comes about it will not be complicated with questions of a purely domestic character between managers, artists and other persons working in the theatres.

The most convincing reason advanced hitherto for Sunday opening in London is perhaps that of the Actors' Association (our embryo "Equity"), who have stated: "It is morally desirable, as the theatre can provide inspiring entertainment and true recreation to that vast mass of people which is at present wont to find distraction in alcohol, lechery and in-humane and degrading amusements."

What could be fairer than that?

(Mr. Walter Payne is, in addition to being the President of the Society of West End Theatre Managers, the Chairman of the Entertainment Protection Association, which safeguards the interests of all vaudeville houses in England, and is as well Chairman of the London Pavilion and of the Syndicate Halls and a Director of Moss Empires, Ltd.).

## THEATRE OPENINGS

New Alhambra and Olympia Due Next Month

Paris, Feb. 2. New production at the Folies Bergères, another revue by L. L. Marchand, will not open until mid-March, a month later than anticipated. Work on the new Alhambra building is progressing slowly.

The Olympia, latest picture house, and former music hall, which the Jacques Halk's group controls, is expected to open early next month. The new mixed theatre (pictures, vaudeville, legitimate) to be known as the Plaza, and under construction for two years, is almost completed but nothing is yet definite on an opening date.

Work on the Ambassadors is proceeding briskly, the old resort having been razed to the ground. New building is to be called Theatre de la Concorde, with the restaurant adjoining to retain the old name, Ambassadors. Two establishments will be distinct, but with a revolving stage in the center to be visible to both audiences as well as supposed to open in May, but doubtful.

## Agents Quiet

Paris, Feb. 2. That booking agents should be in the same ordinance as common employment agencies, and that in this ordinance employment of servants should be the measure before booking of talent at the same time as the recent raising of the banner of the "Association des Agents Lyriques et Dramatiques." They insist their trade is a liberal profession.

Since practically no changes have been made in the ordinary booking routine, everything is quiet on the booking front. No new meetings of the union have taken place recently.

## Agency Edict Reserved

Paris, Feb. 2. Decision has been reserved in the action and counter-action pending between Meurisse, agent, and his former partners, Sachoff, Chernoff and Ehrenthal, now trading as the Universum Agency.

Evidence produced in court shows Meurisse as highly competent, lively scenes being witnessed to by former employees.

Decision not expected until far in the future.

## Girls Grab Route

Paris, Feb. 11. Having missed the Ile de France from New York, the Bon John Synopette left Paris, via the southern route via the steamship Saturnia.

They will disembark at Genoa and open Feb. 17 in Rome at \$1,250, with an Italian picture house chain route to follow.

## CAPITAL REDUCTION

Paris, Feb. 2. Establishments Voltreux, a corporation through which Leon Voltreux runs the Theatre de Paris, Theatre Marigny and the Luna Amusement Park, has reduced its nominal capital from \$720,000 to \$600,000.

Operation was effected by exchanging four old shares for three new ones; a \$4 bonus being added to the lot of three new shares.

## MAYO'S BOOKINGS

Paris, Feb. 11. Eddie Mayo and his eleven hornists, booked by Universum Agency, open Feb. 14 at the Merry Grill, Brussels, for two weeks at \$162 a day.

Mayo (American) goes to Budapest for a month thereafter, then on to Ufa, Berlin.

## HOLLAND TROUPE'S 1,000TH

The Hague, Jan. 31. Fritz Hirsch's German opera company has just passed its 1,000th performance in Holland.

Company plays mainly at The Hague, Amsterdam, Rotterdam and tours the provinces.

## Dora Maughan's Pay Up

London, Feb. 11. Dora Maughan, was scheduled to sail on the Berengaria Feb. 26, but won't.

Instead she returns Feb. 24 to the Kitcat restaurant, set for three months at an increase in salary.

## Store Show's 12c Top for Operatic Disks and Puppets

Paris, Feb. 2. "Canned" operatic music reproduced from phonograph records and embellished by a theatre setting and stationary marionettes to a three-franc (12c) admittance is a wrinkle in little theatre diversification. It's a store show on one of the boulevards, utilizing a crude, if ingenious, contraption devised by a small exhibitor at the annual Léprieu Invention Fair held here regularly to develop just these small oddities.

Capacity of the store is 200 top. Interior a replica of the Paris Opera. Miniature stage is only two feet by two feet, modeled after a window display, with two puppets stationed to illustrate a disk duet. It's a solo, on one cutout manikin in view. None of the figures move, excepting after each record, when the puppets are changed for solo, duet or quartet ensembles, dependent on the ensuing disk. No attempt at an operatic score's sequence is made; numbers are merely rendered individually.

## ONE DOWN FOR ROYALTY

With Princess in Cast, and the Family Present, Show Diluted

The Hague, Feb. 1. As a compromise to royalty, in view of Queen Wilhelmina's very "royal" visit, Ned Coward's glistening "Hay Fever," done here by the Girl Students' Club of Leyden University, of which the Princess Juliana is a member, was considerably diluted.

Entire Royal Family attended to see the royal offspring-actress participate in the undergraduate show at the Gebouw voor Kunsten en Wetenschappen.

## SAX S. A. TOUR

(Continued from Page 3)

They figure this tour for a total of 30 plays, but scarcely 25.

The success of an English company playing "Journey's End" all over Europe and clicking steadily away in the continental territory, has drawn attention to Sax and brought him many offers. Sax figures, however, the South American bid is best.

Kenyon is first rate in the Fay Bainter role; Olive Brokaw, Conway Winfield, Alan Ward, Larry Fletcher and Bradley Cass likewise appear to advantage. The Comedie Caumartin is limited with its 320 capacity and, even with top scale and capacity, a venture couldn't well show a financial profit. Enterprise wouldn't be practical except for Sax's endowments.

Mayo, who walked out on Sax early in the Paris engagement, has complained to Equity against the company, forcing Sax to file charges against his ex-lead. Conway Winfield, in seven cities, including habitual lateness, failure to attend rehearsals, leaving rehearsals before dismissal, refusing to put on make-up for dress rehearsals, holding out claims, assisting in direction of another play while under contract, and finally walking out.

Outside direction refers to Morris helping Jean Marnac stage "Shanghai Gesture." When Morris bowed out, Larry Fletcher had to learn his role in "The Barker" in 14 hours. Sax didn't want to file complaints but had to when Morris, back in New York, commissioned his cousin to collect on the bond Sax had posted with Equity, he was forced to.

Conway Winfield, the company Equity delegate and familiar with the situation, has forwarded a report to Equity.

## Hylton in Prospect

Jack Hylton and his band may appear in a Broadway production due this spring. Negotiations for the leading British bandman have been under way for some time, who, it is understood, acted for Flo Ziegfeld.

It is figured the Hylton band might be used in the planned musical to star Martin Miller and the Astaires. However, Ziegfeld may hold back that production until summer, especially if "Simple Simon" the new producer and manager is going to the coast to start picture work in that event.

## Chatter in Nice

By Frank Scully

Nice, Feb. 1. Not Ferber's at Mentone. Leonette Perre's villa was robbed. Martin (Paris) Brown has left for there.

Looks like a top season after all, England's quit. Nice for good, though town gave her father a villa for tennis publicity.

Frank Ward O'Malley, over a heart attack, is doing a Riviera roll for Doubleday.

Art Samuels is here planning a New Yorker for his return.

Orlene Filding, sister of Gerald Filding, now the Contesse Armand. Just married.

Cannes gave Lord Derby, who has a hat and horse named after him, the freedom of the port, with Scotch and soda, of course, at the usual 5/6 rate.

Harry Worth, who sold his mid-western circuit to the Shuberts years ago is m. c'ing for fun at the Grand Hotel. Monte Carlo thinks he's getting a percentage.

Paderewski, here from Geneva three weeks incognito, convalescing from appendicitis and phillitis, has no scribbles spotted, his yet. Has a day's visit, meaning the 75 concerts in America to introduce Albert Tadeuski are out.

Bill Tilden, his London stage debut, is now being shown with the Riviera tennis players. Junior Coen is with him.

One hotel renting rooms two months ago on the quietest side of the Grand Hotel, Monte Carlo, thinks he's getting a percentage.

Noble Sissie's little girl, already down with artificial pneumonia, the collapsing of one lung to prevent spread of incipient T. B., has just come through an appendix op with local anesthetic. Sissie's band booked a Monte Carlo by A. J. Clarke, is on a seven-hour day, playing the Casino, Sporting Club, Cafe de Paris and Hotel de Paris as ordered. This includes all tour, are now singly controlled by the Greek Syndicate operating the gambling tables. Between his ill child and his jumps, Sissie has been plenty busy.

Gregor's jazz band has moved this season from the Rhul Hotel, to the Palais de la Mediterranee. Jack Hilton played there for a short attraction last year and is expected this season at Monte Carlo, though this conflicts with Hilton's announced trip to Hollywood. Gregor Armenian, who can't read, notes, but is not a hooter, is a fair fiddler. Last summer he was smashed in a motor accident at Le Touquet, where his hand played, and still carries some scars.

Frank Harris "On the Trail" has been sold to Bonif's Paper Book of the Month Club through George Bye. This means one grand advance.

Hutchins Hagood, Norman's carmine-tinted brother, got smashed when a car went over a bridge near Venice, Calaveras, Calif. He's 60 years old, and another year of town 10 miles from Nice where they're celebrating the 10th anniversary of Mistrail, the Provencal poet, this month.

Nina Wilcox Putnam has sailed from Geneva for six weeks in New York and Florida, on biz, then back to her ninth century chateau at Villeneuve, and another year of stories for George at three grand per.

Studio des Champs Elysees, small highbrow playhouse in the roof of the Theatre des Champs Elysees, has again changed hands. Camille Batbedat assumes responsibilities. Camille Corney, former house manager, remains as a member of the troupe and producer.

"Le Peche" remains as the attraction to be replaced soon by a revival of "Paquetot Tenacity," played here with success a couple of years ago.

## ART THEATRE CHANGE

Paris, Feb. 2. Studio des Champs Elysees, small highbrow playhouse in the roof of the Theatre des Champs Elysees, has again changed hands. Camille Batbedat assumes responsibilities. Camille Corney, former house manager, remains as a member of the troupe and producer.

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## Suit Over Accident

Paris, Feb. 2. Olga Barthos, Vienna comedienne, was injured by the local Scala "Louis XIV." But during rehearsals the authors and directors considered her accident too pronounced. They accepted the contract, and hence the suit for 50,000 francs.

Court adjourned the case for further consideration.



# Devies Denies Monopoly Intentions; Likes G-F-A Deal as Film-Radio Nucleus

Paris, Feb. 2. Maurice Devies, vice-president of the Banque Nationale de Credit and who is the directing genius in the present French picture combination, denies any intention of making a film monopoly of the projected organization. He also disclaims any intention of making it the occasion of the flotation of a huge stock issue.

Having found that for years the picture industry was held in such disrepute here that no financiers would touch it, but finding time ripe to put the business on a different footing, he grouped a few friends to finance the present combine without using the resources of the bank itself.

The idea is to use the Gaumont-Franco-Aubert merger as the nucleus of a vast organization which will be based on the development of sound in both film and radio. When realized, would give the men in control, immense propaganda and political power, so any development is being keenly watched in official circles.

It explains, apart from any other reason, why Francois-Poncet, Minister for Fine Arts, was present at the demonstration of the new sound equipment at the Theatre des Champs Elysees, this equipment admitted, capable of interchangeability. Gaumont equipment is to form one of the main beams of the new structure, researches for pictures and radio being combined. Gaumont's Stock Increase

Details of the Gaumont merger are arranged by Albert-Franco-Film, an increase of the Gaumont capital stock from \$860,000 to \$3,400,000 will absorb Devies-Aubert-Franco-Film, a laboratory company already Gaumont controlled (G. M. Film), and an equipment manufacturing company (Contisouza). Last named firm had a fire two years ago which completely destroyed its plant and which is now thoroughly modern, contrary to Gaumont's.

Production of sound equipment will be sufficient to currently equip 50 theatres with the new system. Orders for 82 theatres were booked in January. This shows that French theatres using Gaumont equipment will soon be in the majority. Equipment now sells at \$7,000 and a credit firm has been organized with the combine to extend facilities to exhibitors not only to install Gaumont sound but also to remodel theatres, etc.

This, together with the advantages in bookings of French talkers, controlled by the combine, is expected to bring exhibitors under its influence without using financial ties such as purchase, though a holding company will be formed in the distant future.

The financial structure of the new merger will make pictures more reputable than heretofore in the financial world. Capital is small but present in the future in the properties is not taken into account and the old book valuation is taken, thus causing large hidden surplus. This will enable the new firm to discount easily any paper it underwrites to finance exhibitors requiring equipment credit.

## Fullers 14 Wired Houses; Sir Ben May Come Over

Sydney, Jan. 14. Fullers Theatres' local St. James and Princess, in Melbourne, have become that circuit's leading houses since being wired for sound pictures. This chain has also placed local installations in Mt. James, Auckland; Palace and Variety, Melbourne; Majestic, Adelaide; His Majesty's Wellington; Opera House, Her Majesty's Perth; Empire, Brisbane; Majestic, Newtown; Victoria, Newcastle, and Fuller's, in this city. Sir Ben Fuller expects to be in New York some time in March.

## IN KANE'S SHORTS

Paris, Feb. 2. Local William Morris Agency is now booking for Bob Kane's French talking shorts almost exclusively. Louis P. Verande, French agent, is also booking some acts with Kane. Besides Charles Ahern's band, Biscot and Treki, two French singles, are set for Kane shorts.

## Singer Takes a Dig at U. S. Talkers from Stage

Paris, Feb. 2. Franconay, songstress, rates among the first to evidence a negative attitude to the American talker invasion from the stage. Playing a fortnight at the Empire, concluding Feb. 6, her opening number is a sally "En Francaise" patriotic spiel about German and Danish actors playing in English at American theme songs, and showing French title in France. She propagandizes the French first and then the English-American thereafter.

Her song was not mildly received, although her latest special songs click, notably the Chevalier and Mistinguett impressions. Franconay has made a short here.

## Clergy-Film Trust Battle May Be Resumed Any Time

The Hague, Feb. 1. Reported end of the theatre-film war in Holland is only an armistice. Under pressure of the R. C. clergy, mayors in several of these towns banned films approved by the National Board of Censors. As this board represents all political and religious parties, the film trust boycotted those theatres which banned these films, the trust maintaining that the board of censors was a national institution and that its decision could and should not be overruled by local authorities.

Some of these theatres had to close their doors and the fight went on for months. After a round table conference a temporary way out was found, but it is only a compromise. As soon as one of the other priest is offended by a picture, he is sure to press the point with his respective mayor, and then the battle will be on again.

## "Fool" Big in Belgrade; Talkers Help Music Sales

Belgrade, Jan. 27. This is the third week since the Kolarac theatre, after installing Western Electric apparatus, opened as a sound house with "Singing Fool" (WB). Picture has been tremendously successful. Prices have been good.

Luxor, on the other hand, using Biophone, opened with "White Shadows" (M-G), decided to stick to ordinary prices, and has been comparatively unsuccessful. Language difficulties have been dealt with by running translation of essentials under the pictures.

Phonograph companies are profiting by the sound pictures. Everyone is buying the Johnson songs. "Sonny Boy" selling best, and all shop windows displaying both the film and songs.

## Via Private Yacht

Stockholm, Feb. 1. Ernst Rolff, director of the China theatre, found a way to avoid having his name printed on a sailing list and subsequent publicity. Just sailed for the States on a friend's private yacht.

Rolff sailed to do a Swedish version musical talker for Paramount, making the trip via the Panama canal.

## DuPont's French Version

Paris, Feb. 2. E. A. DuPont is here completing arrangements with Delac and Vandal, producers, to film the French version of "Les Deux Mondes" ("Both Worlds") from Herman Schodde's scenario. Ivan Petrovitch will be male lead.

## 40 Danish Installations

Copenhagen, Feb. 1. Pehrson, manager of the Union of Swedish Cinema owners at a visit here, states that 40 Swedish cinemas have now installed the Danish Petersen-Poulsen sound equipment.



J. EDGAR HOOVER

The more he makes the less he spends. He says Frank Bacon was not discovered until he was sixty, so he figures he has twenty years more to wait.

A riot at the PARAMOUNT this week, but modestly attributes it all to his straight man, RUDY VALLEE.

## ALLOW 3 DAYS FOR 4-REELERS

London, Feb. 11. Stev FitzGibbon and Gordon-Bostock are making quota talkers for Producers Distributing Co., which is the first American concern to shoot its own footage instead of being hijacked by the British.

They are doing four-reel talkers in three days each, working double shifts and cutting corners everywhere on producing schedules. They have completed four short features inside of two weeks, and counting time, from the start of shooting to previews of the completed picture just 26 days.

It is believed the average cost will be about \$25,000 each, including overhead. This is a record, and if the pictures look like anything the idea should revolutionize quota picture making in England.

## Spanish Composer on Way

Hollywood, Feb. 11. Manuel Pinella, Spain's leading composer, will reach here with lines out for picture work.

## Heavily Cut

Paris, Feb. 2. "Le Collier De La Reine," first French-made talker, was extensively cut after playing its first run at the Casino.

Before going into the Gaumont Palace many sequences were eliminated, notably one 600-foot passage.

## British Film Field

By Frank Tilley

London, Feb. 2.

Fox-Gaumont stockholders are getting into print here about the final payments from Fox on the Gaumont deal with the syndicate which Arthur Elumental and the Ostrers formed here to hold the G-B common stock.

There has been a deal between Fox and the Ostrers and print the most comic figures. One says there is a balance due of \$400,000 on a deal totaling \$2,500,000, and the balance is likely to be taken over by a British stockholder, this balance giving him control.

As there are 5,000,000 common shares which carry the voting power, and Fox bought at \$6 a share, it wants some figuring out how less than 70,000 shares can give someone control. Story's so wrong even Variety wouldn't print it.

But F. V. Sarvaszy, who promoted General Theaters Corp., is a substantial stockholder, and it's his who has been trying to make a deal. As the final Fox payment is not due till mid-February, it is rather premature anyhow to talk about someone else taking it over.

Government and Quota Interesting commentary on the following story is W. R. Smith, an

## HAIK'S \$200,000 FIRE; PARIS STUDIOS BURN

Paris, Feb. 11. Jacques Haik's sound studios at Courbevoie, just outside Paris, were entirely destroyed by fire Feb. 6. All equipment was lost, involving damage of \$200,000. The offices and dressing rooms were saved, being detached. Also destroyed was the previous day's shooting on Louise La Grange's "Le Defenseur."

Rest of the negative was saved. Fire was discovered while a scene was being taken. Curtains caught fire promptly and the flames spread fast. Response of the rural firemen was slow.

Haik will continue production in a rented studio, rebuilding the wrecked plant as rapidly as possible. Expected that will take three months.

Decision has been reserved by the First Chamber of the Paris court in the 4,000,000 francs (\$160,000) damage suit filed by Haik against Baugé, Opera-Comique and Paris Opera singer. Haik alleges that he had Baugé under contract, actually working on a French talker not yet titled, when Braunberger enticed him away to make "La Route est Belle," thus causing the Haik film to remain uncompleted.

Baugé told Variety his reason for quitting was the terrific temperature obtaining all summer in Haik's Courbevoie studio. Inasmuch as Baugé had been gassed in the war and must take special precautions, he decided to stop work, receiving only \$2,400 on a \$6,400 straight salary guarantee, with as much again to come from royalties on a percentage of the profits arrangement.

Braunberger engaged Baugé on June 25 to work in England (Elstree) for three weeks, beginning Oct. 7. Named by Haik as jointly responsible for Baugé's action, Braunberger told the court that his signing Baugé long before he (Baugé) actually quit shows his (Braunberger's) good faith.

Excessive amount of damage asked, coming after a similar suit for \$120,000 against Raquel Meller for breaking a South American contract, caused some caustic comment. Braunberger has been over 20 years for the highest paid French judges to gross 1,000,000 francs, let alone three or four million. Decision is not likely to be rendered for some time.

Completed sequences of the unfinished film "Le Defenseur" are alleged to have, cost the plaintiff \$30,000 up to the point of Baugé's quitting.

A private showing of these scenes was ordered by the court.

## Fixing Gaumont Palace's Sound

Paris, Feb. 2.

Alterations are being made to the sound equipment of the Gaumont Palace, largest theatre in Europe (5,000 seats).

After Western Electric installed its system, the first four weeks necessary to modify some of the seating accommodations, the theatre being a remodeled circus enclosure.

## Quota and Junk

There's one big trend brewing over the Quota stuff some of the American distributors have been handling. Some of the past year's British products—in fact, most—have been terrible. Usually the bad quality has been the outcome of production by people who have as much qualification to make motion pictures as this department has to swim the Atlantic. Or less.

Now exhibitors are kicking hard, and want to know what they're going to do when the Quota becomes 20%, as now they can't get films worth running to make up their current. They have naturally picked on the fact one or two American distributors have sold cheap, spottily native celluloid they could find to fill their Quota obligations. They ignore the others who have found the decent thing as best they could. And, concentrating on some (Continued on page 47)

## GAUMONT PUTS ON ITS NEW \$6,000 WIRE

Paris, Feb. 2.

Gaumont's Ideal Sonore 30 was demonstrated to an invitation audience at the Theatre des Champs-Elysees. This is Gaumont's new sound-reproducing equipment.

Exhibition reproduced about a dozen subjects, made on Western Electric, RCA Phonophone, Vitaphone, Tobis-Klangfilm and Gaumont's own Gaumont-Petersen-Gaumont equipment. For production purposes, the allied Danish inventors' patents are used, and so credited, but for reproduction Gaumont uses exclusively its own equipment.

Product shown included three Paramount shorts, two animated cartoons ("Noah's Ark" and "Auld Lang Syne," community sing, and "Tango," a Spanish song-dance routine), reel of "La Route est Belle" (French talker; RCA); "King of Kings" (RCA); "La Collier de la Reine" (French talker; RCA); Tobis' short featuring Dora Strayer, "Toujours" (Tiff-RCA); "Nuit est a Nous" (French talker; RCA); "Words and Music" Gaumont's own short, and curiously enough, he has favorably impressed owing to poor photography and production quality, although okay on its sound reproduction; a reel of "Broadway Melody" (W. E.) shown in Technicolor and a poor choice, dialog sounding bad and photography distorted owing to the booth's misalignment.

Gaumont equipment sounded a bit tin-penny at times, but on the whole is regarded as a satisfactory proposition for average French exhibitors, particularly in view of the \$6,000 price. For the exhib who can afford the major installations there's no question about which to choose, but the lesser houses which alone have been interested and to which field Gaumont intends catering, the price of the big equipments, is out of the question and Gaumont is bound to lose.

Its prime purpose of interchangeability was satisfactorily demonstrated.

Even Gaumont, the pioneering talking picture producer, made the demonstration something of an historic event, recalling that on Nov. 7, 1925, he showed the first talking picture, "Le Chant du Cinéma," before the Academie des Sciences on Dec. 27, 1926, he demonstrated synchronized screen projection.

## The Hague Deems Sound An Effort, Not Amusement

The Hague, Jan. 31.

Talking films are not making much progress as yet at The Hague. In the Asta theatre, controlled by UFA, the sound is reproduced by Klangfilm system, and this latest talker, "Mein Herr Mann," was clear so far as dialog was concerned, but the songs were hardly audible.

In the minor theatres, other systems are used, principally Loetzaphon.

So far, The Hague does not admire sound, considering it more of an effort than an amusement.

## Rumania Rules Hungarian Soldiers Off Its Screens

In accordance with the peace treaty Rumania has excluded Hungarian films from its screens. Majority of the population there is Hungarian. So the Rumanian government has now decreed, for political reasons, that no pictures may be shown in Rumania, or Transylvania, on which Hungarian soldiers are to be seen.

This is a serious loss to German film producers who have recently favored Hungarian subjects to a large extent.

## BCA IN BERMUDA

Field-Hall, Ltd., operators of theatres in Bermuda, have entered into an agreement with Radio whereby they will play all of Radio's products.

The audible film over to be shown in Bermuda will open in the province of Hamilton Feb. 15. It will be "Rio Rita." House will use RCA portable equipment.

## '\$1,000 a Week' Salary No Longer Enthuses Hollywood Merchant

Hollywood, Feb. 11. S. S. Cowan started to give Variety a story about the people who are good customers of his Hollywood Electric Shop. As he warmed to the subject and recalled the accounts on his books, he worked into a warm plea that Variety call upon the populace of Hollywood to vindicate itself in the eyes of local merchants by paying their bills.

"You can say," began Mr. Cowan, settling back for a trim at the shears of Sol Weinman, artistic hair cutter, "that the film stars are good users of electric and labor-saving devices."

"Bob Fraser is one of the best," said Mr. Cowan. "Did you know he is an inventor? He's perfecting an automatic message-taker for phones right now. Why, the wiring alone in his laboratory cost \$300 to install. Letatrice Joy is another good customer."

"I mean," said the mugsy, "who uses labor-saving devices? Why, Dolores del Rio and Estelle Taylor bought electric sweepers, for instance. I sold a couple of them to John Barrymore, too. Then I sold a radio to John Gilbert and a washing machine to his wife. His former wife, Mr. Cowan added, "That was when she was expecting a baby."

"I sold a lot of radio sets, too; yes, quite a few. Some to people who didn't pay."

**Didn't Pay Off**

"You ought to do something to make people like that realize they're running down the whole picture industry," he said. "Can't you run an editorial telling people to pay their bills?"

"Why didn't the comic pay?"

"No money."

"He's working."

"Yes. We saw his lawyer when we heard about it. The lawyer says sure he's working. But try and collect. The government comes first. Then his wife."

"This other actor had a great reason, too. When I asked him about paying he said, 'Somebody's taken my radio; you don't expect me to pay for it, do you?' I told him I wasn't the burglar and sure I expected him to pay."

"A director pulled another one like that on me. He got more radio tubes. Months later I tried to collect and he said, 'They were no good. I had to throw them away.'"

"Then there's a blonde who bought some batteries from me and gave me a check for \$6. The check came back and it was six months before I got my six."

**25c on Dollar**

"It doesn't do any good to take these accounts to a lawyer. It costs you \$25 to file suit. They'll give you 50% if you win. If the bill is \$100 you're lucky to get \$25."

"Some of these people think you shouldn't expect them to pay. You should be tickled pink to collaborate with Harry Akst and Grant Clark, song writers, who recently left the Warner lot."

Risking is in the Par eastern publicity department and one of the authors of "Strike Up the Band," current Broadway stage hit.

Deal calls for a guarantee and royalties with the tie to make their own production under the supervision of a studio associate producer.

### 2D ROTHSTEIN STORY

Hollywood, Feb. 11. Universal will follow Paramount with another gambling yarn based on the late Arnold Rothstein. U's contribution is "The Czar of Broadway," original by Gene Towne. William Craft will direct.

Chi "Pinks" Another  
Chicago, Feb. 11.  
General board has pinked "The Love Racket" (C).  
Censor reason of being unfit for juvenile audiences.

### Latest Alibi

Hollywood, Feb. 11.  
Latest alibi:  
"Wait till my contract expires and I can get back to Broadway."

## CHANEY STILL SILENT IN TALKING 'PHANTOM'

Los Angeles, Feb. 11.  
Lon Chaney has authorized his attorney, Milton Cohen, to proceed against Universal upon confirmation of U's advertising its release of "Phantom of the Opera" as an all-talker.

Chaney is protesting on the grounds he does not open his mouth in the picture, though the rest of the cast do talk. U recently made the talking version of the old Chaney picture, recalling all of the original cast but Chaney.

## Refuse to Light for Par. News' Non-Union Staff

In an effort to persuade Emanuel Cohen, director of Paramount News, to employ only union men, Cohen's photographers bumped into trouble when they showed up at the Central Palace, Saturday, for shots of the aviation show. Union technicians refused to operate the lights and there were no Par. shots of the show.

Cohen is reported employing 25 camera men as well as another 25 men on sound assignments. The matter of unionizing the staff has been taken up by union heads with Cohen, who is reported saying he is not against the men joining, but to date the men continued to operate as non-union.

An appeal has gone forth to every local of the I. A. W. with which Local 644, International Photographers, is affiliated, to forward complaint against the use of non-union cameramen and sound recorders, in the making of Par news shorts. According to I. A. exco. Paramount is the only newsreel to operate under this condition.

## U's 10 Specials

Universal City, Feb. 11.  
Universal's new program calls for 10 specials, with several big ones of the silent days to be remade. Among the early remakes will be talked versions of "The Merry Go Round" and "The Signal Tower."

## WESTERN, MINUS STUDIO

"Arizona Kid" Will Be Wholly Made in Utah

Hollywood, Feb. 11.  
First feature length talker to be made completely away from the studio will be "The Arizona Kid," by Fox.

Scenes will be shot in Utah with interiors in the homes and saloons in Richville, old mining town, abandoned in 1932.

Al Santill will direct, with Warner Baxter and Mona Maris in the leads.

## Zanuck in Person

Hollywood, Feb. 11.  
As a protection from getting started off on the wrong foot, Daryl Zanuck, production manager of the Warner studio, personally directed Lott Loder in her first picture "Lonely Gigolo."

Zanuck is responsible for importing the actress from Hungary.

## GARBO'S LOBBY DOUBLES

Los Angeles, Feb. 11.  
Elsie Adams and Mable Lash, studio doubles for Greta Garbo, are working as a lobby plug for "Anna Christie" at the Criterion. The girls appear in a frame in the lobby, dressed in the clothes worn by Garbo in the picture.

The gag ties up sidewalk traffic during their appearance.



**VACATION IDEAL**  
Visiting BOCA GRANDE is like a fairy tale come true. So beautiful it seems unreal. That's where GASPARILLA INN, built to match the beauty of its surroundings, fulfills its promise of comfort, health and gaiety to an ever increasing patronage. The featured entertainment is a MEYER DAVIS ORCHESTRA.

## RADIO OFF \$2 TRIES; GIVES UP CARROLL STAY

Radio has cancelled its lease on the Carroll theatre effective April 1. Reason, the firm is signing off \$2 Broadway runs.

Hereafter, Radio pictures will go direct into the Globe.

Putting special through the Carroll session and then grinding them on the follow-up at the Globe, has blunted the box-office edge in other Radio houses around New York, especially the Hipp.

New all-grind plan starts with "Case of Sgt. Grischka." This opens at the Globe Feb. 23.

Union Artists has the Carroll for the next four weeks for "Putting on the Ritz."

Columbia theatre, currently playing burlesque, as a Radio enterprise has not yet had its policy defined. This theatre will be renovated for fall use at which time it is expected Radio will relinquish the Globe.

## Hearst Will Stick with Fox on Newsreel Angle

W. R. Hearst is sticking by William Fox in the sound newsreel field. He will be a party to no outside venture.

Hearst is particularly interested in the development of the chain of newsreel theatres, similar to the Embassy, which was halted for a time by the Fox financial situation. This angle, however, is active again and negotiations are now being closed in three key spots throughout the country.

Also, according to high Hearst spokesmen, should Courtlandt Smith, formerly general manager for Fox-Hearst Corp., reenter the newsreel field on his own, it will be without Hearst association.

## Good for Extras

Hollywood, Feb. 11.  
Gradual increase in production had 4,021 extras as last week's total, or 68% normal.

This week looks good, and the first two full days work for the Central Casting Bureau.

## Friedman, U's Caster

Hollywood, Feb. 11.  
Phil Friedman has succeeded Harry Garson as casting director at Universal.

Garson will produce for the same studio.

## SHIP'S SOUND PREMIER

San Francisco, Feb. 11.  
What is claimed to be the world premiere of a talking picture at sea was held on the Dollar Lines' President Fillmore, en route from Los Angeles to San Francisco last week. Picture was "Dames Ahoy" (U).

## NEW INTERSTATE BILL

Washington, Feb. 11.  
Shipment of advertising matter, merchandise, etc., in interstate commerce, unless specifically ordered by the consignee, will be lawful if a house bill introduced by Eaterly (R), Pa., becomes a law.

## There Comes a Time

A well-known picture executive when asked why the dearth of mergers and rumors declared:  
"There comes a time even in the picture business when the picture business must settle down to picture business."

## REVISING HUDSON BILL FOR FED'L CENSORSHIP

Minneapolis, Feb. 11.  
Warning of an impending fight to establish national censorship pictures is given by Mrs. Robbins Gilman, president of the Federated Motion Picture Council, in an announcement that she is at work revising the Hudson bill for reintroduction into Congress.

This measure, vigorously combated by film interests in its original form, will provide for a federal commission to regulate pictures' subject matter and its treatment.

Mrs. Gilman, president of a local reform organization, is also chairman of the national film committee of the National Council of Women and international correspondent of the cinema sub-committee of the International Council of Women. All of these organizations she declares, will support the Hudson bill and will also get aggressively behind the Brooks-Hart bill regulating film trade practices. During the coming summer, Mrs. Gilman says, she will lead a tour of the continent to study legal regulations of films over there.

## Del Ruth Lands Dough

Hollywood, Feb. 11.  
Hampton Del Ruth had 100 copies of his play "The Latest Murder" made to distribute to legit producers. It worked.

A couple of eastern Canadians, Ellis and Wilkinson, came through with dough.

"Del Ruth will be his own director unless called for another Henry King film. In that case he will turn the direction over to Charles King."

## Johnson Shooting Wild Beasts in Grandeur

Martin Johnson, big game camera hunter, is making his first all-sound picture of beasts for Fox. Several of these African shots will also be in the film, being reported here that when Johnson left he took with him Grandeur cameras, a squad of technicians and a half dozen cameramen.

Under the agreement with Fox, Johnson will produce just a series of magazine subjects. The traveler's agreement with Dan Pomeroy calls for the production of the next feature to go through Pomeroy's hands, via Talking Picture Epics, the company which handled the distribution of "Simba" and other Johnson productions.

Johnson, it is understood by Talking Picture Epics' representatives, has taken up a permanent residence in Nairobi, Africa, where, they state, he has purchased a large parcel of land.

## Goodman's Color

There are color processes and color systems, and another one is being promoted by Maurice Goodman, veteran eighth lawyer.

Goodman has a camera (French) that takes two exposures on the same frame through different lenses. He is now reported trying to interest Pathe in the method. After that the trade may get demonstrations.

## DE FOREST SUIT MARCH 27

Suit of DeForest Phonofilm Corp. against Stanley Theatres, Fox-Case, and Western Electric is scheduled to lit the Federal court in Wilmington, Del. March 27.

DeForest's suit is based on the Reis patents and asks for an injunction and an accounting. Darby and Darby represent the plaintiff.

Chicago, Feb. 11.  
DeForest has made seven more installations in its territory, all the \$5,000 Junior type.

Houses are the Hamlin, Ardmore and Grand, Chicago; Colonial and West, Galesburg; Plaza, Burlington, Wis., and the Crown, Racine, Wis.

## CHICAGO CENSORS NOW THREATEN ALL SHORTS

Chicago, Feb. 11.  
Shorts are becoming more popular, especially the cartoon comedies, and exhibitors and exchanges in this district are becoming worried about indications of censor trouble.

Local censors have never bothered the cartoon stuff, but are now squawking that hereafter shearing applies to everything, cartoon or no cartoon. Several attempts at cuts have already been made, but exchanges each time persuaded the censors to lay off.

## Fight to Save Old San Rafael Film Studio

San Francisco, Feb. 11.  
While Hollywood has been making a fuss over the celebration of the birth of pictures in a one-time Chinese laundry in that town, San Rafael, near here, has launched a fight to save the old building that once housed the California Motion Picture Co., one of the pioneer makers of films.

Building, now owned by George Middleton and Beatriz Michellina, one-time screen star has been condemned as a fire menace and ordered razed. Middleton has secured a restraining order, but says the wreckers already have done \$2,000 damage.

In his argument for a restraining order, Middleton told the court that the studio's usefulness was not yet at an end. He said plans are on to reconstruct it as a talking studio unit.

## Legits Without Tests

Hollywood, Feb. 11.  
Tendency to put legit people under contract without first making them talker tests is noted.

This went for Billy Taft in "Good News" (M-G) and Bernard Granville in "Safety in Numbers" (Par). A "Polles" girl brought to the coast by one of the producing companies was given four weeks in voice coaching and then her test was made.

## Benet Script O. K.

Hollywood, Feb. 11.  
John W. Considine Jr., of the United Artists says the report that he was dissatisfied with the screen story of "Abraham Lincoln" written by Stephen Benet is incorrect.

Considine states not one word of the original manuscript has been changed nor would anyone in his organization have the nerve to think they could improve on it.

Considine also says that he is now trying to induce Benet to do more pictures for his company.

## N. Y. to L. A.

Nat Mannheim  
Ben Harrison  
Manny Gould  
Art Davis  
Al Rose  
Harold Lieblisch  
Joe DeNat  
Alex Arons  
Will Rogers  
Guthrie McClintic  
William F. Canavan  
Richard Green.

## L. A. to N. Y.

Henry H. Tobias  
Gladya Guder  
Jack Gardner  
Louise Dresser  
Will Hays  
Maurice MacKenzie  
Dave Stampler  
Earl H. Hammons  
Maurice MacKenzie  
Eddie Conrad  
Marion Eddy  
D. S. Fox  
J. J. McCarthy  
Lou Rydell  
Jack Cohn

**SUIT ON "CITY SLEEPS"**  
Alleged plagiarism of his original story "Underground Tracks," by Metro, on its version of "While the City Sleeps" starring Lon Chaney, Frank Burr Wiles has brought suit in New York against that picture company.

A. P. ("Bill" Younger) was credited on the film with having authored the Lon Chaney piece. Wiles represented by the law firm of Wiles & Tomback.

# LABOR RESISTANCE STALE

## Loew's New Stage Lighting Device; Will Launch Colorama Via Stage Unit

On or about March 1, from plans, Loew's may introduce a new color lighting invention, known as Colorama, at the Capitol, New York. Device is described as an innovation in decorative illumination consisting of a scheme of coves and flutes, with lamps and color media so arranged as to give mobile and overlapping color and shadow effects.

A demonstration was recently held for theatre executives in Brooklyn. Taken under exclusive contract from the National Lamp Works, subsidiary of General Electric, Loew's is planning to introduce the new lighting process through a presentation stage unit especially built around and named for the device. Under its agreement, Loew's has colorama for exclusive use in theatres.

New lighting system has been installed at the St. George Hotel, Brooklyn, to illuminate ballroom at a cost of \$150,000, but while declared to be costly to operate there, it is said it will be cheaper to handle in a theatre than the present system in vogue and that any regular house electrician can operate. In adding Colorama to units for other Loew houses, a portable switchboard is carried. It will not be necessary, it is said, to engage extra electricians.

**Glass Instead of Gelatins**  
Louis K. Sidney, Loew's theatre director, is trying to work out plans for the first unit to be built around Colorama. Claim is made that brown and silver light hues can be secured with fidelity and that even black and whites are made highly effective.

Colorama uses natural glass instead of gelatine, doing away entirely with the use of the latter, which is nuisance because of burning and breaking. Also the new invention eliminates necessity of using boxes, overheads, towers and baby spots. Even foot and border-cuts are practically eliminated by it.

Shades of the rainbow, the rising or setting of the sun, plus an admixture of colors to form an aura, for example, around a singer, are possible it is claimed.

At the St. George hotel 60 electricians worked nine weeks to install, with 6,132 lamps, 39,390 glass plates and 500 control buttons. Loew's answers this by claiming the portable switchboard does the trick. Colorama does away entirely with the painting of scenery. The light is thrown on plain drops of fabric or other texture that will take all colors, but whether a saving in scenery can be realized with the use of the new device is definitely indicated at this time.

## OAKIE STEAMED UP BY AGENT, WALKS ON JOB

When due to appear in a sequence of "Paramount on Parade," with Abe Lyman and his orchestra last week, Jack Oakie disappeared, going to San Diego with a contract offer in the office of a Boulevard agency.

Emissaries sent out by the studio were told that the agency man had informed Oakie the only way to bring Wesley Ruggles, director, to whom he was under personal contract, to terms, was to walk out and the agency would see that he got a job for \$2,500 a week under a term contract. Oakie left for the conversation.

Meantime Paramount got to Oakie and informed him they would see that some adjustment was made with Ruggles so that Oakie would get more than the \$200 a week the present contract called for. Oakie returned to the studio Monday with his executives arranging to buy off his contract with Ruggles, who is also the director.

## \$4,000,000 in Disputes

Slightly over 9,000 disputes, involving and aggregating approximately \$4,000,000, were settled during 1929 by the Film Boards of Trade. This is according to a report to be made known by the Hays organization.

Had the Thatcher ruling abolishing the arbitral media been effective during the past year it is declared by producer courts that the amount of settlement would have been eaten up by lawyers' fees and court costs before judgment could have been obtained.

Individual amounts ran all the way from \$15 to \$5,000. Under the system prescribed by the Federal Court exhibitors who do not arbitrate voluntarily will have to seek redress in the civil courts.

## FINAL DECISION IN FOX CASE TOMORROW

Final decision in the Fox case will be rendered tomorrow (Thursday). The new bankers group yesterday (Tuesday) told Judge Coleman in the U. S. Court that all but two of the Fox Film directors have agreed to their plan. Bankers meet early tomorrow, at which time it is hoped to make approval unanimous. That accomplished, the plan is expected to go through. If Halsey Stuart and other creditors still insist upon a receivership, the court will decide on that action at the postponed hearing tomorrow.

Bankers' new plan calls for the issue of \$25,000,000 in two kinds of securities—\$40,000,000 in Fox Theatres 7% bonds to be underwritten at \$1, and \$25,000,000 in convertible preferred stock.

It develops that the proposed voting trust agreement with the new bankers would be for 10 years. The money from the new flotations would be used to take care of all necessary outstanding obligations, including payments for Gaumont British, loan of \$15,000,000 by Western Electric, and \$12,000,000 by Halsey Stuart, among other pressing debts. Fox Theatres also owes Fox Films \$18,000,000, it was revealed.

At one stage of the hearing, counsel for Halsey Stuart and again attorney for the "A" stockholders crashed the argument with a gesture to offer a financing plan of their own. Judge Coleman broke in brusquely with the statement that William Fox had made it plain he would have nothing to do with proposals from these parties and debate on the subject was futile.

Samuel Untermyer, on this point, made it clear that Fox's position was unmovable, and said that the holders of the Fox common had recently refused to take \$22,000,000 for West Coast as a way out of the situation. Story in the trade is that, before the hearing, the Fox refused \$23,000,000 for himself and recently rejected a \$12,500,000 bid for his holdings.

## Arlist's "Old English"

Following the favorable reception of "Disorderly Conduct," "Green Goddess" just being released though made first, Warner will film George Arlist in "Old English," another of his stage plays. Al Green, who directed the first two, will again officiate.

## COMPLAINTS ARE PILING UP FAST

Kent and Depinet Admit Exhibs Trying to Kick Over Traces—Par. Following Individual Policy—Old Salesmen Practices Crop Up Again—Sale of Product Slowed Up

## PLAYDATE PROBLEM

The Thatcher decree, invalidating compulsory arbitration under a contract used by all distributors, has sent exhibitors on a minor revolution. Complaints are piling up for legal departments of film companies to be taken before the courts for recourse rather than to the film boards. Leading distributor sources, questioned concerning the complaints which are accumulating, say that these have increased since the Thatcher decree and are to be taken to court. Where cases can be made out, exhibs will also be sued.

While some sales managers are reluctant to admit the worry over difficulties with exhibs, following the upset on arbitration, others are ready to disclose that notice of trouble in the field is being experienced and that there has been an increase in the number of valid complaints since the end of arbitration. Besides which it is slowing up the sale of product and the damming of the outlet is apt to cause a bad snarl.

Frederick E. Kent, general manager of Paramount, and father of the plan to bring distributors together with Allied and the M. P. T. O. A. for the shaping of a new contract, a plan which it is understood is not as cold as reported, says "there is a certain amount of contract (Continued on page 29)

## Early Silent Film, 1st Talker of 1907 With Full Grandeur

Hollywood, Feb. 11. "Happy Days," Fox's first Grandeur picture, will follow "Devil May Care" into the Carthay Circle, opening, Feb. 28.

H. B. Franklin will prelude the premiere showing of the double-width film with a novelty presentation, demonstrating the development of the motion picture from the earliest silent days.

First subject will be the oldest silent picture procurable. Next will be shown a modern silent. Then the first talker, a picture made in San Francisco shortly before the fire in 1907 and shown only locally. A modern talker will follow, and last the first showing of a complete Grandeur picture.

## 18 MOS. FOR CHAPLIN'S LATEST; DUE IN OCT.

Hollywood, Feb. 11. Charles Chaplin's "City Lights," in production a year and a quarter, has still got three months to go. The picture may be first shown in October.

## MAYER STILL EAST

Washington, Feb. 11. Louis B. Mayer, who intended to return from here directly to Culver City, was recalled to New York. Undeclared that he is conferring there regarding the Fox situation.

## Producers Figure Power of Att'y in 32 Reps for Exchange Centers as Return Means to Uniform Contract

## Recent "Periods"

Hollywood, Feb. 11. If the action takes place in 1916 it is now a period picture. Pre-war scenes require just as special costuming as does stuff of the '90s. "Periods" trail the fashions, with the femme wardrobe more acutely affected.

## W. E. ASKS THAT COURT DEFINE ITS STATUS

According to papers on file in Wilmington, Del., the most unusual motion in the history of talker patent litigation will be argued in court later this week. W. E. asks that the Federal Court define its (W. E.) status in the sound field.

Western Electric is making the motion in the suit brought against its equipment in Stanley houses.

If, according to the papers, the court decides Western Electric is a licensee of DeForest under the agreement made in 1916 concerning certain radio patents, the company does not want to attack the validity of the DeForest patents.

On the other hand, if the court decrees that W. E. has not the license privileges it wants, then it wants the right to contest the validity of the inventor's patents.

Trial of the original action, partly because of this motion, has been postponed from the end of February to March 28. Restriction of the issues to insure a speedy disposal of the claim has resulted in both parties narrowing down to that claim dealing only with the merits of reproduction.

Defendant attorneys will demand a dismissal of the motion, claiming it is beyond the jurisdiction of the court.

## IMPORTANT N.Y. BANKER MAKING VISIT TO L. A.

Elissha Walker, of the Blair banking group downtown, was to have left New York yesterday (Tuesday) for Los Angeles, to take over the presidency of the Bank of America of California, which is allied with the Gianinini interests in L. A.

It is reported the head of the Blair group may go into some picture affairs of film concerns for which his eastern banking house is the financial representative.

Blair's is the money behind Pathé and is now in the midst, with banker associates, of the Fox adjustment.

Hollywood, Feb. 11. Charles Hayden, of Hayden-Stone & Co. bankers, first interested in Fox National Pictures and West Coast Theatres, is here for an indefinite stay.

No reason ascribed for the banker's presence.

## Guns That Bark

Culver City, Feb. 11. M-G will remake "The Shooting of Dan McGrew."

Service poem was formerly made by the same company with Lew Cody playing Dan and Barbara La Marr as Lou.

Arbitration and a uniform contract will be back in the picture industry before the end of summer, possibly even by late spring. Producers are only holding their cards until exhibitors have their recently decreed liberation tested in a few civil court cases. This will be the outcome and procedure according to authorities, who make the prediction of:

(1) Naming a representative in each of the 32 exchange centers through the country.  
(2) Instructing that representative to circulate a round robin among every theatre owner in his zone.

(3) Getting every exhibitor who signs the petition for the return of arbitration and a uniform contract to also sign a document giving the representative power of attorney to okay the move.

(4) Assembling the 32 representatives in a trade practice conference here and drawing up the single contract formula and arbitration code before disbandment.

Proponents of this plan are confident that it will carry in all parts of the country except in extremist insurgent centers. Michigan, Texas and Wisconsin are the only states now regarded dubiously. They are the H. M. Richey, Col. Cole and Al Steffes strongholds, respectively.

Despite these holdouts, producer workers are confident that "their round robins will bear more exhibitor names than have ever been recorded as members in all of the national organizations."

It is pointed out that Judge Thatcher, throughout the various hearings and in several of his decisions, has stressed the lack of indie voice in movies previously okayed by such indie organizations. The additions are for the purpose of rolling up signatures that will satisfy the court by their very volume that the approximate 20,000 houses in the United States are with the movement this time. Hundreds of theatre owners who have never joined any association are expected to be represented in the finale.

The cumbersome proportions admitted physically and financially, and in some instances impossible, of getting personal appearances at such a meeting, are circumvented by the power of attorney angle. The feasibility of the plan is in its observance of the Federal court dictum that the courts are to interfere in contractual dealings and adjustments back to individual zones.

Until the petitions have been circulated and tabulated individual producers will watch the record and function as individuals in their dealings with theatre owners. This means that each company will work up its own contract and put it in execution, or hold it, until the zone collective method is tested.

Exhibitors who agree to temporary arbitration, effective since the theatre decrees, have drawn the compulsory clause in the old contract, will either abide by its ruling or else will suffer the loss of all booking privileges until amendments are made. This without the enforcement of the Film Boards of trade, but simply by the right of the credit committee to continue to function for the financial welfare of the picture makers. The committee ruling is providing producers, it is gleaned officially, with the means of a list just as far reaching, indirectly, as the formerly active administrative hands of the trade boards.

## CHEVALIER'S 4

Hollywood, Feb. 11. Maurice Chevalier gets a new financial arrangement with Paramount calling for four pictures in two years.

French star leaves to be in Chicago for "Love Parade's" opening and for the Long Island studio to start on "Too Much Money" March 17.

# 12-Hour Rest Period Assures Film Players Protection; Will Give This Plan 60-Day Trial

Hollywood, Feb. 11. A revised standard contract, with one of its outstanding features 12 hours of rest between all calls, was agreed upon for all players in picture studios operated by members of the Association of Motion Picture Producers here. There were several conferences indulged in before the final meeting of the producers and actors decided on the new form of contract, to go into effect immediately.

The major changes in the agreement, which was drafted by the producers and the Academy of Motion Picture Arts and Sciences two years ago, have a clause which does not provide for a maximum of working hours for players engaged by the week or picture, or those under long-term contract to the studio. They will be entitled to the 12-hour rest period regardless of circumstances which will be the players engaged by the day. The day players will be paid on the basis of an eight-hour working day and at the rate of one-eighth of a day for each hour of overtime, with the rest period applying to them if they are called for additional working sessions.

The rest period is one of the biggest commercial and moral gains the film player has been able to get from the producer. In the past players were compelled at times to work 18 to 19 hours in a picture, and then had a call for additional work within six hours. The players were tired, their appearance was not right, nor their acting, with the result performance lagged in these spots and the players naturally suffered from a future employment standpoint. With the guarantee of 12-hour rest between pictures, the producer was convinced that he could get a much better performance from the player as well as having the actor appear fresh and alert.

Some 250 of the foremost players in the free-lance and contract group approved the working out of this plan by a committee of 10 who have been conferring with the producers on the question of adjusting studio working conditions, without internal strife existing in the industry between the players and employers.

## Arbitration

Other clauses in the contract, which will take effect with the 1928-amended contract of the Academy, provide that any dispute arising under the contract will be referred to a committee of five members of the actors and five of the Academy for adjudication or arbitration. Either party to the complaint will have the privilege of appealing from the decision of the actors' committee to the arbitration committee of the Academy, composed of an actor, director, producer, technician and writer.

Other changes provide that no double can be used except under exceptional conditions or unless for foreign versions, or when a player in a part is unable to meet certain requirements.

A blank space will be inserted in the contract to be filled in with the specification of a definite period of employment. In case the space is not filled in, the producer will give the player a reasonable time notice for the conclusion of his employment so as to enable him to seek a subsequent engagement.

## Salary Increase

The paragraphs of the old contract cutting for players to return to studios for retakes will remain the same with the exception of an addition that if, after a lapse of six months' time, the player is called and should his salary have increased from the rate paid for the original work, he will get the current remuneration.

Another stipulation is that the producer must affix his signature to the contract within 24 hours after the player has signed it. However, this is optional with the player. A provision was made that the revised contract will be subject to change at any time the arbitration committee sees that the new elements of the standard contract cannot be worked out to the satisfaction of the players and producers.

Though the players turned down the proposition of a cumulative

## Russian Repeat

Moscow, Feb. 11.

An ex-official of the Romanoff regime, the former Governor of the Rurik Province, Nikolai Feodorovich Muratov, is in demand by local film studios to repeat those parts he once played on the level. Muratov was not only a tsarist Governor but looks the part, being big, burly, bearded, created to carry gold braid and a nagaike effect. Directors find him almost indispensable for stories showing up the old autocracy.

In "White Eagle," Muratov plays the part of a brutal Governor who orders a pogrom on the Jewish population. A delegation of Jews, in the picture, comes to plead with him for mercy, but he merely orders them to be flogged. Among the extras in the delegation were several Jews who had lived through that pogrom, and been part of the real delegation. They nearly fainted when they faced Muratov.

Working week of 54 hours that was offered them by their committee, that latter may be taken up if they choose after a 60-day tryout of the 12-hour rest period agreement.

Although Equity's coast campaign was a failure it feels that most of the concessions sought have been brought about indirectly through its efforts, as indicated in the new contract formulated by the Academy of Motion Picture Arts and Sciences. Equity leaders say that their fight for better working conditions on the coast originally led to the formation of the academy.

Equity points out that the first contract won by that body was largely revised, shortly after it was issued, and a second contract was secured after Equity designated the objectionable features. New contract is the third worked out by the academy, with Equity claiming to be in the background all the way.

## OLD GUARD GOES

Hollywood, Feb. 11.

Last of the First National regime to be uprooted are James Hartnett, assistant production manager, and Harry Weisman, transportation manager.

Positions have been taken by Val Paul, former assistant director, and Buck Beadle, one of Weisman's assistants.

## CHESTERFIELD RELINES

States Rights Film Producer Going in for Talkers

Hollywood, Feb. 11.

George R. Batcheller, of Chesterfield Productions, is here to reorganize his company and go talker for the State Right market.

"Ladies in Love," by Charles Behan, is the first. Edgar Lewis will direct. Shooting on Tec-Art lot.

## Loaning Connie Bennett

At \$5,000 a Week

Hollywood, Feb. 11.

Pathe has indefinitely postponed "Lipstick" so that it can loan Connie Bennett to Warners for \$5,000 a week, and "Three Faces East." After that Miss Bennett goes to Fox for "Common Clay." Miss Bennett then returns to finish "Lipstick."

## Roderick's Elevation

Hollywood, Feb. 11.

Frank Roderick has been appointed assistant to Grant Wysock, production manager at Tiffany. He will also function as casting director.

## Bohr in and Out on

### New Immigration Law

Hollywood, Feb. 11.

Jose Bohr, Argentine actor, who went to Mexico City from here to make a personal appearance with his Sono-Art picture, the Spanish version of "Blaze of Glory," was halted at the border upon his return under a new immigration rule effective Jan. 1. Law provides that a foreign entertainer must remain within the United States one year and not hop in and out.

Sono-Art appealed to the Hayes office, and Bohr was admitted after 48 hours.

## Johnson Moves Up

Hollywood, Feb. 11.

Julian Johnson, editing silent for the past year, has been elevated to the rank of associate producer at Paramount. His first production will star Olive Brook and he will also produce a Ruth Chatterton picture as previously stated.

Paramount's associate producers now include Johnson, Dave Selznick, Louis Lighton, Hector Turnbull, Bennie Ziedman and J. J. Bachman.

## DORIAN DIRECTING

Hollywood, Feb. 11.

Charles Dorian, assistant director to Clarence Brown for six years, has been given his break by M-G-M. Dorian will direct the modern sequences of "The March of Time."



BOBBY GILLETTE

After eight months as Master of Ceremonies at Loew's Valencia Theatre, New York, now playing juvenile lead in Chester Hale's "Southern Melodies" production, Capitol, New York, February 7. Singing, dancing, playing the violin and banjo and Master of Ceremonies the whole show.

Many thanks to my sponsor, MR. LOUIS K. SIDNEY. Not forgetting Messrs. Chester Hale and Arthur Knorr.

## Cameraless Cameramen

Hollywood, Feb. 11.

First cameramen on pictures are cameramen no longer. New title lists them as "supervising cinematographers."

Talker regime has the head man doing everything but turn a camera crank. Due to the increased number of cameras on a set during shooting, the chief now has no camera assigned him, but acts as the supervising photographic artist.

Ordinary scenes that used two cameras in the silent days, now have five boxes set up. Sound registration must be synchronous with all shots, to facilitate cutting, hence the increase.

## Mulhall-Radio?

Hollywood, Feb. 11.

Jack Mulhall, after seven years with First National, may join Radio.

With his FN contract expiring, negotiations for the change of dressing room are under way.

## Garson, Asso. Producer at U, Back to Former System

Universal City, Feb. 11.

Harry Garson, who resigned as senior director of Universal Pictures last week, intends to return to U as an associate producer.

Universal is reverting to the old associate producing system, with E. M. Asher and Henry Bergerson established in producing spots.

## 'QUEEN KELLY' HELD BACK

"What a Widow," Without So Much Music, Next for Gloria Swanson

Hollywood, Feb. 11.

"Queen Kelly," as an opera for Gloria Swanson, was deemed pushing too much music too early upon the stage. Her only singing heretofore on the screen has been in "The Trespasser."

Accordingly, Jos. P. Kennedy has decided upon "What a Widow," by Josephine Lovett, for Miss Swanson's next. She will sing three songs. Open Moore opposite, and Ian Keith has the secondary role. Alan Dwan will direct and Kennedy has assumed personal charge of the production and is okaying the cast.

## Columbia's Plays

Hollywood, Feb. 11.

Columbia has acquired the picture rights to "The Play's the Thing," and an unproduced play, "Sure Fire," by James Gleason.

Dickering also for "The Criminal Code," which Paramount once considered for George Bancroft.

## FEYDER FAMILY IN TOTO

Mrs. Jacques Feyder, wife of Metro's French director, arrives Feb. 14, accompanied by her three children. Family joins Feyder immediately in Hollywood to take up their residence.

Feyder came to America about a year ago and with Metro going in for French versions he is sticking indefinitely.

## TWO EDITING EXES

Hollywood, Feb. 11.

Columbia will operate with two execs carrying the title "scenario editor."

Edward T. Lowe, Jr., writer, has been engaged to edit the current year's product, Leonard Fields, former Universal story editor, will look after next year's product.

## CAPITAL VISITORS

Washington, Feb. 11.

William Fox was reported in town last week, but the rumor couldn't be confirmed. Louis Mayer was here again, however, as also Mr. and Mrs. John Barrymore.

Barrymores were present to argue tax matters.

## Tod Browning at U

Hollywood, Feb. 11.

Tod Browning has returned to Universal where he directed his first picture 10 years ago.

He will direct a group of features, among which will be a talking version of "Virgin of Stamboul."

Browning has just returned from Europe.

# Fox Going Ahead With Plans on Grandeur Films

With Fox's Grandeur going into the Roxy this Friday, definite plans for the introduction of the oversized film are being put under way immediately by that organization. Indications are now clear that Fox is unwilling to wait upon standardization.

In addition to immediately installing Grandeur equipment in Philadelphia, St. Louis, Detroit, and San Francisco, to offer "Happy Days" within a month, production plans are being shaped for inclusion of a large percentage of Grandeurs on the '30-'31 program.

Preferring to develop Grandeur along with color, rather than follow the indicated inclinations of some companies to future color, Fox is planning to use as much color (Eastman-Fox) as rival companies next season, if not more. Besides the new building of a story annex on 56th street, will occupy the first and second floors of the present Fox home office. Execs, sales, publicity and other departments will be moved to the annex, which is to have a 400-seat theatre for the private viewing of pictures.

Work is now going ahead on the new lab which is expected to be ready for operation within a month. Printing facilities will be trebled. Fox color equipment has already been installed and the personnel will be near building of a story annex on 56th street, will occupy the first and second floors of the present Fox home office.

One of the chief reasons why Fox is sticking to 70 mm. for its wide film, according to reliable authority, is to avoid any waste of negative. Company's former standard film, which gets its raw film in large blocks, so that when it is cut into strips of 35 mm. negative, there is nothing left over. With the 70 mm. just twice the size of the standard film, there is one-half the cuts, and no more waste than 35. Cut into 65 mm. strips would result in wastage, it is claimed.

Salary claims amounting to over \$12,000 were filed against Colorart as Atlantic Pictures Corp. by 18 former employees.

The largest claims are those of Guy Wilkie, cameraman, \$2,000; John Reinhardt, asst. director, \$1,800; H. E. Kirkwood, sound man, \$25; F. Harrington, cameraman, \$650; and J. Whalen, tec. director, \$622.

All claim the company has offered to settle for 10% of what they have coming.

CHADWICK'S ONCE MORE

Hollywood, Feb. 11.

I. E. Chadwick has taken back the studios on Gower street, which he leased for a long term to James Cruze Productions.

Cruze now has space at the Educational studios, where he is preparing to begin production on "The Circus Parade" next month.

Chadwick will rename the studios and operate them as a rental equipped for sound recording.

## STEEPS 5 YEARS

Hollywood, Feb. 11.

Hal Roach has hired Stepin Fetchit for "Gang" comedies and his own shorts, giving the colored comic a contract with options running five years.

Fetchit ran into trouble on other lots through his dissipation to work except when the spirit moved him. Roach thinks he'll be okay for him.

W. R. Johnson Returning

After a cross-country trip to consummate contracts with exchanges that will be a part of the indie distributing-producing system known as Atlantic Pictures, W. R. Johnson, vice-president, returns to New York this week.





# Publix Twins Get \$120,600 With 'Chance' and 'Condemned—Roxy \$95,600 and Capitol Near \$70,000

Of the new pictures on Broadway last week Paramount's "Street of Chance," at the Rialto, delivered the rock. They needed rubber walls to lean on. \$65,000. Rialto's sister house, the Rivoli, and also harboring a newcomer, had a strong \$85,800 opener for "Condemned," which previously did a trick at #2. The Paramount, playing its first United Artists attraction, topped off near \$76,200 on "New York Nights."

Watched with interest by the trade because of its title, "Men Without Women" at the Roxy came through with \$96,600. This is okay if allowing that the picture was tagged as doubtful for achieving feminine gratification. Technically the trade deemed it among the best to date and reviewers gave it raves, so from that angle the film disappointed.

Another flock of \$2 pictures brings in "Green Goddess," "Putting on the Ritz," "Troopers Three" and "Vagabond King." "Godless" will play on Broadway in two pictures running simultaneously on Broadway at reserved seat prices. It's the first time this has ever happened here. "Phantom of the Opera," revised with dialog, opened Friday at the Capitol and topped more money over the week end than the previous picture on seven days.

**Estimates for Last Week**  
Astor—"Rogue Song" (Metro) (1,120; \$1-\$2) (3rd week). Not at full capacity at \$23,800; interest in Tibbett; Metro understood to have spent \$50,000 for balcony starting a week in advance and to open after picture premiered.  
Capitol—"Bishop Murder Case" (Metro) (1,630; 35-50-75-\$1.50). Phil Vance a draw since last time; on the Paramount program here's William Powell; just under \$100,000 pretty good.

Carroll—"Hit the Deck" (Radio) (1,018; \$1-\$2) (4th, final week). Blows tonight (Wednesday) to open picture at the Globe and, it's said, did nicely here; last week, \$11,300; "Putting on the Ritz" (UA) here Friday.

Central—"Disraeli" (WB) (922; \$1-\$2) (18th week). Lots of stamina at \$14,400.

Colony—"Grand Parade" (Pathe) (1,119; 35-50-75). One of lowest grosses since Colony reopened, \$3,300; Tiffany's "Party Girl" recently played on the same stage as "Phantom of the Opera" (U) current.

Criterion—"Love Parade" (Par) (862; \$1-\$2) (13th week). This is the concluding picture; the picture exits without showing any exhaustion; Paramount—Publicity big a big draw; "The King" opening next week (13). Last week, "Parade," \$14,100.

Embassy—"Newswell" (Globe) (858; 25-50-75). Growing around \$8,000; still the country's only newswell grind, which means everything.

Gaiety—"Lost Zeppelin" (Tut) (808; \$1-\$2) (2nd week). Fortnight long "Troopers Three" (Feb. 17) when "Zeppelin" ends on April 1; "Zeppelin" got under \$7,600.

Globe—"Love Comes Along" (Radio) (1,068; 35-50-75). One week only for this picture; "The Wife," current; last week, \$16,000 just so-so.

Manfield—"Dieb Hab Ich Geliebt" (Afa-Tobis) (100; 50-75-\$1.50) (3rd week). German picture picked up about \$1,000 extra last week, including with increased publicity; maybe bettered \$5,000.

Paramount—"New York Nights" (UA) (3,665; 35-50-75). Talmadge picture did well \$70,200. Good booking helps relieve Rivoli-Rialto date jam.

Rialto—"Street of Chance" (Par) (1,000; 35-50-75). Needs a boost. Another of the underworld series to mop up; glorifying the honest gangster on Broadway; public invested \$65,300, not far from record.

Rivoli—"Condemned" (UA) (2,200; 35-50-65-75). Ronald Colman picture, not far from stardom represented in \$55,300.

Roxy—"Men Without Women" (Fox) (6,205; 35-50-75-\$1.50). Fair at the Roxy for under \$100,000. This Friday house plays "Happy Days" (Fox) on Grandeur screen; first trial of new projection feature here; expectations are that picture will go three or four weeks.

Strand—"Little Johnny Jones" (U) (2,900; 35-50-75). Not flashy at \$22,100.

Warners—"Son of the Gods" (FN) (1,360; \$1-\$2) (2nd week). First take under \$30,000 implies limited appeal and brief stay.

Winter Garden—"Sally" (FN) (1,484; \$1-\$2) (8th, final week). Stayed longer than takings warranted; failed in "Green Goddess" opens to morrow (Thursday).

## "HALLELUJAH" FRISCO'S SURPRISE AT \$28,000

San Francisco, Feb. 11. (Drawing Population, 760,000). Two pictures rated as artistic successes, but not looked to do anything unusual at the box office, upset expectations here last week. "Hallelujah," at Warfield, outdrew "Cool Eyed Woman" on its opening, and looked a lively race throughout the week for \$28,000, way above the management's hopes. "Condemned," at the California, likewise drew heavy trade.

Davies also got a b. o. surprise with Universal's talking, "Phantom of the Opera," on \$8,750, heavier than in many weeks.

Fox offered "This Thing Called Love" and got only fair response. Opened light but built. Granada did a broiler with "Nanette." Takings started to build at the Capitol for this house. St. Francis, with 10th week of "Love Parade," showed a spurt probably due to Chevalier's personal appearance here at the auto show. Orpheum and "Hit the Deck" had a great week.

**Estimates for Last Week**  
Fox (Fox) (5,000; 50-65-75—"This Thing Called Love" (Pathe). Started light, built, and closed to fair gross; \$33,000.

Warfield (Fox) (2,672; 50-65-90—"Hallelujah" (M-G). Surprise of the trade. \$28,000.  
Granada (Public) (2,698; 35-50-65-41—"No, No, Nanette" (FN). Generally regarded as poor picture and option held at b. o.; attendance just fair with little build; \$14,000.

California (Public) (2,300; 35-50-65-90—"Condemned" (UA). Ronald Colman, cashed in on popularity of "Bull Dog Drummond"; fairly heavy patronage through week; \$23,000.  
St. Francis (Public) (1,575; 35-50-65-90—"Love Parade" (Par). Closed last week with impulse; Chevalier appearing in person at auto show; equalled preceding week; \$6,500.

Orpheum (RKO) (2,270; 35-50-65—"Hit the Deck" (Radio). Big business all week; navy exploitation and option held; \$22,000.

Embassy (Warnog) (1,365; 50-65-90—"Show of Shows" (WB). Third and bow out week considerably less than preceding week; \$4,350.

Davies (Warnog) (1,150; 35-50-65—"Phantom of the Opera" (U). Another surprise; \$2,800; less from opening day; \$8,750.

Casino (Ackerman & Harris) (2,100; 35-50-75—"City of the Living Dead" (Fox). Business seems to be building at this house; \$11,500.

## MINUS A STAGE SHOW DENVER DROPS, \$19,500

Denver, Feb. 11. (Drawing Population, 400,000)

**Weather:** Fair. Fans here went jazz mixed with their love of dancing. Proven by "Disraeli" and "General Crack." Deemed good pictures and started with a rush, but dropped at the finish.

"Sunnyside Up" did two weeks of satisfactory business at the Aladdin but went into the America for a run.

Denver ran without a stage show, did the studio and flags and the city. G. Gross was down, even with "Love Parade."

**Estimates for Last Week**  
America (Fox) (2,400-50-75—"Sunnyside Up" (Fox). Good enough to hold over; \$9,000.

Aladdin (Public) (2,200; 40-60-75—"Sally" (FN). Slightly better than last week; OK at \$15,000.

Orpheum (Public) (1,500; 35-50-75—"General Crack" (WB). Not quite up to average; \$9,000.

Denver (Public) (1,300; 25-40-65—"Disraeli" (Pathe). With no stage show, picture could not offset; \$19,500 on eight days.

Rialto (Public) (1,040; 25-40-50—"Chasing Rainbows" (Metro). Average for \$2,600.

**BOSTON JUST FAIR**

Boston, Feb. 11. (Drawing Population, 500,000). Estimated for last week.

Met (4,300; 50-75—"Burnin' Up" (U). Not so good at \$31,900.  
"Hit the Deck" (Radio). Nice on \$27,000.  
Albee (3,000; 50-60—"Girl from Woolworth's" (RKO). Oke at \$15,500.

Loew's State (2,000; 30-40-50—"Bishop Murder Case" (M-G). Satisfied with \$24,000.

## 'RAINBOWS' \$24,500, PROV. Town Has Spotty Week—"Sally" \$13,500 2nd Week

Providence, Feb. 11. (Drawing Population, 315,000). Another spotty week with "Sally" at the Strand, was okay in its second and final week. "Chasing Rainbows," Loew's State, did nicely considering, adverse criticisms, and "General Crack" was well liked. "Love Comes Along" failed to register.

**Estimates for Last Week**  
Loew's State (3,500; 15-50—"Chasing Rainbows" (M-G). Good sound support built; feature passed by, closed by \$24,500.  
Majestic (Ray) (2,200; 15-50—"General Crack" (WB). Excellent support built with Fox Frisco short; house brisk all week; about \$13,500 okay.

Strand (Ind) (2,200; 15-50—"Sally" (FN). Second week, small change from first; close to \$13,500; good. "General Crack" (WB) (2,200; 15-50—"Love Comes Along" (Radio). Disappointment and very weak closing; around \$12,000.

"Hit the Deck" (Radio) moved in Saturday for indefinite run.  
"Fay's" (Ray) (1,600; 15-50—"Mexican Hat" (WB). Excellent support built with Fox Frisco short; house brisk all week; about \$13,500 okay.

Albee (RKO) (2,800; 15-60—"This Thing Called Love" (Pathe) and "General Crack" (WB) (2,800; 15-60—"Love Comes Along" (Radio). Disappointment and very weak closing; around \$12,000.

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## Fox Seattle's H. O. New Low, \$5,000; 'Diggers' \$14,000, 2d Run; 'Deck' \$25,500

## 2 FILMS PLAY 4 BALTO. SITES—"CRACK" \$30,000

Baltimore, Feb. 11. (Drawing Population, 550,000). Weather: Rain.

With living billboard atop the Orpheum and "Hit the Deck" played all over the edition, Manager Somers had a great week. The exploitation helped.

Owen Sweeten, now m. c. at Fox with his hand in the pit, furnishing the specialties, is making a new sort of presentation here. Another crowd at this house in the gang trio, with Mr. and Mrs. Henri Le Bel and Betty Arlen playing three organs.

Big business of the week was done by "General Crack," day-and-dating at the downtown Rivoli and the up-town Met. "Love Parade," also day-and-dating at the Valencia and "Parade" (WB) did a good report.

"Hit the Deck" claimed an excellent start at the Auditorium (five shows daily schedule).

**Estimates for Last Week**  
Century (Loew) ("Not So Dumb" (MG) (2,300; 25-50). Usual Hearst "Not So Dumb" (MG) (2,300; 25-50). The opening and stiff competition held down gross; two grand under previous week; about \$21,000.

Stanley (Loew) ("Not So Dumb" (MG) (2,300; 25-50). Not sensational, but bettered a "Not So Dumb" (MG) (2,300; 25-50). Valencia (Loew-UA) "Love Parade" (1,300; 25-35). Not big ahead of recent weeks; about \$2,500.

Parkway (Loew-UA) "Love Parade" (1,000; 25-35). Day-and-dating, with above, and, as usual, winning the race; best week in five; \$4,300.

Rivoli (Wilson Amusement Co.) "General Crack" (WB) (2,100; 25-60). A smash with critics and public; consistently big at around \$16,000.

Metropolitan (Warner-Biquet) "General Crack" (WB) (15-50). "General Crack" (WB) (15-50). A smash with critics and public; consistently big at around \$16,000.

Loew (M. Mechanic) "Love Comes Along" (Radio) (1,500; 25-50). Pretty fair at \$7,200.

Keith's (Schangerberg) "Show of Shows" (WB) (2,500; 25-50). No let during its two weeks at the up-town Met and failed to stampede "General Crack" (WB) (2,500; 25-50). Just fair-to-better week at about \$9,000, which included Sunday night show.

Auditorium (Schangerberg) "Hit the Deck" (Radio) (1,572; 35-41). First week okay as reported; audience comment mixed; in indefinitely.

children" helped to build this one; \$18,000.

Norma Shearer always does well here; this time \$11,000.

State (Loew-Fox) "Cook Eyed Woman" (2,100; 25-50). At the Hollywood \$2 engagement downtown, very good at an even \$30,000.

Orpheum (RKO) "No, No, Nanette" (FN) (2,100; 25-50). (1st week). Deficit for house when opening week receipts failed to beat \$15,000.

United Artists (P. UA) "Love Parade" (Par) (3,555; 25-75) (3rd week). Topped \$20,000 on three weeks; of that sum \$22,000 the final contribution.

RKO "Vagabond Lover" (Radio) (2,350; 25-50). Unsuspected popularity for Rudy Vallee; nothing particularly strong; lots of shows for the chopper on \$20,000.

Loew's (P. UA) "Locked Door" (UA) (2,100; 25-41) (1st week). Never got beyond its wheelbase; built it in 11 days and a meager \$20,000 in all.

Warner's Downtown (WB) "Son of the Gods" (FN) (1,800; 50-75) (1st week). Sold out for children, with Californian Chinese angle struck them as potent drama; \$14,000.

Warner's Hollywood (WB) "Sacred Flame" (WB) (2,755; 25-75) (one week). Sold out for children, but even so couldn't extend beyond \$23,000 and one week.

Million Dollar (Lazarus) "Half Way to Heaven" (Par) (2,300; 50-75). Didn't mean a thing; \$5,000; a first run film in a second run house; second runs generally mean more.

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**Estimates for Last Week**  
Seattle (Pub) (3,106; 25-60—"Burning Up" (Par). Just fair; \$5,500.

Fifth Ave. (Fox) (2,500; 25-60—"Love of the Fleek" (FN). Very hot, but not too warm at b. o.; \$12,500.

Box (Fox) (2,500; 25-60—"Not So Dumb" (M-G). Second week and went to low record of \$5,000; "Anna Christie" (G) at midnight; matinee and hourly ballroom "Garbo Talks."

Blue Moon (Hamrick) (300; 25-50—"Sally" (FN). Second week and week; \$4,300.

Musie Box (Hamrick) (1,000; 25-50—"Sally" (FN). Second week and week; \$4,300.

Third and final week; fair; \$6,850.

Liberty (Jensen-von Herberg) (2,100; 25-50). Gold Diggers (WB). First second run at this house and clicked for new top, \$14,000.

Coliseum (Fox) (1,800; 25-35—"Let's Go Places" (Fox). They went other places; \$2,900.

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# Comparative Grosses for January

Table of grosses during January for towns and houses listed.

## NEW YORK

	Jan. 4	Jan. 11	Jan. 18	Jan. 25
<b>CAPITOL</b> High...\$98,200 Low...30,000	"Hollywood Revue" \$76,000 (1st week) Stage Show	"Navy Blues" \$79,100	"It's a Great Life" \$57,600	"Their Own Desire" \$78,000
<b>PARA-MOUNT</b> High...\$94,200 Low...49,100	"Laughing Lady" \$86,600 (1st week) Stage Show	"Glorifying American Girl" \$98,800	"Behind the Make Up" \$73,600	"Seven Days Leave" \$75,900
<b>ROXY</b> High...\$173,658 Low...70,000	"Hot for Paris" \$117,800 (1st week) Stage Show	"Hot for Paris" \$91,200	"Sunnyside Up" \$140,000	"Sunnyside Up" \$122,000
<b>STRAND</b> High...\$81,200 Low...15,000	"No, No, Nanette" \$32,500 (1st week) All Sound	"No, No, Nanette" \$30,300	"Show of Shows" \$36,000 (1st week)	"Show of Shows" \$26,300

## CHICAGO

	Jan. 4	Jan. 11	Jan. 18	Jan. 25
<b>CHICAGO</b> High...\$71,300 Low...35,000	"It's a Great Life" \$39,100 Stage Show	"Navy Blues" \$50,000	"Laughing Lady" \$40,500	"Bishop Murder Case" \$44,100
<b>MOVICK-ERS</b> High...\$53,000 Low...13,000	"Welcome Danger" \$32,000 (2d week) All Sound	"Welcome Danger" \$21,900 (3d week)	"Sunnyside Up" \$36,500	"Sunnyside Up" \$36,700
<b>MONROE</b> High...\$12,500 Low...2,700	"Christina" \$4,900 All Sound	"They Had to See Paris" \$5,700	"South Sea Rose" \$6,300	"Lone Star Ranger" \$6,600
<b>ORIENTAL</b> High...\$52,500 Low...20,000	"Flight" \$47,000 (1st week) All Sound	"Flight" \$37,000	"Glorifying American Girl" \$35,000	"Painted Angel" \$52,500 (Record)
<b>ROOBE-VELT</b> High...\$38,500 Low...9,000	"Dynamite" \$18,000 All Sound	"Virginian" \$36,600 (Record)	"Virginian" \$29,500	"Virginian" \$23,900
<b>STATE LAKE</b> High...\$35,750 Low...16,000	"Dance Hall" \$25,000 Vaude	"This Thing Called Love" \$29,000	"Seven Keys to Baldpate" \$28,000	"Playing Around" \$31,000
<b>UNITED ARTISTS</b> High...\$43,500 Low...11,000	"Taming of Shrew" \$34,000 (2d week) All Sound	"Taming of Shrew" \$19,700	"Condemned" \$22,600	"Condemned" \$22,600
<b>ORPHEUM</b> High...\$16,900 Low...4,800	"Long Letty" \$7,200 (2d week) All Sound	"Little Johnny Jones" \$7,500	"In Next Room" \$7,000	"Aviator" \$7,300

## LOS ANGELES

	Jan. 4	Jan. 11	Jan. 18	Jan. 25
<b>EGYPTIAN</b> High...\$14,000 Low...6,000	"Treasure" \$10,500 Stage Show	"Mighty" \$12,600	"Sweetie" \$11,000	"Romance of Rio Grande" \$12,000
<b>LOEW'S STATE</b> High...\$48,000 Low...15,600	"Navy Blues" \$32,000 Stage Show	"South Sea Rose" \$29,500	"Hollywood Days" \$19,000	"Not So Dumb" \$29,000
<b>PARA-MOUNT</b> High...\$78,800 Low...15,600	"Laughing Lady" \$21,000 All Sound	"Seven Days" \$21,000	"Love Parade" \$40,000	"Love Parade" \$30,000
<b>UNITED ARTISTS</b> High...\$38,700 Low...6,200	"Taming of Shrew" \$14,000 (3d week) Stage Show	"Taming of Shrew" \$10,800	"New York Nights" \$21,000	"New York Nights" \$13,000
<b>WARNER'S DOWNTOWN</b> High...\$38,800 Low...10,300	"Show of Shows" \$35,000 (1st week) All Sound	"Show of Shows" \$31,700	"Show of Shows" \$21,200	"Show of Shows" \$16,700
<b>WARNER'S HOLLYWOOD</b> High...\$37,300 Low...12,000	"Aviator" \$18,000 (1st week) All Sound	"Sally" \$31,000	"Sally" \$23,000	"Sally" \$13,600

## SAN FRANCISCO

	Jan. 4	Jan. 11	Jan. 18	Jan. 25
<b>WAR-FIELD</b> High...\$40,000 Low...10,000	"Sunnyside Up" \$30,000 (1st week) All Sound	"Sunnyside Up" \$28,000	"Sunnyside Up" \$25,000	"Sunnyside Up" \$19,000
<b>GRANADA</b> High...\$30,000 Low...6,200	"New York Nights" \$20,000 (1st week) All Sound	"New York Nights" \$12,000	"Laughing Lady" \$33,000	"Kibitzer" \$19,000
<b>CALI-FORNIA</b> High...\$34,000 Low...6,200	"Locked Door" \$9,500 (2d week) All Sound	"Sally" \$21,000	"Sally" \$18,000	"Sally" \$16,000
<b>ST. FRANCIS</b> High...\$23,300 Low...3,000	"Love Parade" \$18,000 (6th week) All Sound	"Love Parade" \$5,300	"Love Parade" \$6,500	"Love Parade" \$6,500
<b>EMBASSY</b> High...\$24,300 Low...7,000	"Disraeli" \$10,500 (3d week) All Sound	"Disraeli" \$9,600	"Show of Shows" \$17,250	"Show of Shows" \$14,000

## BOSTON

	Jan. 4	Jan. 11	Jan. 18	Jan. 25
<b>STATE</b> High...\$40,000 Low...14,100	"Condemned" \$24,800 Stage Show	"Dynamite" \$20,800	"Their Own Desire" \$24,900	"Chasing Rainbows" \$22,600
<b>METRO-POLITAN</b> High...\$66,000 Low...25,200	"General Crack" \$39,700 (Record)	"General Crack" \$36,000	"General Crack" \$43,700	"Seven Days Leave" \$36,000

## SEATTLE

	Jan. 4	Jan. 11	Jan. 18	Jan. 25
<b>SEATTLE</b> High...\$26,000 Low...9,000	"Condemned" \$10,000 Stage Show	"Love Parade" \$15,600	"Sally" \$14,000	"New York Nights" \$11,900
<b>MUSIC BOX</b> High...\$17,000 Low...4,000	"Show of Shows" \$6,250 (2d week) All Sound	"Show of Shows" \$5,000	"General Crack" \$9,500	"General Crack" \$7,400
<b>FIFTH AVE.</b> High...\$26,000 Low...8,500	"Navy Blues" \$16,000 Stage Show	"Red Hot Rhythm" \$8,500 (Low)	"Lone Star Ranger" \$17,000	"Bishop Murder Case" \$15,100
<b>BLUE MOUSE</b> High...\$16,000 Low...3,500	"Wall Street" \$8,500 (Low) All Sound	"Footlights and Fools" \$6,250	"Lost Zeppelin" \$5,000	"Aviator" \$6,750
<b>ORPHEUM</b> High...\$26,000 Low...6,500	"Racketeer" \$16,000 Vaude	"Vagabond Love" \$14,500	"His First Command" \$10,500	"Love Comes Along" \$12,000

## WASHINGTON

	Jan. 4	Jan. 11	Jan. 18	Jan. 25
<b>COLUMBIA</b> High...\$19,000 Low...5,500	"Condemned" \$10,500 (2d week) All Sound	"Dynamite" \$10,300	"Love Parade" \$14,000	"Love Parade" \$10,500
<b>EARLE</b> High...\$24,000 Low...6,000	"Painted Angel" \$14,000 All Sound	"Pointed Heel" \$10,800	"So Long" \$8,500	"Playing Around" \$11,400
<b>FOX</b> High...\$14,500 Low...14,500	"Hot for Paris" \$21,200 (2d week) Stage Show	"Christina" \$23,000	"Song of Kenneth" \$17,500	"Romance of Rio Grande" \$24,100
<b>METRO-POLITAN</b> High...\$21,000 Low...5,000	"Show of Shows" \$16,000 (2d week) All Sound	"General Crack" \$20,000	"General Crack" \$10,800	"Glorifying American Girl" \$15,000
<b>PALACE</b> High...\$27,300 Low...11,500	"It's a Great Life" \$27,300 Stage Show	"New York Nights" \$22,500	"Their Own Desire" \$27,300 (Record)	"Kibitzer" \$19,000

## KANSAS CITY

	Jan. 4	Jan. 11	Jan. 18	Jan. 25
<b>MAIN-STREET</b> High...\$32,000 Low...8,000	"Hot for Paris" \$18,700 Stage Show	"Dance Hall" \$16,200	"His First Command" \$17,000	"Love Comes Along" \$19,000
<b>LOEW'S MIDLAND</b> High...\$35,000 Low...10,000	"Condemned" \$18,700 Stage Show	"Sunnyside Up" \$18,000	"Dynamite" \$18,000	"They Had to See Paris" \$24,500
<b>PAN-TAGES</b> High...\$31,800 Low...5,000	"Careless Age" \$5,100 Vaude	"Flight" \$12,200	"Flight" \$14,300	"Big Time" \$15,300
<b>NEW-MAN</b> High...\$33,000 Low...5,000	"Show of Shows" \$19,700 Stage Show	"Disraeli" \$12,900	"Love Parade" \$15,100	"Laughing Lady" \$14,600

## BALTIMORE

	Jan. 4	Jan. 11	Jan. 18	Jan. 25
<b>CENTURY</b> High...\$27,000 Low...15,000	"Laughing Lady" \$23,500 Stage Show	"Paris" \$20,000	"Painted Angel" \$18,500	"Kibitzer" \$22,000
<b>STANLEY</b> High...\$33,500 Low...12,000	"Dynamite" \$18,000 All Sound	"Chasing Rainbows" \$18,000	"Love Parade" \$19,000	"Sally" \$18,000
<b>VALENCIA</b> High...\$11,000 Low...1,900	"Navy Blues" \$2,800 All Sound	"Condemned" \$2,600	"Dynamite" \$5,600	"Chasing Rainbows" \$2,500
<b>KEITH'S</b> High...\$18,000 Low...8,000	"Gold Diggers" \$8,500 (2d week) All Sound	"This Thing Called Love" \$9,000	"Disraeli" \$8,000 (Low)	"Lost Zeppelin" \$9,500 and "Dance Hall"

## PORTLAND, ORE.

	Jan. 4	Jan. 11	Jan. 18	Jan. 25
<b>PORTLAND</b> High...\$25,300 Low...5,700	"Love Parade" \$6,400 (2d week) Stage Show	"Sally" \$6,600	"Seven Days Leave" \$5,700 (Low)	"No, No, Nanette" \$8,700
<b>ORPHEUM</b> High...\$22,500 Low...5,500	"Careless Age" \$10,000 Vaude	"Vagabond Love" \$13,600	"Racketeer" \$13,000	"Love Comes Along" \$11,500
<b>ORIENTAL</b> High...\$41,000 Low...4,000	"Gold Diggers" \$4,000 (Low) Vaude	"Treasure" \$5,000	"Rio Rita" \$4,500	"Footlights and Fools" \$5,000
<b>MUSIC BOX</b> High...\$20,000 Low...4,000	"Show of Shows" \$5,000 (1st week) All Sound	"Sacred Flame" \$6,000	"Lost Zeppelin" \$5,300	"Party Girl" \$5,900
<b>UNITED ARTISTS</b> High...\$22,000 Low...4,000	"Sunnyside Up" \$12,000 (2d week) All Sound	"Sunnyside Up" \$5,000	"Condemned" \$5,500	"Condemned" \$7,000
<b>BROADWAY</b> High...\$23,000 Low...9,000	"Untamed" \$16,000 Stage Show	"Lone Star Ranger" \$13,000	"Sky Hawk" \$13,500	"Their Own Desire" \$11,000

## MINNEAPOLIS

	Jan. 4	Jan. 11	Jan. 18	Jan. 25
<b>MINNEAPOLIS</b> High...\$45,200 Low...17,000	"New York Nights" \$21,300 Stage Show	"Hot for Paris" \$20,800	"Condemned" \$20,700	"No, No, Nanette" \$13,800
<b>STATE</b> High...\$11,400 Low...4,500	"Dynamite" \$11,400 All Sound	"Disraeli" \$13,900	"It's a Great Life" \$14,900	"Lilies of the Field" \$9,800
<b>ORPHEUM</b> High...\$22,000 Low...5,000	"His First Command" \$16,000 Vaude	"Love Comes Along" \$16,000 (Low)	"Hit the Deck" \$12,000	"Hit the Deck" \$5,400

(Continued on page 35)

# Snaps Out of It; Minn. Sees \$28,100 Again-Or, \$15,000

Minneapolis, Feb. 11.  
Weather: Favorable

They do come back—meaning grosses. After several lean months prosperity again engulfed the local rialto last week. Grosses were top-notch right up along the line. Credit for the spurt is given the array of pictures plus mild temperatures. Influx for the auto show and Minneapolis Trade Week also helped.

Minnesota cut one of its old time swaths and flirts with \$30,000 on Nick Lucas in person and "Burning Up," appropriate for auto week. The motor car and tire companies, and a miniature lobby auto show, also stimulated.

Following a record first week, "Sunnyside Up" set a new high last week for a second at the Century. Picture is proving one of the most remarkable draws in local history. It is being retained for a third.

With Irene Rich in person a magnet, vaudeville staged a great come-back at the Orpheum. Grosses for the first week of vaudeville, after a brief and unsuccessful try at straight pictures, resulted in a figure, \$15,000, almost four times as great as the house has been getting recently.

Estimates for Last Week—Minnesota (Publix) (4,800; 75) "Burning Up" (Par) and Public stage show. "Auto Show Trollic." Nick Lucas in person added attraction, and auto exhibit in lobby; nothing left undone to attract, and this time the folks came in; house lately in terrible slump, but back to \$28,100 again.

Century (Publix) (1,600; 75) "Sunnyside Up" (Fox). A knock-out here and breaking all local records; holdouts nightly; biggest record; week house over \$17,000; after \$19,700; held for third week. State (Publix) (2,500; 60) "Sacred Flame" (WB). Gay house fair week; \$9,300.

Orpheum (RKO) (2,800; 50) "Green Eyes" (Radio) (Radio) and vaude. Irene Rich, in person, drew; they must have missed vaude here, because they came in droves to welcome it back after short bout of straight film policy; gross sank as low as \$5,500 one week; back to around \$15,000, fine.

Lyric (Publix) (1,300; 40) "Love Racket" (FN). Advertised in sensational fashion as "the truth about love nests"; drew fairly; \$3,700. Pantages (Pantages) (1,500; 25-50) "Miles in the Boot" (Radio) and vaude. Picture and show pleased; around \$6,500.

Aster (Publix) (900; 35) "Applause" (Par). For recording, weak title and unfamiliarity here with Helen Morgan hurt; women apparently liked it, but men makes walked out on it; around \$2,400, fair.

Grand (Publix) (1,000; 35) "Pointed Heel" (Par). Second loop run; about \$2,500, satisfactory. Zippert (Bainbridge) (Automatic stock) (5-15) "The Racket." Well received by critics, but around \$4,000; not so good.

SAENGER, \$20,000

With "Crack" and "Happy Days" \$17,000—"Hallelujah" in for Run.

New Orleans, Feb. 11.  
(Drawing Population—500,000)  
Weather—Clear and Cool

Saenger stepped forward to take the lead of local theatres with "General Crack" last week at \$30,000. It meant more than ordinary profit for the house.

First unit along the new idea for Loew's was only moderately received; house showing a decline of over \$1,000 from the previous week. "Happy Days" was doing yeoman service as the feature of \$10,000. "Seven Keys to Baldpate" gave the Orpheum a very nice week at \$13,300, while "Marriage Playground" showed a profit to the Strand when it got \$4,300.

Estimates for Last Week—Saenger (3,588; 65) "General Crack" (WB). First in some time locally; stage show not so good; \$20,000. Loew's State (3,218; 60) "Happy Days" (Fox). Ran along in good fashion and would have done better with usual surrounding vaudeville; \$17,000.

Orpheum (2,400; 60) "Seven Keys to Baldpate" (Radio). Dix has his best barbershop \$13,300. Strand (2,500; 50) "Marriage Playground" (Par). House expenditures have been cut so that total of \$300 means profit of around \$800. Tudor (800; 50) "Hallelujah" (Crack) (WB). First in some time locally; stage show not so good; \$20,000. Loew's State (3,218; 60) "Happy Days" (Fox). Ran along in good fashion and would have done better with usual surrounding vaudeville; \$17,000.



# 25 YEARS

*they waited for*

## SUNNY SIDE UP

*to set a new exhibition standard*

*Read this→  
message from  
the owner of  
the leading  
theatres in  
Fort Worth,  
Dallas,  
San Antonio,  
and Houston.*

J. R. GRAINGER

HOLDING SUNNY SIDE UP SECOND WEEK FORT WORTH AND BUSINESS IS HOLDING UP GREAT AM ALSO HOLDING SUNNY SIDE UP OVER FOR SECOND WEEKS RUN AT DALLAS STOP THIS IS THE FIRST TIME IN TWENTY FIVE YEARS WE HAVE EVER HELD A PICTURE OVER FOR SECOND WEEK STOP THIS PICTURE NOT ONLY DOES TREMENDOUS BUSINESS BUT ENHANCES THE GOOD STANDING AND PRESTIGE OF THE THEATRE IT PLAYS REGARDS

KARL KOBLITZELLE

*No wonder* **206**

*new accounts flocked  
to Fox during January*

Despite the fact that business during 1929 was almost double that of 1928, new accounts are added each month by Fox . . . Shrewd theatre owners and managers are daily signing new contracts and switching to

**FOX**  
HITS  
are a  
HABIT

more than an event!  
really an occasion!

from the pent houses of park avenue to the boundaries of bohemia an electric tenseness is in the air. Harry Richman star of the "Scandals," broadway boulevarder idol of the nocturnal rendezvous (ritzy for night-clubs), the man with "it" in his voice makes his screen debut in "puttin' on the ritz," an electrifying musical drama! a gala affair, this world premiere! Richman, Smith Ballew and his orchestra and countless celebrities of stage and screen will be there in person! It will be the smart thing to be there—but to be there means getting tickets for the premiere NOW!

JOSEPH M. SCHENCK  
presents  
**HARRY  
RICHMAN**  
in  
**"PUTTIN' ON  
THE RITZ"**  
WITH **JOAN BENNETT**  
**James Gleason, Aileen  
Pringle and Lilyan Tashman**  
Music and Lyrics by  
**IRVING BERLIN**  
Directed by Edward H. Stroman

WORLD PREMIERE  
FRIDAY FEBRUARY 14th  
**EARL CARROLL**  
THEATRE - 50th ST. and 7th AVE.  
AT 8:45 O'CLOCK

UNITED  
ARTISTS  
PICTURE

Announcing the  
**WORLD  
PREMIERE**  
at \$2.00 TOP of one  
of the most glorious  
box-office successes  
produced since the  
coming of the Talkies  
**UNITED ARTISTS**

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when you play  
these

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BRIDE OF THE REGIMENT, with Vivienne Segal (First National).

BRIGHT LIGHTS, with Dorothy Mackall (First National).

CHASING RAINBOWS, with Basile Love and Charlie King (Metro-Goldwyn-Mayer).

DEVIL MAY CARE, starring Ramon Novarro (Metro-Goldwyn-Mayer).

DIXIANA, with Bebe Daniels (Radio Pictures).

FOOTLIGHTS AND FOOLS, starring Calleen Moore (First National).

GLORIFYING THE AMERICAN GIRL, with Mary Eaton, Edna Cantor, Helen Morgan and Rudy Vallee in revue scenes (Paramount).

GOLDEN DAWN, with Walter Wolf and Vivienne Segal (Warner Bros.).

GOLD DIGGERS OF BROADWAY, with Wm. L. Lightner, Constance Tootle, Ann Pennington and Rudy Vallee (Warner Bros.).

HELL'S ANGELS, with Den Nick Lucas (Warner Bros.).

HIT THE DECK, with Jack Lydon, Jean Marlow, James Hall, Joan Whinton and Thelma Todd (Caddo).

HOLD EVERYTHING, with Oakie and Polly Walker (Radio).

HOLLYWOOD REVUE OF 1929, starring Winnie Lightner and Joe E. Brown (Warner Bros.).

IT'S A GREAT LIFE, starring the Duxton Sisters (Metro-Goldwyn-Mayer).

MAMBA, with Eleanor Boardman, Ralph Forbes and Jean Harlow (Warner Bros.).

NO, NO, NANETTE, with Bertha Lee (Radio).

ON WITH THE SHOW, with Betty Compson, Joe E. Brown, Louise Fazenda and Irene Bordone (First National).

PUTTING ON THE RITZ, with Harry Richman (United Artists).

POINTED HEELS, with William Powell and Helen Kane (Paramount).

RADIO RAMBLERS, with Bert Wheeler, Robert Woolsey, and Dorothy Lee (Radio).

SID RITA, with Bebe Daniels, John Bates, Bert Wheeler and Robert Woolsey (Radio).

PARAMOUNT ON PARADE, starring revue (Paramount).

THE ROGUE SONG, with Lawrence Tibbett and Catherine Dale Owen (Metro-Goldwyn-Mayer).

SALLY, starring Marilyn Miller (First National).

SHOW GIRL IN HOLLYWOOD, with Alice White (First National).

SONG OF THE WEST, with John Starks and Vivienne Segal (Warner Bros.).

THE DANCE OF LIFE, with Hal Skelly and Nancy Carroll (Paramount).

THE MYSTERIOUS ISLAND, with Lionel Barrymore, Lloyd Hughes and Jane Daly (Metro-Goldwyn-Mayer).

THE VACATION KING, starring Duke and Nancy (Paramount).

THE VIKING, with Pauline Starks, Donald Crisp and Lanny Mason (Metro-Goldwyn-Mayer).

UNDER A TEXAS MOON, starring Earl (Warner Bros.).

**TECHNICOLOR is a box-office name. Advertise it!**

**"THE NEWLYWEEDS"**

Comedy Sketch  
9 Mins.  
China, Stockholm  
Nordisk Tonofilm  
A Swedish one reeler, sound-on-the-film, just put out by Nordisk Tonofilm Co. in Copenhagen. This is the first native short intended for general distribution in Scandinavia. It is at the big China theatre, where "Rio Rita" (Radio) is still on the bill.

Naturally, the public was greatly amused, and although critics did not praise it, it is considered a good start here.

Cast consists of two people. Groom tells his bride that their house has only one place to be haunted. Whenever a lie is told, a plate falls off the wall. Usual questions, with one or several plates falling. Dialog is quite funny and purposely very slow, so as to make it distinct, but the sound is not so good, especially the "st". Photography all right.

**"FAMILY NEXT DOOR"**

Comedy Sketches, Evelyn Wilson,  
Charles Ruggles and Mary Chase  
15 Mins.  
Paramount, New York

Very funny skit of two married couples, neighborly intervening in each other's married quarrels, culminating in a drunken brawl. It follows closely a similar routine familiar in vaudeville, and of White's "Scandals," possibly common property.

Humorous aspects of intoxication as by hiccups, grow stronger from the basis of the by-play. Monte Brice has kept the hokum from being too much, and the general classification for any de luxe house with the possible exception of communitas in the Bible here.

Charles Ruggles will be familiar in Public houses or wherever his feature productions have played. Evelyn Wilson has been in Public units specializing in stew ditties and male attire.

**"SO THIS IS MARRIAGE"**

Comedy  
22 Mins.  
New York, N. Y.  
Pathe

Second-rate two-reeler lacking originality of subject matter. Recording below average and voice reproduction often so bad that entire lines are beyond the faculties of the best ears. Novelty of some of the situations, a laugh here and there, and a couple of dance numbers.

Newlyweds in changes of attitude as the years pass by, together with the twists and turns of marital sparks to reignite that proverbial spark, forms the plot. It is carried out steadily, with some footage consumed that is desirable. Action moves around considerably, but slowness is still a fault.

Voices of Guy Veyron and Earl Dewey featured, and others are frequently so indistinct that some of the action is not understood, only the original dialog standing to explain things.

Frank Davis (Davis and Darnell of vaude) is the producer for Pathe release. Direction is by Bradley Barker.

**"VANITY"**

Wm. Ruth Lyons, Rudolph Cameron, Vivian Oakland  
Dramatic Sketch  
8 Mins.  
Strand, New York

An obvious and poor borrowing from De Mille's "The Sign of the Cross," "A String of Pearls." Not for important houses.

It attempts without much eloquence, a proclamation on vanity. A wife borrows a necklace from a friend. She loses it and, not knowing it was imitation, goes with the dangerous idea of getting the woman to replace it from a rich admirer. Hubby tries to get her to return to alibi, and walks out for good. Total effect on the audience is small, what of it?

This is not the first film skit attempting something in the nature of irony, requiring consumption of the author's own wit, direction and performance. Lacking these lofty perquisites the result is less than mediocre.

**"THE MADHOUSE"**

Comedy  
17 Mins.  
Stanley, New York

Two reel sounder made with Jack White, Eddie Lambert, Monty Clack, Addie McFadden and Lucille Hutton. Chocky and Chocky are good enough for any of the grinds. Locale is an average apartment house on Sunday morning when the folks are trying to sleep and noisy neighbors won't let 'em. Two couples, living across the hall from each other, are the main characters. Most of the comedy when they decide to swap apartments. It's got the mother-in-law and some of the best dragged, but the high spot is when the couples start moving furniture back and forth from one apartment to the other. The wives then change their minds. At it up at this house and it would tickle the risibilities of most audiences.

**LUCIENNE BOYER**

"Cabaret"  
9 Mins.  
Paramount, Paris

First of Bob Kane's talking shorts in French and strictly for the native market. Exhibited at the Paramount here, with the home Paramount office cost \$4,000 from reports to move to retail its heretofore favorable grip on the French field.

Directed by Lucienne Boyer, chief attraction at the Chez Borja, "class night" at the "Le Franc" for her end together with her band. That's over \$2,000 in real money.

Miss Boyer went over to America for the first time in one of these Century Roof reels, but is terribly deficient in English, and doesn't care for bilingual distinction. In French she does one of these rose songs and is just another songstress; hardly stars stardom in any short. Stefan Weber, pianist and opening, impressed the best.

Production and RCA sound (reproduction) of the Paramount (W. E.) okay. Short can't make money from the French market, but probably that's the Paramount's last intention for the French market as long as they have native shorts available to sell as components with their sound.

Well synchronized, and such time when French-versions features are available.

One of the French shorts as well as Bancroft's "Fleures" ("The Showdown"), feature, silent, here, in French, and French market of evidencing displeasure. Adel.

**"ROOM 909"**

Keane and Whitney  
Comedy  
9 Mins.  
Strand, New York

Smart delivery of smart chatter by this pair, but very much of a Gilt-edged performers, and this short is a comedy honey.

Robert Emmet Keane as a fly drummer sells undertakers' supplies. Claire Whitney is the blonde daughter of the hotel prop, doubling as the hotel prop. Starting of the make and resultant acceptance of his marriage proposal is accepted by the salesman during the running time of the short. The flip talk is handled by both.

Keane hangs a wreath on Miss Whitney when she says a bride should have flowers. Close up of the inscription, "Rest in Peace." Picture may be new to Keane, and he fits, but flickers are no novelty to Miss Whitney.

**ALBERT**

Comedy Song Skit  
Max Linder, Paris  
Jacques Haik-Cinevox

Among the first French made talking shorts to chance any where but France and possibly a few Canadian spots. Must get over its native tongue as it has nothing else.

Albert, vaudeville artist, appears behind a bar. Explains that a song cocktail must be made by mixing styles of singing, and proceeds to sing first as a vaudeville artist, then as an Italian, and ends by imitating a blackface comic. Climax is walking back to the bar and singing the cocktail he then mixes for himself.

Even apart from the French language, it has no chance for America. It is a mediocre native short. Produced on Haik's indie Cinevox equipment and reproduction on RCA phonograph here. Didn't sound so good.

**"THE BIG JEWEL CASE"**

Comedy  
15 Mins.  
Loew's New York, N. Y.

Faced with the necessity of filling more than a reel of film, since Educational comedies are ordinarily known and as two reels, padding was necessary here. Repetition is the result, and the fact that the little in this short is a pun, anyway, makes it a serious drawback. Hardly a tonic to programs needing a punch.

A pair of farce detectives and taken them on guard in a house whose master said, "check up on the vigilance of the watchful dogs, stage a holdup themselves. Clonnecting machine is revealed, the dogs and mamma didn't get the jewels after all, the Yiddish dialect kick having fooled them. Administered a lesson in Yiddish, and the Yiddish, which should be given in Idaho and Nebraska.

Eddie Lambert, Fred Kolsey, Arthur and Robert Graves featured. Stephen Roberts directed. Photography so-so, but recording, especially the beginning, came a ground noise. Char.

**JOSEPH REGAN**

Songs  
9 Mins.  
Loew's New York, N. Y.

If this is down off the shelf it should have been left there. In can't and won't do. Joseph Regan possesses a fine tenor voice, but he is shown to poor advantage via out-loud photography and a director has been struggling with the problem. "Brace of songs, both stooped with age, are recorded with Regan always singing "Daddy's Y" and the camera shooting from the same distance. Char.

**"DADDY'S LULLABY"**

Cartoon Novelty  
9 Mins.  
Loew's New York, N. Y.

Advance Trailer Service' Cheap imitation of Paramount's Song Cartoons, but, if bought right, should serve nicely as a filler to bridge program gaps. Might take the place of an overture where pit men are now among the missing. Silhouette shots and printed lyrics are accompanied by a fair tenor voice singing "Daddy's Y Lullaby." Only a few of the characters are animated. Char.

**"NIAGARA FALLS"**

With Bryant Washburn and Helen Eddy  
Comedy  
11 Mins.  
Strand, New York

Ultimate film is tipped early, but interest in watching the story unwinding makes this short amusing. Should do all right in most houses. Bryant Washburn and Helen Jerome Eddy. Young couple shown about to leave on their honeymoon—objective, Niagara Falls. Girl's father stuck for dough, they give up their honeymoon coin and postpone the trip. Five years later they are again ready to leave. Baby born, stricken with scarlet fever, and they must stay. They're ready for Niagara again 35 years later and the trunk is already packed when two dicks bust in looking for their son. He's left the bank and taken \$500 with him. Old boy gives up his Niagara roll again to square it. Best they can have is a calendar with a photo of the Falls and the shower running in the bathroom for sound effects. Mother says Niagara looks good on the picture.

Fun in a rather grim way. Big.

**"THE SETTING SON"**

By H. C. Witwer  
Slapstick Comedy  
Globe, New York

Radio  
A click comedy short. Based on a Witwer story, the slapstick is on heavy but makes it a sure bet on any screen.

It's the story of a cantankerous old gent, rich as Croesus, who, already pickled, quaffs three fingers of ink instead of booze on reaching home. He's going to the doctor on seeing the color of his tongue. Selfish relatives, veritably stampeded by the doctor, decide to do everything to hasten the end. Actually figuring the old man has taken the last count, there's a wild competition for his earthly belongings. Here the hoke is applied in gobs, with the man's house nearly wrecked by the comedy relief.

Alberta Vaughn and Frank Cook are featured, later as the old man who falls head body by living, and then accidentally falls down the elevator to survive the drop. Char.

**"THE OPERATION"**

With Edgar Bergen  
Ventriloquist Novelty  
Warner's, New York

Victaphone No. 847  
Okay anywhere. Edgar Bergen and his ventriloquist, Charlie Chase, have been doing this vaude turn for several years. Class stuff on the stage, but the comedy relief. Both Bergen's and Miss Graver's voices are a bit muffled towards the close, but only for a brief spot, leaving the general value of this short untouched.

Enhancement given the act on the screen. Pictures are uncut in that dialog and scenes remain unchanged and this wise treatment of the short makes it a sure bet. Quick and smooth gait. Compared to the "vaude" version it is 40% better, eliminating the drop between scenes and providing continuous entertainment.

Act is funny on the stage but in films the humor is less. Principally, because of its quicker gait, yet also because such a short comedy subject has less novelty value as a screen subject. The main story of a mixed team that strolls in the park, comes upon a boy dummy; the boy dummy then goes to the latter, a physician, a nurse, and the dummy put across their conversation, the "dummy" winding up by being office boy.

**"SPRINGTIME"**

Cartoon  
6 Mins.  
Cameo, New York

Another amusing, ingeniously made cartoon comedy drawn by Walt Disney. It's a very good one. In "Springtime" Disney has sought to express that vernal feeling of animated insect, animal and flower characters. It's a novel, different routines set to intriguing musical numbers. Timing of the dances, the comedy, and the music, all reflect that the rhythm alone imparts rare entertainment value to this one in the "Silly Symphony" series. Every opportunity to inject comedy for laughs has not been seized. Some repetition in the nature of the dance routines but not serious.

This was first shown in New York when it was on the screen. It was a smash.

**"THE HAUNTED HOUSE"**

Mickey Mouse Cartoon  
5 Mins.  
Strand, New York

Another comedy wow. Joins Ub Iwerks' highly imaginative comedy conceptions with sound effects. Mickey Mouse in a haughty, fast with laughs through. Culminates in Mickey being compelled to dance with a skeleton, a hat full of skeletons dance, weird effects. Delightfully mad, this short can be added to any bill and improve it thereby. Land.

## Shaping Shorts for Show Values

Publix has started at the handling of its shorts from the theatre end. Plans seem to be "Sell Shorts With Intelligence," and the opening salvo is fired by that chain's organ, "Publix Opinion," with Bill Saal pulling the trigger.

In fact, Saal got away two broadsides on the subject. But the first time he appt. the match the resistant flame caused the circuit of shorts to turn on the cooling system despite the candle. Anyway, Publix is out to demonstrate judgment in the booking of and program spotting of the shorts it will screen.

That talking shorts, regardless of merit, have been taking a tossing around from all theatres and chains is not and has not been a hidden fact. Fox West Coast has been struggling with the problem for some time, and was actually the first string to call upon its excess to concentrate on the matter. That dates back to the summer, since which time the habit, of necessity, spread east because of the obvious program discrepancy as concerned the one and two reelers. It is true that those studios making talking shorts have also had their trials and tribulations in trying to find a formula to follow. The makers of this species are just now apparently becoming convinced that the best answer for the product is comedy, and the thicker the hoke the better. Yet, the mad handiwork which has been burdening this phase of film making has indisputably been the booking and handling of the product by the theatre.

A couple of studios have pointed out that when a short is bad there is nevertheless a house for it somewhere, but all agree that the bad shorts should be kept out of the deluxe sites.

Their complaint is that they've been powerless after the print has left the studio, and a continuous undercurrent of friction has existed between the producing and booking factions due to the latter group, sending the product along, sight unseen and letting the house manager lay out the running order. Result has been that not only the poor programs best valued, but by many a good one has been smothered, due to the similarity of accompanying shorts hazardedly booked. The theatre chains say that they can count on one hand the house managers who know how to place shorts. Therefore, the launching of educational campaigns in more than one corner.

As far as Broadway is concerned there has been a recent and distinct move to give more attention to the selection and placing of shorts in the major picture theatres by all operators. But the vaudeville houses are still prone to play down rather than up the new reel. The vaudeville house's most important short, it took some of the picture chains a long while to realize what they had in the new reel, that there was an actual clientele for the news events alone. One string had just about made up its mind that there was something in it when the Embassy, N. Y., opened as an exclusive newhouse, and, as far as this circuit Broadway houses were concerned, that seemed to be the convincer. And the order went down the line to spread the new reel.

Publix has now deemed the talking short of sufficient importance to take the place of the vaudeville act in its houses already laid out in the order in which it should run. This includes both its straight sound and stage presentation sites. In other words, "canned screen units." It is logical to suppose that other chains will follow the move if they find it impossible to train the house staffs to lay out programs for best results. All that is required is that the local manager is the most desirable solution; still, if this can't be done—then the "canned units."

**Vaude Parallel**

Few picture house resident managers have any conception of vaudeville and the shorts are that type of entertainment in reels. Hence the job is to teach them how to pick and place, open and close, secure a sock pop, and balance the main act with the screen feature. Billing is also important, with not 15% of the picture house managers or independent exhibitors in the country familiar with "names" from the legit stage and vaudeville being drawn to the shorts. Therefore, many a short which should draw some extent on the people involved is passed up cold on exterior billing.

If the house managers pass the buck to the division of district men, and the indie exhibs depend upon the exchanges to tell 'em, the theatres are going to be a long time solving the problem. For a vast majority of the sectional and exchange chiefs are in the same boat with the house manager. To them pictures is show business. They're not interested in anything else. But if pictures have swallowed show business, it's up to the film exhibiting end to find out about the market the dealer has ordered.

And that picture men as a whole have only concerned themselves with pictures is the basis of the kick-back now being felt on the talking short question. The tendency to never look over the fence is what makes the title of "showman" so distinctive and is responsible for what is known as the "theatre operators" being the rarest species in show business today.

Because a microphone has so closely allied pictures with the other branches of show business, many film men have found that they must keep in touch with the other phases. The smart film man needs to know before he goes.

So the faster the rank and file of picture men learn what other angles there are to show business besides celluloid, the quicker the talking shorts are going to get a break.

**MME. FRANCES ALDA**

Singing  
6 Mins.  
Beacon, New York

Where could singers and semi-classical music get over this short should please. Assisted by Frank La Forge, who breaks the routine with a few songs and dances. Entertainment value of contrast in surrounding lineup. Deadily if there are any imitations.

Frances Alda sings "Last Rose of Summer" and "Birth of Dawn." Her voice to advantage in both songs, the photography and recording average. Char.

**HORACE HEIDT'S BAND (12)**

Musical Novelty  
12 Mins.  
Warner's, New York

Previous Victaphone appearances of this same entertaining band considerably surpass this release in novelty content. This one is just a sequel.

Lacks the pep and sock of the others, but still pretty good, and with Lobo, the police dog, for a note of comedy and distinction. Okay, but not particularly strong. Land.



# NOT SO DUMB

(ALL DIALOG)

Matro production and release starring Marion Davies. Based on "Dulcy," the play, by Marc Conner and John Kane. Dialog by Justin Varney. Directed by King Vidor. Cameraman, Oliver Marsh. At the Casino, New York. Running time, 75 mins.

Dulcy.....Marion Davies  
Dulcy's mother.....Elliot Nugent  
Dulcy's father.....Franklin Pangborn  
Mrs. Forbes.....William Holden  
Van Dyck.....Donald Ogden Stewart  
Angela.....Sally  
Perkins.....George Davis

"Dulcy" was a corking stage comedy in its day and for the past eight years has been popular in stock as a surefire bill. It comes to the screen for the second time (Constantine Talmadge did it) and again punctures the bull's-eye as a continuously effective guffaw-inducer and tummy vibrator.

Verging well toward farce, but still maintaining the sensibilities of story, it is thoroughly seasoned scene for scene and has been adapted but little for Miss Davies. Dulcy is the fiancée instead of the wife of the anxious young business man. Otherwise, the happy ending in their original sequence with deviations not of major importance.

Dulcy is an exaggerated dumb-bell, full of Polina bromides and a fearful determination to run the party and her guests. As a thing depends on the good-will of a slightly crusty old magnate (William Holden), Dulcy's nerve strains insistently on doing and saying the wrong thing induces a state of general hysteria.

Some of the points that were big laughs in the play are muffed, or not brought out, but on the other hand the Holden character has more laughs of its own. Particularly is Van Dyck, the mad financier, a more delicious character as a player. Donald Ogden Stewart has humorously expanded to acting. He makes goodness fascinating. His peculiar wailing cry is a new one to ladies on the thighs, which provides several stentorian giggles.

Cast is of quality and includes with Elliott Nugent and Raymond Hackett getting featured billing. Julia Faye has one of her strongest roles, some time, revealing competence and a slick wardrobe. Franklin Pangborn of A. stock fame, impersonates a social climber, is unaffected and slightly pansy scenario writer, another fine piece of comedy work.

Miss Davies, who has long since abandoned any idea of being sexy or glamorous in her pictures, shows her light comedy series of slightly sappy James of Winnie Winkler calibre. And comedy is her forte.

Production first class throughout, a typically efficient King Vidor comedy effort, well done and in dialog and keeping all the characters in their proper relationship and importance. A splendid example of a weak kidneied and testy-tempered old business man was William Holden, who has been one of the studio's most reliable character actors of the Theodore Roberts type. "Not So Dumb" is a dandy comedy all the way.

# PHANTOM OF OPERA

(35% DIALOG)

Universal production and release originally released in 1925 as a silent starring Lon Chaney. Based on the novel by Gaston Leroux, with scenario by E. J. Clawson and dialog by Frank R. Strayer. Directed by Rupert Julian directed with supplementary direction and supervision by Edward Sedgwick. Cameraman, George Reed. Edited by Ernest Laemmle. Recording by Van Anger. Lon Chaney, Mary Philbin and Norman Kerry. At the Casino, New York. Running time, 80 mins.

The Phantom.....Lon Chaney  
Christine Daae.....Mary Philbin  
Raoul De Chagny.....Norman Kerry  
Fantine.....Phyllis Franklin  
The Persian.....Phyllis Franklin  
Carlotta.....Virginia Pearson  
Philippe De Chagny.....Edward Martindel

Of the days when pictures were noiseless with pictures, the retention and color to help along the revival. In taking the old negative of "Phantom of the Opera," U has even reproduced off screen the voice of Lon Chaney in a few spots besides scenes with Norman Kerry. Mary Philbin is a good thing in an odds on choice that this revival with dialog and sound will bring home the bacon.

Chaney, now on the M-G-M roster, is never seen talking, but what is supposed to be his voice is heard on a number of occasions and on two spots, a lieutenant of the phantom is caught by the camera thralling out the words of the title.

Unless the audience is alert, these quick shots may be taken for Chaney.

When presented at the Astor, New York, for a \$2 run Sept. 6, 1925, the picture ran 101 minutes. Now consumed in 80 minutes, it is at the beginning where the Paris Opera is photographed in Technicolor and recaptured in black and white about three quarters of the running time. The big scene leading to the finish and capture of the Phantom is silent action, but the music accompaniment throughout with sound effects added to former silent scenes and singing obviously "dubbed" in

for solos. This is particularly noticeable in a sequence where Miss Philbin sings a "Fare thee favoring." Only scenes in color are a few of the opera and a masque ball but okay.

Only substitution in cast is Edward Martindel, taking in the part played formerly by John Sainpino. The picture is a good one, but when first made nearly five years ago, including John Millian, are out through cutting of lesser scenes in the revised edition. The picture explains the difference in running time.

"Phantom of the Opera" is still a gruesome but a suspense picture which, in spite of its age, holds the interest securely. Photography of the five-year-old picture, is dim but not seriously so, and the recording stands up satisfactorily and though none of the voices and dialog are outstanding for clarity and effect, Miss Philbin and Kerry, stand in most of the dialog sequences, do well enough. Char.

# BURNING UP

(ALL DIALOG)

Paramount production and release featuring Richard Arlen and Mary Brian. Directed by A. E. Sutherland. Story and dialog by A. E. Sutherland and George Cameraman. Allen Siegler. A title Paramount. Released Feb. 1. Running time, 60 mins.

Burning Up.....Richard Arlen  
Mary Brian.....Mary Brian  
Windy Wallace.....Frankie Moran  
Sam Hardy.....Sam Hardy  
Charles Selton.....Charles Selton  
Tully Marshall.....Tully Marshall

Auto race yarn of the type done years ago by the late Wallace Reid. But this one not written by Byron Bolton, but by A. E. Sutherland, and the petrol buggies. Otherwise it's pretty much the same formula. Paramount has apparently been a little better. And it still manages to be good breezy entertainment.

Only runs an hour, an advantage these days with exhibs complaining about long features. Big race scene with hero winning in last split second, it is really exciting and well handled. For the rest there's love's young dream pretty exemplified by the love scenes, which are a mixture of the handsome blackguard, Francis McDonald, and comedy scenes from the play, Charles Selton and Tully Marshall.

Production has the Paramount stamp of class, a light touch, and a happy recognition. Only dyspeptics and art-advocates will find its familiarity unbecoming.

# SECOND WIFE

(ALL DIALOG)

Radio production and release. Directed by William Marshall. At the Casino, New York. Running time, 60 mins.

Second Wife.....Conrad Nagel  
Florence.....Florence  
Gail Gaylord.....Gail Gaylord  
Fred Burke.....Fred Burke

An interesting exhibit of how dull a picture can be made from a dull play. Film is an utterly literal transcription, even to having the action cut up into the settings that make the picture's action, and things a picture wouldn't have, and figures out fairly close to zero for entertainment.

Nothing happens but conversation first, last and all the time. Florence is Walter's second wife, and although she is young and her young stepson arouses her resentment, due apparently to the fact that the child takes up some part of Walter's attention, which she feels she should monopolize. Walter sends the boy to Switzerland to school, and when he returns the news that he is critically ill. Walter rushes to a steamer to be with the child, and when he has a happy reconciliation, his love has turned cold. Meantime a child has been born to the second wife.

Florence seems to suffer deeply under the domestic situation which she is in, and you can feel that she is sympathetic with her. You don't, of course, and that spoils the story. Anyway, she allows a former lover to come around, and he agrees to elope with him. It is only when she lets him know she will have a happy reconciliation, and he declares anything of the kind is strictly out, that Florence comes to understand the situation. She then goes to the hospital, and when she is discharged, she is found dead.

Silly stuff that inspires only impatience, in spite of first-rate acting and a few good scenes. The picture is a very inferior set. Two songs were woven into the action and a ballad from the musical of song, both sung by Miss Lee in a remarkably sweet and clear voice. A few technical infelicities, but no story substance at all. Rush.

Jack Knight, formerly with B. & K. as house manager, back to Public Boston theatre.

# Miniature Reviews

"Not So Dumb" (Metro).

Sturdy comedy that does a lively liver a sock. A laugh picture of the better type, with Marion Davies in the lead. "Phantom of the Opera" (Universal). Revival of Lon Chaney 1925 film. Length cut to 58 minutes, but still a good effects and a few color sequences added. Still a thriller and the old-timer looks like a box-office bet.

"Burning Up" (Fox). Racing, crooked gamblers, boy and girl, got-together, all done many time before, but enjoyable and breezy. With Richard Arlen and Mary Brian. Runs but 60 minutes.

"Second Wife" (Radio), dull and talky feature despite beautiful production.

"Cameo Kirby" (Fox). Musical romance. Just passable for full week stands and so on down the line.

"Cameo Kirby" (WB). A 14-year-old stage farce makes a fair picture. Charlotte Greenwood starred. Moderate for big house, okay in lesser auditoriums.

"Co-Optimists" (New Era). English-made revue is short and snappy. Interesting to the trade as a British effort, but a little for American exhibition.

"Why Cry at Parting" (Sudfilm). German-made and all-around good. The picture served on the familiar platter of the silent days. Holds a chuckle here and there. More action than most foreign flicks. A good one for first German talking comedy will help.

"Battle of Paris" (Par). Very good picture. Slow, dull and of meagre entertainment from any standpoint. Only for the minor houses.

"The Crimson Circle" (British). About third dialog and weak for general exhibition. Okay, however, for serial grinds. Underworld drama.

"The Million Dollar Guy" (U). Average program western starring Hoit Gibson. Good dialog and recording.

"Caught in Berlin's Underworld" (Fox). Dull and occasionally good foreign thriller. Silent, but disc orchestration makes it okay for wired houses not using all-dialog programs consistently.

# CAMEO KIRBY

(ALL DIALOG, With Songs)

Fox production and release, directed by John Ford. Cast includes the same name by Booth Tarkington and Harry Leon Wilson. Scenario adaptation by John Ford. Dialog by Walter Donaldson and Edgar Leslie, adapted by John Ford. Music by Harry Murray and George Gershwin. Released at the RKO, New York, week of Feb. 1. Running time, 60 mins.

Cameo Kirby.....J. Harold Murray  
Adel Randall.....Norma Terrill  
Robert Edeson.....Robert Edeson  
Mama.....Mama  
Stefin Felicit.....Stefin Felicit  
Mme. Daumery.....Mme. Daumery  
Boulogh Hall Joss.....Boulogh Hall Joss

For the third time "Cameo Kirby" becomes screen fare, and this time in its scant 55 minutes it is a punch at the box office possibilities, for full week stands are less than average.

Jesse Lasky released the first film version of "Kirby" in 1915, starring Dustin Farnum from the original stage play. Several years ago Fox used the same story for John Gilbert. The newest version, co-starring J. Harold Murray and Norma Terrill with dialog before a background of songs and music. Well known story concerns a gambler who plies the Mississippi river boats—an honest sort of chap despite his trade. Time is about 1850. At one time Kirby is a gambler who rescues a girl from a gang of ruffians on the make, but she disappears before he can do more than a little good.

Kirby later takes a rival gambler who is fleeing a cotton planter from him. Kirby wins everything, including the planter's properties, but the planter kills himself before Kirby can take the planter's money. The planter's daughter reveals the planter's daughter as the Mardis Gras girl who had been killed. Kirby arrived and poisoned the girl's mind against Kirby. Numerous difficulties, including a threat by Kirby to kill the girl, when he kills the rival gambler in a duel, are brushed away when the deed to the property is revealed by Kirby. It

carries his signature, releasing all rights to the property.

What the director, J. Harold Murray, might have found in the original might have been in the original. Cummings previously distinguished himself with "The Old Girl" due in 55 minutes "Kirby" is often drags. A possible out for Cummings is a musical setting, already made.

J. Harold Murray carries romance and a good voice in the title part. Norma Terrill, recently released from contract by Fox, plays opposite with faint spark. John Hyams, of the vet Hyams and McIntyre fame, is the new one. As Kirby's companion and handles the light comedy deftly. Also well cast are Douglas Gilmore, as the auctioneer, and Myrna Loy as his mistress.

Outstanding song number, "Romance," is one of three contributed by Walter Donaldson and Edgar Leslie. It deserves recognition. Ed Brady and Fred Strauss contributed two numbers, although not credited. One is a delirious song, non-commercial, called "Tender and Bowls" and the other is a comedy ditty named "Peaceful Man," which is a delivery by the colored comic, Stepin Fetchit.

Recording is often poor. Opening scenes, in and out of Graceland, are a discovery of music and noise. Photography perks up in the dual-at-dawn scene, and for the rest is good.

Mississippi river scenes were supposedly filmed on the Sacramento in California. That's a good view, too. Rang.

# SO LONG LETTY

(ALL DIALOG, With Songs)

Warner Bros. production and release starring Charlotte Greenwood. Features a musical setting of the story by Arthur Caesar and Robert Lord. Music by Harry Akst and Grant Clarke. At the Strand, New York, week of Feb. 1. Running time, 60 mins.

So Long Letty.....Charlotte Greenwood  
Harry Akst.....Harry Akst  
Tommy Robbins.....Tommy Robbins  
Helen Foster.....Helen Foster  
Grace Miller.....Grace Miller  
Clarence Deane.....Clarence Deane  
Harry Gibson.....Harry Gibson

Where Charlotte Greenwood's name counts, "So Long Letty" may fare slightly better than moderate. Where Miss Greenwood is to be the color, the picture will be in the majority—the picture should see no better than moderate grosses. It's a nice picture.

Miss Greenwood and "So Long Letty" have been synonymous for 14 years. Miss Greenwood held out for and got plenty of coin to make it. Inevitable that she should be the color of the screen together. She remains the same smart comedienne. But "So Long Letty" has lost its kick.

Excuse a lot of wiles as a farce idea is an old-timer for pictures. It has been drawn from for plots by numerous light comedies. In the past until now there are few snicklers left in the script. Miss Greenwood's Roach insert most of the laughs here.

Roach grabs the masculine honoree from Grant Withers. What is featured. Withers' straight role is a weighted comedy. Even Claude Gillingwater, a comic, and his grouchy gets into situations, stands above the featured name because of the comedy and the movement.

Patsy Ruth Miller, in another straight part, is in the same boat with the wiles.

"Letty's" original tunes are ducked for new ones by Akst and Withers. The songs are good. "One Sweet Little Yes" and "Crowning" are the specs, none valuing. "So Long Letty" sung by the principals as a group in the table scene ending the picture, may or may not be from the stage version. Miss Greenwood, with her wiles and benches and swings her noted arms and long legs in her usual manner.

Should be delivered. More pep than "A. A. the way as formerly.

Dialog is good. No credits for it. Arthur Caesar and Robert Lord, billed as adapters, probably did the gab job. Buge.

# CO-OPTIMISTS

(BRITISH-MADE)

(Dialog Revue)

New Era production and release. Directed by Basil Marmont and Sydney Haythe. Cast includes the same name by Booth Tarkington and Harry Leon Wilson. Scenario adaptation by John Ford. Dialog by Walter Donaldson and Edgar Leslie, adapted by John Ford. Music by Harry Murray and George Gershwin. Released at the RKO, New York, week of Feb. 1. Running time, 75 mins.

An English stage revue brought to the audible screen and of interest far beyond its intrinsic entertainment value. The picture is a good one, with a slight tilt in America.

Loaded with talent recognizable even to the most discriminating camera angle employed, and unusually well recorded by the RCA Photophone system, the picture is a success. It is a destination of the side of production values, candy canes, and the old-fashioned essential, good comic.

In London this organization of some nine talented entertainers, it is called as a bandbox revue present-

ing intimately a species of lightly facetious, well-mannered and deftly done dancing and singing advertisement. All this is accomplished on the proverbial financial shoelace. Brought to the screen with a minimum of cost, and throughout, and the cast adhering entirely to their Harlequin and Comedienne, the picture is a good one. The picture is a good one. The picture is a good one.

Given tripplings, smart sets, Hollywood photography and lighting, a troupe such as this might account for the picture's success. In New York, Chicago, Philadelphia, and Boston are fairly familiar with the English way in revues through numerous importations and have found a quiet distinction and charm that appeals to the average pleasure to hotella-survived Yanks. An English screen revue able to sustain itself, and the picture is a good one. The picture is a good one.

What English producers and cameramen seem not to appreciate, possibly because in England it's less valued, is the importance of the picture for closeups. In Hollywood they're the rule. In England the exception. The picture is a good one. The picture is a good one.

Why Cry at Parting? (GERMAN MADE) (German Dialog)

Produced in Germany by British International Pictures. Directed by Richard Eibenberg. Adapted by Alfred Halm and Hans Hirsch. Starring Drina Gralla with Helen Foster. Released at the Strand, New York, week of Feb. 1. Running time, 80 minutes.

German audiences will like it better than any of their native made films for months back. However, it is still a poor production technique and a little dull. Recording of the voices is clear but, as usual, they've missed recording the music. The picture is a good one. The picture is a good one.

That will be liked about this flicker is that it is not heavy or dreary. It has a touch of frothiness and a good deal of action. Everything about the plot is familiar. It is billed and purported to be a musical, but the music is so much though spilling it all by overacting.

Production and camera work is good. Film goes very well in the German neighborhoods.

# BATTLE OF PARIS

(ALL DIALOG, With Songs)

Paramount production and release starring Gertrude Lawrence. Features a musical setting of the story by Arthur Caesar and Robert Lord. Music by Harry Akst and Grant Clarke. At the Strand, New York, week of Feb. 1. Running time, 60 mins.

Perhaps the poorest pictures to come out of a major studio this season and a terrible break for Gertrude Lawrence. English girl will have a hard time in the picture. The picture is a good one. The picture is a good one.

Most features have some point to recommend them even when the picture is a good one. The picture is a good one. The picture is a good one.

One of the picture's virtues are practically limited to its photography which is exceptionally good. Otherwise it's a stage of zeros and minuses in all departments.

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S.R.O. IN ADVANCE  
by its amazing merit and the  
Greatest Advertising Campaign  
ever put behind a picture!**



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**American Weekly**

(Circulation, 6,000,000). Four-color seat-seller on March 9th.



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Special large-space ads prepared by experts. Available to theatres on co-operative basis.



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Golden glimpses of the picture, songs, action. Distributed by National Screen.



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*\$5 Gala Openings February 19th  
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# Hollywood Chatter

## Free Lunch Chiselers

**Wollinsky here.**  
**Eva Tanguay** cares now.  
**Al Mannon** back at **Tec-Art**.  
**George W. Weeks** back in town.  
**Eddie Darling** calling up everybody.  
**Herry Holden** wants to line up a stock circuit.  
**Walter Craig** newest visiting juvenile.  
**Douglas Gilmore** on his feet again after an auto smash.  
**Hiram Brown** is trying out all of the local golf courses.  
**Mrs. George Fitzmaurice** gave a dinner for **Luella Parsons**.  
**Red Huxford**, after a year's vacation, is just back from **Frisco**.  
**Fanchon** gave her brother **Marco** a **Packard** coupe as a birthday gift.  
**Sophie Wachner**, fashion creator at **Pox** will create for another year.  
**Loretta Young** learning to parlez-vous.  
**Joe Schenck** in town after four months in Europe.  
**Joe Hunt** wants to smarten here, and now, open the window.  
**Frank Newberg**, legit, selling mobballs.  
**Arthur Caesar** has two chauffeurs. They work in 12-hour shifts.  
**Noel Madison** another returner. The Noel a title change from **Nat**.  
**Stuart Holmes** insists on being again for "Marcelline" retakes.  
**Victor Shandro** insists on playing high-low poker only.  
**Charlie Morrison** says his regular business is golf.  
**Bela Brothers** Shore home from Europe.  
**Don Herold** penguins are the current roadside novelty for motorists.  
**Duncan Renaldo** was rolling his eyes long before he met **Harry Carey**.  
**Frank Lloyd** wants to do a picture in which the **N. W. M. P.** doesn't get its man.  
**Paul Schurman** of **Wilton**, **Brooklyn** **Tiffany** of **Paris**, is looking over the huts.  
**Fritz Beeson** specializing on the song-and-dance section of the cast. Bureau files for production.  
**George O'Brien** has soloed 1,500 air hours in two years. Figures furnished by his dad.  
**Harry Cohn** has a sympathy slipper in his right foot. Kicking over climate.  
**William Heughan**, Scotch basso, is here from **Australia** to crash pictures.  
**Frank Whitehead** held a house warming at his **Hacienda Park** chateau.  
**Dick Well** stuck for the feeding of the **P. N.** studio execs for first time in six months.  
**Georgie Stoll**, m. c. at **Loew's** **States**, has ordered his new spring wardrobe.  
**Doria Ball** Weaver's warble came in three octaves to the **F** above high **C**.  
**Bobby Crawford** since turning native is riding around in a new **Minerva**.  
**Stuane** one told the picture-gals that **Pat Casey** is the catch of the season—so **Pat** is dodging again.  
**Everybody** wants to know who's the extra girl who worked five days last week.  
**Joe Goldberg**, **Columbia** general sales manager, feted plenty during his visit to the old home town.  
**Hotel Roosevelt's** Blossom room staged a **Gus Edwards** night for his proteges and their grandchildren.  
**Allan Prior** on way to **New York** after trying a couple of **F. N.** talkies.  
**Closed** his heartstrings as now driving back with his family.  
**Speaker** at the actors' meeting found out there are 5,000 screen-credit players and only 600 jobs available at peak of production.  
**Joseph Cawthorne** has bought a swell layout in **Beverly Hills**, with **John Barrymore** and **John McCormack** helping to housewarm.  
**Paul Whiteman** was given a surprise party after the broadcast on the first anniversary of his **Old Gold** ethering.  
**Lawrence Tibbett** has gone **Hollywood**. Wants to personally **O. K.** all press yards sent out by the **M-G** studio.  
**There** are 17,000 names in the existing bureau's files and less than 1,000 extras who work one day or more a week.  
**Boulevard** beauty shops "frankin'" femme chatter writers who mention "the establishment in their columns."  
**Frank McMillan** got his start in show biz larynxing in "Frisco honky-tonks." Back to the west and to warble in "Good News."  
**Ed Hirtzel** bet on a horse named after himself, and contrary to the

rules, the nag won at 10-to-1, **Agua Caliente**.  
**"Girl Who Wasn't Wanted"** (**Fox**) troupe on the way home from **Rainier National Park**. **George O'Brien** lumberjacked.  
**Dimitri Tiomkin** is touring western cities with a program of modern music and auspices of the **Pro-Musical Society**.  
**Newstads** featuring "The Country Plumber," cashing in on the tail of "The Specialist" at \$1 a show.  
**Jack Francis** is trying to dig up a group of nationally known newspaper men to work in "Louis Beret" for **Fox**.  
**Robert Leonard** and **Gertrude Olmstead** tried to dispute the right of way with an electric car. They need a new auto.  
**Glue** was resorted to in keeping up the stockings of chorines appearing in "Radio Revels" for **Radio**.  
**Ernest Torrence** has written "Robert An Irishman Meets a Macchree." **John McCormack** will sing it.  
**Jean Wood**, daughter of **Sam Wood**, will make her first film appearance in **Dad's** picture, "Father's Day." **Sam** will also go before the camera.  
**With** the popular flap mood to look as much like **Greta** as possible, **San Diego** theatre cashed in with a "Who looks most like **Garbo**" contest.  
**An** astrologer warned **Alan Hale** something happened to him. He was going into the fifth house. Next day he got a swollen gland under the ear.  
**Allister MacDonald**, son of **England's** Prime Minister, now here studying construction of picture sound recording stages. He's an architect.  
**Frank Wiltash** sent **Frank Whitehead** a complimentary copy of the best simile of 1929. **Whitehead** passed along the compliment via mimeograph.  
**A** local landscape decorator has three orders for castles for lawn decorations. He has been unable to locate a concern in the country making the popular decorations of the '90s.  
**Frank Newman, Jr.**, back from the east, will take charge of his father's grand picture house, **Granada**, **La Jolla**, **Cal.** **Young Newman** was for nine months at the **Manor**, **Philadelphia**, learning the business.

## FOX'S CLASS TITLE

**Turns on "Outdoor Romance" as Handle for Western Department**

**Hollywood, Feb. 11.**  
**Fox** has organized a new western department, calling it "Outdoor Romance." **E. W. Butcher**, former assistant to **Wol Wurtzel** and **Harold B. Lipsitz**, former story editor, are in charge.  
**First** story to be made under the class head is "The Last of the Duanees," by **Zane Gray**, with **George O'Brien** starred.

## INSPIRATION'S WRIGHTS

**Hollywood, Feb. 11.**  
**Inspiration Pictures** will follow its first **Harold Bell Wright** story "Eyes of the World," with others by the same author.  
**Sol Lesser** owns the picture rights to eight of **Wright's** stories and has made a deal with his company to take them.

## STUDIO BECOMES GARAGE

**Hollywood, Feb. 11.**  
**Albert H. Mannon**, manager of the **Tec-Art** studios, returned here from **New York**, where he closed a deal with **Davidson Properties** for a 21-year lease of **Tec-Art's** 48th street studio.  
**The** building will be converted into a four-story garage.

## YOST, FOX STORY ED.

**Hollywood, Feb. 11.**  
**Robert M. Yost**, former publicity head at **Fox** studio, is the new story editor on the **Fox** staff.  
**He** succeeds **Harold Lipsitz**, assigned to the new western department.

## Willis for Tiffany

**Hollywood, Feb. 11.**  
**F. McGraw Willis**, with **Pathe** for the past three years, has left to join **Tiffany**.  
**He** will be assistant scenario editor.

**Hollywood, Feb. 11.**  
**Hungry** members of the press who insist on bringing uninvited guests to studio luncheons and after preview buffets are being stopped by a system now being drafted by all studio press agents working for members of the Producers' association.  
**It** has been the habit of many chiseling fan writers to bring their families and friends to the press luncheons, but in the future admittance will be made only on presentation of cards sent with invitations.

## Philly Thinks Par. Is Behind Boyd's Planned Chain

**Philadelphia, Feb. 11.**  
**Standing** unverified, general belief here is that **Paramount** is back of **A. R. Boyd Enterprises**, newly established film house chain. Reasons for this theory have not been categorically expressed, but the film bunch feel that **Boyd** factor is behind the movement which will set up an important picture organization to fight the existing local order.  
**It** is rumored that **Boyd**, locally operating the **Brininger** theatre, is also favorably inclined toward the movement in view of the fact that his pictures might be insured neighborhood exhibition.  
**Al** **Boyd**, head of the new organization, was for several years president of the **Stanley** company. He withdrew from that organization in 1928, began erection of the **Boyd** theatre and immediately sold it to the **Warners**. It is thought possible that the **Academy**, also built by **Boyd** many years ago, and now operated by **John McGurk** and **Abe Solobsky**, may become a first run downtown house for the new firm.  
**At** all events, **Boyd Enterprises** promises to break into the more or less solid **Warner-Stanley** control of **Philadelphia** and to offer the indie a chance to do business.  
**Plan** also concerns the formation of a new distribution corporation here. **Boyd's** associates as announced are **Frank Buhler**, former managing director of the **Stanley** outfit, and **Louis Goldsmith**, former assistant director of public welfare and also a former **Stanley** official.  
**New** corporation has been formed to buy, lease, build and operate theatres in **Pennsylvania**, **New Jersey**, **Delaware**, **Maryland**, **District of Columbia**, **Virginia** and **West Virginia**. **Boyd** is president of the new group of them key neighborhood houses, are reported to have joined the group. Since **Boyd** during his **Stanley** days was in charge of several of them key neighborhood houses, are reported to have joined the group. Since **Boyd** during his **Stanley** days was in charge of several of them key neighborhood houses, are reported to have joined the group.  
**Another** rumor is that **Boyd**, who has built several Philadelphia theatres, is interested in a general movement which includes the establishment of a chain of local houses, headed by one or two first-run theatres in the downtown section. This would be backed by a suburban showing such as not has been given to any organization in the **Philadelphia** area.

## PETE SMITH, OFFICIAL

**Hollywood, Feb. 11.**  
**Weekly** meetings of the studio press agents held each Tuesday in the **Producers' Association** have taken on such an air of importance that they have elected **Pete Smith** to act as the official mouthpiece to all outside business transpiring at these sessions.  
**This** move was made necessary because of the willingness of several members to talk too freely and often to leak secrets that should not be made public.

## ROCK'S LAUREL SILENTS

**Joe Rock** holds 12 silent made by **Stan Laurel** before he got a rep. **Rock** plans to take them off the shelf and synchronize them.

## Comedy Team's Original

**Hollywood, Feb. 11.**  
**George Sidney** and **Charles Murray** will be teamed by **Columbia** in "A Good Guy for the Motion Picture." It's an original by **Jo Swerling**. **Bert Glennon** will direct.

# Studio Survey

**Hollywood, Feb. 8.**  
**Production** on the coast for January past has been the lowest for any other corresponding period for the past five years. Total units reported working in January, 1929, showed 55, the same month for 1928 had 52, while this January shows but 47. It's a total that doesn't come near to what producers had promised for the new year.

**Many** factors have entered into the case, yet some of the various companies want to keep up with releasing schedules.

**That** the studios now declare they have 51 stories in final preparation for production means a brighter outlook for these depending upon the picture industry in the near future. **First National**, **Paramount**, **M-G-M** and **Warners**, lagging behind in product for current releases, promise to double activity during February, while a large number of independent producers struggling to get bank-rolls seem to be closing in on the angels with their propositions getting so close to closing that the casting and production schedules are being laid out.

**In** checking over the stories in final preparation, it was found more than a score of big pictures are being shaped up for an early

starting date. A partial list of specials has **Fox** preparing for "The Oregon Trail," expensive outdoor picture followed by two big musical revues, **Fox** "Follies of 1930," and "The London Revue." **Paramount's** forthcoming trio of specials include "The Spoilers," "Follow Thru," and "The London Revue." **Radio** has just listed "Dixiana," operetta of the old south, and "Radio Revels," started early in Feb.

**Barrymore's** "Jew Suss" United Artists has two big pictures on the fire in "Abraham Lincoln" and "Whoopie," while **Warner Brothers** are busy engaged in making the final story drafts on the remake "Sea Beast," "Captain Blood" and "Jew Suss," new story for **John Barrymore**.

**Big** productions now being lined up by **M-G** include "Madam Satan," to be produced by **C. B. DeMille**, "Naughty Marietta," "New Moon," and "Rosalia." **First National**, while **M-G** is planning many big musicals, including "Top Speed," "50 Million Frenchmen," "The Fortune Teller" and "Mile Modiste," latter of which started production early part of this month.

**Of** all the 51 stories now in final preparation, musicals predominate, while westerns follow a close second. **Belated** included in underworld, society, comedy, air, prison, and sex stories.

**THIS TABLE SHOWS SUMMARY OF PRODUCTION ACTIVITY AT THE 15 ACTIVE STUDIOS ON THE COAST DURING THE MONTH OF JANUARY, 1929, WITH COMPARISON OF AVERAGE ACTIVITY FOR THE SAME STUDIOS DURING THE YEARS 1928 AND 1929. STUDIOS ARE DIVIDED INTO GROUPS ACCORDING TO THEIR MAIN PRODUCT**

STUDIO	Features short	Average working	Total working	Average stories in final		
				1928	1929	aration
M-G-M	6	6	6	6.8	6.2	11
Paramount	6	6	6	8.8	4.8	7
Fox	5	5	5	8.0	7.2	12
First National	4	4	4	8.8	4.8	4
Universal	4	4	4	5.1	6.9	3
Warners	3	3	3	6.7	4.3	7
Radio	2	2	2	2.8	2.4	4
Unit artists	2	2	2	2.0	1.6	4
Columbia	1	1	1	2.7	1.8	7
Tiffany	1	1	1	3.0	1.3	4
Pathe	1	1	1	2.7	1.3	5
Chaplin	1	1	1	0.6	1.0	..
Leasing group	..	..	..	1.0	0.8	..
Metropolitan	3	3	3	3.2	3.6	5
Tec-Art	2	2	2	2.0	2.6	6
Short subjects						
Darnay	2	2	2	1.8	1.3	3
Hal Roach	2	2	2	2.1	1.8	2
Sennett	1	1	1	1.6	1.6	2
Educational	1	1	1	2.0	1.3	2
Totals	41	6	47	67.8	57.9	91
Total units working, January, 1928-55.						
Total units working, January, 1929-47.						

## ROAD-SHOW "PARTY GIRL"

**West Coast Tour—Sequel to Follow With Star**  
**Hollywood, Feb. 11.**  
**Tiffany** has decided to road show "Party Girl" out here. **Leroy Johnson** will handle the tour.  
**George Darnay** is preparing script for a sequel to "Party Girl." **Judith Barrie**, previously featured, will star in the sequel.

## P-G-S New Charter

**Chicago, Feb. 11.**  
**Publix-Grat States** is changing its corporate name to conform with its new operating title.  
**Still** legally known as **Great States Theatres, Inc.**, the circuit will have a new state charter July 1 to be known as **Publix-Grat States Theatres, Inc.**  
**New** corporation will issue \$1,000,000 in preferred stock at \$100 par, exchangeable share for share for present **Great State** preferred stock, with the same rate of dividend. Also will issue 10,000 shares of common, without par value.

## Moby Dick With Talk

**Hollywood, Feb. 11.**  
**O. H. P. Garrett** is doing the dialog and script for **Warners'** remake of "The Sea Beast," starring **John Barrymore**.  
**New** title, "Moby Dick," the original name of the book.

## M-G's First Canadian Talker

**Montreal, Feb. 11.**  
**Gaumont British Corp.**, of Canada, is releasing its first talker here, "High Treason," through **Canadian Universal**.  
**Gaumont** marketed 24 British features in the Dominion last year, all silent.

## Par-Rogers' Musical

**Hollywood, Feb. 11.**  
**Paramount** will star **Charles Rogers** in a musical.  
**Yarn** is being concocted by **J. Audrey Clark** and **Thomas Ahearn**; music by **Sam Coslow** and **Newell Chase**.

## MUSICAL GOLFERS

**Culver City, Feb. 11.**  
**"Spring Fever,"** golf farce, made as a silent by **M-G**, starring **William Haines**, will be talkerized as a musical comedy.

**Sarah Y. Mason** is writing the scenario. Music by **George Waggener** and **J. Russell Robinson**.

## WOMEN AND WAR

**Hollywood, Feb. 11.**  
**Pathe** will do a picture based on woman's contribution to war.  
**Yarn** is being concocted on the lot to answer to the title "Beyond Victory."

## ASK DISK PERMISSION

**Hollywood, Feb. 11.**  
**Christie** is seeking permission from **ERPI** to make disks for use in radio broadcasting.  
**This** is in addition to platters for picture making.

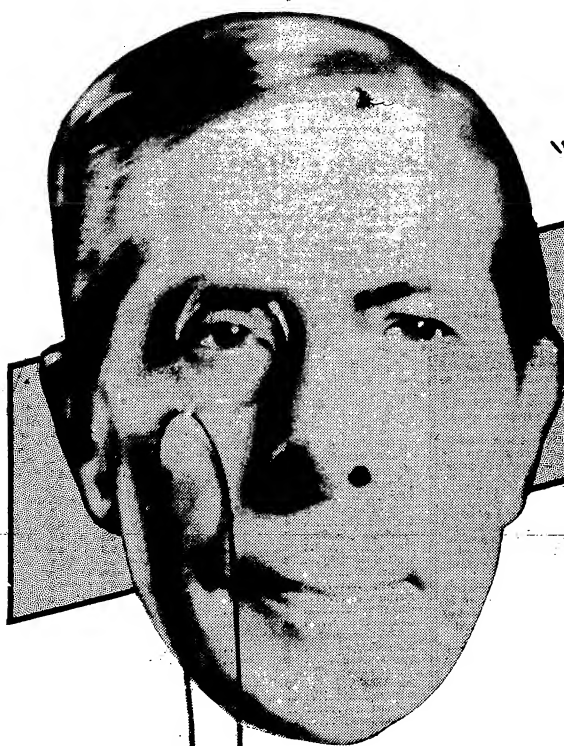
## June Collier's Couplet

**Hollywood, Feb. 11.**  
**June Collier** has been engaged by **Warners** for two pictures.  
**"One** will be "Mile Modiste," **First National**. Then to **Warner Brothers** for "Sweet Kitty Bellairs."

## Karno Off Roach Lot

**Hollywood, Feb. 11.**  
**After** three months on the comedy **Karno**, **Fred Karno** is off the **Hal Roach** lot.

# GEORGE



*"The*

*Green*

*A Great Stage Success!  
A Greater Screen Success!*

with

**H. B. WARNER ALICE JOYCE  
RALPH FORBES**

From the play by **WILLIAM ARCHER** Scenario by **JULIAN JOSEPHSON**

Directed by  
**ALFRED E. GREEN**

**GALA PREMIERE**

at the

**WINTER GARDEN**

Broadway & 50th Street

**THURSDAY  
FEBRUARY 13**

**DAY & DATE SHOWING 137 THEATRES**

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# ARLISS *in* *Goddess*

***Doomed to  
Death . . . Unless?***



WARNER  
BROS. **VITAPHONE** TALKING  
PICTURE

A BEAUTIFUL woman, her husband and the man she loves—doomed to death to satisfy the fanatical vengeance of this Eastern Rajah. The price of freedom was dearer than life itself. Such is the intensely dramatic situation which moves forward to a breathtaking climax. Here is another Arliss triumph—new thrills for the crowds that will pack your theatre.

**MARCH 8**

Warner Bros. present  
**"She Couldn't Say No"**

*The New Personality Girl  
 of the Singing—Talking—  
 Dancing Screen . . . . .*

→ SONG HITS ←

"A Darn Fool Woman Like Me"  
 "Watching My Dreams Go By"  
 "Bouncing The Baby Around"



Following her sensational hit in "Gold Diggers of Broadway", exhibitors and public clamored for more of Winnie Lightner. "She Couldn't Say No" answers that demand with this vivacious, dynamic comedienne in a role that gives full scope to her talent and versatility. Singing new hits! Creating more laughs! Winning new fans!

WARNER BROS. & VITAPHONE TALKING-SONING PICTURE

**SHE'LL STAMPEDE THE**

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# with *Winnie Lightner* *Chester Morris*



Sally Eilers, Johnny Arthur,  
Tully Marshall, Louise  
Beavers. From the story by  
Benjamin N. Kaye. Adapted  
by Robert Lord and Arthur  
Caesar. Directed by  
LLOYD BACON.

**OPENING — FEB. 14 — DAY AND DATE**

Warner Bros.	Warner Bros.	Warner Bros.
<b>STRAND THEATRE</b>	<b>STRAND THEATRE</b>	<b>BEACON THEATRE</b>
New York	Brooklyn	New York

**CROWDS TO YOUR BOX-OFFICE!!**

## Inside Stuff—Pictures

Man who has been publishing "casting directories" around Hollywood for two or three years has decided "to concentrate on one or two winners" and put them over in pictures in a big way. He spilled the glad news in a chatty letter to the mother of one of his advertisers, whom he had picked out for special consideration. "I wish to give Jane nine-tenths of my time," he declared, and explained that he intended to plug her so persistently the success she deserved would be inevitable. He suggested there would be certain expenses he could not very well afford from his own pocket, such as stationery, printing, postage and phone calls. "I have to watch 142 new productions now in preparation, and hundreds of others," he said. This was in September.

His first suggestion was that the mother come in on the expense to the extent of \$75. In succeeding follow-ups he figured he might do something for \$50. He began the new year with a renewed rave about the girl. He was ready to sacrifice for the privilege of putting her over. "I'll do it all for \$25," he wrote, "but spot cash, or one-half down anyway."

Three weeks more and he decided to make the girl famous even though she and ma were deaf to opportunity. "Here is what I'm going to do," he announced. "I am going to order 200 reproductions of Jane. I am going to have them attached to my personal interchanges and I am going to recommend her under my signature to producers."

Some response was wanted, simply in evidence of good faith. "So send me sure, before Tuesday, a money order for \$10 and I'll go ahead," he offered.

The mother was so little appreciative that she turned over the correspondence for submission to the city prosecutor.

The cameraman on two artistic quickies that won studio contracts for their directors is still freelancing. So is an actor who did notable stuff in both films. As for the directors, both have crumbled. Hollywood talk is that the cameraman made what they were yesterday, but they upstaged him and look what they got!

Fact is that the first director doped out most of the unique camera stuff on his production himself, even shopping at the five-and-ten for glass gadgets to trick up the lens and adjust them himself. Preview gang gave the story a laugh but yawned the photography. Result was a \$150 contract offered the cameraman on the spot. He stalled trying to wedge it up until it was withdrawn. The director took a \$150 studio job and worked up to the eminence from which he fell (literally, it happened, before he also fell figuratively).

The high-hatting after that first production was general. One of the combo actor-assistants expresses it that "everybody was a this-of-a-that."

The cameraman is conceded a wiz with the lens, but a chronic script-meddler. This has put him in bad with some directors he's worked with. But he has a job at the moment, which is more than the directors have.

Wealthy son of a South American banker went to Hollywood to break into the picture business after buying votes in a newspaper tie-up that gave his wife a part in a picture for a major studio. Wife didn't click, but the husband, with plenty of his father's coin, decided to put her on the map.

He spent \$50,000 on a picture but none of the distributors could see it until a chap, an exchange manager from South America, who knew the potentialities of his father's bankroll, got busy. He sold his company on releasing the picture in South America, realizing that if papa was brought to realize that his son could make pictures he would spend

for a studio in his home town. Company agreed to release the film on a 60-40 basis, but the son was to supply all prints and pay advertising costs. Although the company ordinarily used only two prints in the particular South American country aimed at, the distributors ordered 14 prints, while the contract called for 60 more if the pictures were to be distributed elsewhere.

Picture flopped on its first showing and company found itself under contract to continue its distribution through the first country when someone in the office had an inspiration. The son was informed that the picture was to be released in other countries and asked for its additional 60 prints, as per contract. Young chap, out of cash, appealed to his father, but the old man had seen the picture and said "No." Releasing company then had an out and canceled the contract. But \$100,000 had taken wings.

Attitude of British engineers is charged to be a great drawback of American made equipment in England, according to local recording authorities. Recent instance was that of one of the smaller American companies which had sent over Yank engineers to make reinstallation of equipment in a theatre following complaint from over there. When the Yanks arrived they couldn't even get a hearing despite the fact that the American manufacturer had agreed to scrap the first installation and put in an entirely new reproduction outfit for good will.

Attitude of the Britishers is that they don't need or want American help. They looked into it as far as they could go in certain instances as to change specifications on manufacturing equipment with the result that British exhibitors willing enough to install and use American made recording equipment are up against it. One recent group of American engineers sent over to work out a plan for safeguarding installation, and getting together on manufacture, were forced to return home with nothing accomplished.

Two years ago a Hollywood player whose brother, a press agent, was moving from his bungalow, dropped in at the house when his brother was away. When the brother came back he found a party. Outfit then decided to phone friends in New York and other points east. Brother came in on the phoning and burned, but got playful and joined the rumpus. They vacated the bungalow that night, leaving the telephone co. holding the sack for \$275.

Phonetic leet was put on for the p. a., but it was not until it received an anonymous letter on another matter that it located him. Letter was written by the actor brother, who, on another spree, had used a sheet of copy paper that his brother uses for his press agent yarns, and on which was printed his name.

Loew's is said to be saving plenty as the result of erecting its own scenic studios at 142nd street and Third avenue, where everything for Loew houses in the shape of scenery, draperies, etc., is being made. This includes not only furnishings for Loew theatres but all drops and scenery for the state units.

Loew acquired the old Metropolitan theatre property in the Bronx and converted it into what is known as Loew's Theatres Scenic Studios at a reported cost of \$500,000. Previously this work had been jobbed. A. S. Howard, art director, is in charge and a department on unit production has also been developed in Loew's State building with Frank Kohrenbeck as business manager. All musical, technical and other phases concerned with unit production are centered in this department. Arthur Knorr and Chester Hale remain the lone unit producers for Loew's.

Hollywood femme writer had a customer for a story but couldn't put the deal over because she had already given an option on the yarn to another studio. This studio had held the story months and when she went to get it back, saying that she could sell it elsewhere, an interest was immediately shown. But as there was several hundred dollars difference in the prices, she still wanted that manuscript!

Exec at the second studio was going to buy it, although he hadn't read it. But he asked the writer to tell him the yarn. She did, but so poorly that the exec was pleased that the other studio was going to take it. Becoming big hearted, however, he told the writer he'd let her take it elsewhere, if she'd pay \$200 for his time in listening to it. She paid.

H. L. Charnas, Warner's New York theatre head, has found out how to save on change-over signs for incoming \$2 pictures. With the average cost as high as \$30,000 in the past, it is now down to a three figures.

Electric sign contractors selling the big masda letters have been billing the houses for the average of \$10 for single letters and when shows are changed sell entire new sets, taking the old ones away. In other words, Warner's was rebuying sign letters for every new picture that arrived.

Convenient this high cost, circuit decided to take the old letters, some of which stand over a foot high, to store in the Warner studio for repair and repaint, so that they could be used for new pictures. Result is that the total cost on changeover from "General Crack" to "Son of the Gods," at the Warner theatre, cost around \$600.

Foreign sales departments of American film companies have been investigating the matter of Spanish dialects as a factor in the making of talkers in that language. Result so far is to confirm and endorse pure Castilian, the highest form and academic parent of all Spanish dialects.

For some time various persons of Mexican, Porto Rican and South American nationality, speaking the dialects of their native districts, have been conducting propaganda against pure Castilian and in favor of the various dialects. Age grinding behind this propaganda was the desire of these persons to build themselves up and in with film companies. Sales departments have, however, come to the conclusion on the basis of experience to date that the Castilian is the common denominator to the entire Spanish market.

Coming of talkers put plenty of directors and writers on the rocks. Some are still there, but one chap who is glad he jumped is Jess Robbins, former director for Charles Chaplin and at one time or another on the payroll of all the major companies. Today he owns a taxi business with branches in Kansas City, St. Louis and St. Paul.

Down to his last dime, Robbins borrowed enough dough to buy a Ford taxi. This was a year ago. In six months he had 50 taxis operating. Then he organized the Red Top Cab Co. Today he has a fleet of 150 running around L. A. On his payroll are the names of 20 former studio employees and Robbins, himself, is still driving a Ford.

Publicity matter without identification as to its origin has been recently disseminated against the attendance of children under 10 at picture theatres. It states the results of a recent questionnaire conducted by "Parent's Magazine" among health authorities, probation officers, child welfare workers, etc.

Out of 19 replies to this questionnaire 16 were against pictures for children under 10 on the grounds that films were unwholesome excitement, that theatres were poorly ventilated and that time spent in them by children was time robbed from outdoor play, that the eyestrain was

(Continued on page 55)

## COAST NOTES

Third of Continentals' talkers will be "The Second Honeymoon." Production has started with Josephine Dunn, Edward Earle and Ernest Hilliard featured. Phil Rosen directs. Frank O'Neill, "Singer of Seville," M-G.

Nance McGlynn for "Good News," M-G.

Helen Johnson for "Divorcee," M-G.

Key Johnston opposite Erle Von Strömberg, "Three Faces East," W.B.

Mary Forbes to "So This Is London," Fox.

S. N. Behrman here to produce "Lilium," Fox.

Flora Finch, Belt Lugosi, Beryl Mercer, James Bradbury, Sh. Marion Byron and Florence Eldridge to "Playboy," W.B.

W. J. Craft to direct "Czar of Broadway," all stars cast, U.

Ellie West for "Good News," M-G.

Jack Trent, "The Divorcee," M-G.

Nancy Dover, "Chinese Flower Boat," color show, Fox.

Knute Erickson, "Born Reckless," Fox.

Crauford Kent, "Second Floor Mystery," W.B.

John Sheehan and George Bickel in "Swing High," directed by Joseph Santley, Pathé.

May Malloy in "Oliver Twist," M-G.

Nance O'Neill, "Singer of Seville," M-G.

Complete cast for M-G's French version of "Unholy Night" Andre Brasseur, Jettie Goudal, Lionel Belmore, Youtta Toubretsch, Pauline Garon, Doris Renavet, Jules Roucouet, and Jacques Vassir, Jacques Fayer directing.

Lillian Tashman, "Play Boy," W.B.

Dora Dean, "Three Flights Up," W.B.

Charlotte Walker, "Three Faces East," W.B.

Tiffany will do "A World of Men," original.

Fercy Pembroke to direct "Medicine Man," Tiffany.

Title of "Jail Break" changed to "Numbered Men," FN.

Stuart Holmes and Evelyn Hall, "La Marseillaise," U.

John Wray "Czar of Broadway," U.

Al Norman to "Good News," MGM.

Lillian Crowell, Pom Pom night club.

Thelma Todd lead for Harry Langdon's "The King" (Roach).

Lotha Mayring added to Vietnamese Nights," W.B.

Dorothy Mackall to "A Very Frivolous Joker," Fox.

Complete cast "Born Reckless," (Continued on page 29)

Still Going Strong  
4th Consecutive Year

BENNY  
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GRANADA PUBLIX MARBRO

CHICAGO

ORIGINALS DIALOGUE

Howard J. Green

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1916 Paramount Bldg.

New York, N. Y.

"Sweethearts and Wives," title changed back to "An Adventurous Night," FN.  
Charlotte Walker in "Three Faces East" (W.B.).  
Jack Ferrin, Edna Marion, Edwin August and Ben Corbett, "Romance of the West," Art Hammond.  
Melville Baker, scenario and dialog, "Bride 66," UA.

HARRY FRANK  
**SEAMAN**  
WITH THEIR LAUGHING SENSATION  
Featured in FANCHON and MARCO'S "MANIA BOUND" IDEA  
Thanks to HYMAN SHALMAN, JACK LOEB, JESSE RAYE



# "A SURE BET," WIRES JOHN HAMRICK PARTY GIRL

Here's the Sensation  
of 1930!  
Talking, Singing, Dancing.

With Douglas Fairbanks, Jr.,  
Judith Barrie, Jeanette Loff,  
Marie Prevost

A Halperin Production

Directed by VICTOR HALPERIN

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729 SEVENTH AVE NEWYORK NY=  
PARTY GIRL OPENED TREMENDOUS BUSINESS TODAY MY SEATTLE  
BLUE MOUSE THEATRE STOP THIS PICTURE HAS SURE GOT GREAT  
DRAG WITH PUBLIC AND IT IS A SURE BOX OFFICE BET AND READY  
MONEY TO THE EXHIBITOR KINDEST REGARDS =  
JOHN HAMRICK.

1930 FEB 8 AM 2 49

IT WILL DO THE  
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TIFFANY PRODUCTIONS INC.  
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# The New **RICHARD DIX**

**A MIGHTY STAR  
LIFTED HIGHER AND  
HIGHER BY TITAN  
GENIUS...TITAN  
RESOURCES..TITAN  
SHOWMANSHIP...**

Yesterday at the peak of brilliance...  
today soaring on to greater peaks  
through the daring show enterprise of  
**RADIO PICTURES...**

**RICHARD DIX** in his first Radio Picture  
fulfills the most extravagant promise  
ever made to world showmen...that  
he would be made by one master stroke  
into a *new, distinct and mightier* star.

Radio Pictures promised a *new* **BEBE  
DANIELS** and delivered in **RIO  
RITA...**

Radio Pictures promised a *new*  
**RICHARD DIX** and now delivers in  
the greatest of all Dix shows

**SEVEN KEYS TO BALDPATE**

**STRING OF INSPIRING GROSSES PILING  
UP. ACROSS COUNTRY PROVE DIX TOP  
DRAW OF INDUSTRY AS RADIO STAR...  
SCAN VARIETY FOR NEW KEY POINT  
SENSATIONS!**



# Exhibs' Contract Revolt

(Continued from page 9)

trouble as a result of the decree." This trouble, according to Kent, is already evident. Ned E. Depinet, general sales manager of First National, was also willing to admit that exhibs are trying to kick over the traces, assuming that with the upset of arbitration they have an upper hand and can do anything they want with contracts.

**Kent's Statement**  
Kent's attitude is summed up as follows: "Playing fast and loose with contracts brings its own penalty. If the exhibitors consider this an advantage they are welcome to it."

Kent has not had time since his return from Europe last week to thoroughly study the Thatcher decree, he said, and before having any comment to make directly concerning the decision is waiting for members of the Par Legal department to return to New York.

Consensus of opinion among Film Board and distributor sources is that the credit committee system of the Film Board of Trade, upheld last summer as legal by the courts, will be invoked immediately, requiring exhibs who prefer to take advantage of the present situation or are unreliable, to post deposits. The sales manager of the biggest producer-distributors in the business declared that the Thatcher decree does not change the method of selling pictures and that they can even demand full payment for product in advance if they want to go that far.

**Par-M-G Clauses**  
Par and M-G-M have a clause in their new contracts which leaves it optional with the exhib whether he wants arbitration or not. If he doesn't, by signing in on the contract, it is then optional with the distributor to decide on whether a deposit will be necessary and how much.

One Film Board source, implying this is so near compulsory arbitration that it is likely all companies will fall in line with similar clause or clauses, points out that the average exhib will probably agree to the arbitration. Many, it is claimed, cannot possibly afford to post high deposits, distributor officials pointing out that recent bad weather and the advent of sound have left certain exhibs with very narrow margins of profit if not actual loss.

With respect to the Par contract, first to include the optional arbitration clause, Kent said: "In some cases we will arbitrate and in other cases we will do the best we can. Our policy at the present time is an individual one."

**Play Dates**  
The most serious drawback as a result of the Thatcher decree concerns setting of play dates. Under the old system, if the exhibitor did not give the distributor play dates on product, becoming delinquent in

this respect, the distrib set the dates and if violated the matter went to arbitration. How this will be overcome is a question with arbitration now out. Some indie exchanges stipulate in contracts that pictures must be played certain dates after a schedule has been made out, with deposits made on the last picture to be played to guarantee exhibition of the entire block. Indies not belonging to local film boards also demand cash in advance of shipment of prints or send them out on a C. O. D. basis.

Cancellation of applications for product have increased and there have been numerous cases of exhibs refusing to live up to contracts after issued, distrib say.

**High Pressure**  
Another practice reported is that of over-zealous salesmen talking glibly exhibs out of previous contracts with rival companies in an effort to make a sale. While distributor heads point out that before arbitration this was flagrantly practiced by salesmen doing anything to get business, it is expected it may assume serious proportions now.

Proposed combination of Allied and the M. P. T. O. A. for conferences with the distributors, looking to the shaping of a new contract, was arranged with view in mind of formulating an agreement in which both exhibs and distrib had a hand. This, according to legal lights, would stand up as constitutional.

Kent is still hopeful of getting the indie exhib groups together.

"Nothing has been done in the way of getting together yet," he said, "and I have nothing to say until after I have talked with a few people on both sides."

**Hays Angle**  
The Hays office on Monday denied any knowledge of the nearness of a price cutting war. It was also declared there that individual adjustments between its members and exhibitors had progressed to a satisfactory point in cases where the ruling had been presented, as an issue.

Companies using the franchise system, particularly Tiffany, are untouched by the decree. The Abram Myers arrangement calls for its own kind of organization arbitration. Despite this, however, executives for the company have sent out letters to all franchise holders advising them that in the case of a dispute their first communicate with the Tiffany legal department. So far, and the letters have been out a week, not a complaint has been filed, it is claimed.

## Fox's Coast Buy

Los Angeles, Feb. 11.

Control of the Ellis Arkush Peninsula group of theatres has been obtained by Fox West for approximately \$1,000,000, with Arkush remaining as operator for the new owners.

Houses obtained are the Peninsula, at Burlingame; San Mateo, Regent and Garden, at San Mateo, with the latter two houses closed at present. Stanford and Variety, Palo Alto, and the Sequel, at Redwood City, are also on the list.

## Stanley Changes

Switches of Warner house executives brings William Tomkins from the Masbourn, Philadelphia, to succeed George Higgins as manager of the Branford, Newark. Higgins will be reassigned.

Tony Williams is promoted to district manager of Hudson County, New Jersey, excepting only the Stanley, Jersey City, from which he steps up. William Corum, former assistant, will manage that house. Stanley Cameron will supervise neighborhood houses in Newark, succeeding William Stahl, who goes to Cleveland.

## R. ISLAND'S SUNDAY FIGHT

Providence, Feb. 11.

Entire state is watching the fight in the Rhode Island Legislature for Sunday films in East Greenwich. Should the legislature approve, bill filed last week will give electorate of town a chance to express views on the question at the next election.

East Greenwich clergy has been successful in holding up Sabbath pictures despite demands from the public for Sunday shows.

## All Working

Hollywood, Feb. 11.  
Biggest production splash at M-G in years has nine companies in the works and six ready to go in; technicians working the clock around in three shifts; 53 writers preparing new material and 15 composers writing music.

## Chicago Indies Will Syndicate Trailer Ads

Chicago, Feb. 11.

Indie operators are banding to sell trailer advertising as a syndicate proposition.

New group henceforth will not let members contract individually with drug stores and furriers using trailer ads. They will sell service for the entire membership in Chicago.

## Chicago Closings

Chicago, Feb. 11.

Cooney Brothers have walked out on the Drake, north side grind house, with a foreclosure pending through the Garard Trust Company, owners.

Among the houses in the colored belt recently closed through tough competition and unemployment are the Monogram, Indiana and Vendome.

## COAST NOTES

(Continued from Page 25)

Fox: Edmund Lowe, Warren Hymer, Pat Somerset, Frank Albertson, Paul Page, Lee Tracey, Marguerite Churchill, William Harrigan, Joe Brown, Mike Donlin, Paul Porcasi, Carol Nash, Eddie Gribben and Ben Bard.  
Hank Mann to "Arizona Kid," Fox.

Paul Hurst, "Cooking Her Goose," Radio.  
"I Love You," Radio, becomes "The Roughneck Lover," Joseph Cawthorne, "Dixiana," Radio.

Dorothy McNulty, "The March of Time," and "Good News," MG.  
Henry King will produce "Eyes of the World," Harold Bell Wright story for inspiration.

Theodore Von Eltz, "The Divorcee," MG.  
Sonya Levien adapting "Lillom," Fox.

Perry Askam for lead "Sweet Kitty Bellairs," WB.

"Sweet Kitty Bellairs," WB.  
James Crane, "One Night at Susie's," FN.

Ralph Keelard, "Hell's Belles," Fox.

Willfred Lucas, "Arizona Kid," Fox.

Irene Rich, "So This is London," Fox.

Arthur Stone and Walter D. Lewis to "Arizona Kid," Fox.

Inez Courtney, femme lead in "Sold Gold Article," Fox.

Carroll Syle to "Bride 68," UA.

James Gleason to "Playboy," WB.

Baby Blossom is featured in a Pathe short.

"He Trumpled Her Ace," Ken

## 5,132 EXTRAS AT WORK; 700 IN VIENNESE NIGHTS

Hollywood, Feb. 11.

Activity on the set is at its best in four months, with 5,132 placements by the Central Casting Bureau for the week.

Figure is now 87% normal.  
Tuesday was extra's gala day, with 1,045 working.

Alan Crosland had a mob of 700 on "Viennese Nights" at WB.

## Sprague's 1st

Hollywood, Feb. 11.

"Sold Gold Article" is the title of the first picture Chandler Sprague will direct for Fox.

Inez Courtney, who recently appeared in four pictures for First National, has been engaged for it.

## BANCROFT'S "CAVE MAN"

Hollywood, Feb. 11.

Next for George Bancroft at Paramount will be "The Cave Man." It's an original by William Slavins McNutt and Grover Jones.

Thompson and Johnnie Burke, Sen-nett short.

Title of "I Love You" changed to "Roughneck Lover" by Radio.

Lee Moran, "Sweet Mama," FN.

Bill Janney, "Young Love," FN.

Heleen Ware, "One Night at Susie's," FN.

Clyde Cook, "Hell's Belles," Fox.

Title of "Agony Column" changed to "Second Floor Mystery," FN.

# BENEFIT OF COLOR

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# PENALTY OF COST

COLOR is the order of the day. *Sonochrome* brings it without the penalty of added cost. Sixteen delicate tints and a warm neutral tone are available at the same price as ordinary black-and-white. This, plus the fact that it gives really faithful sound-on-film, accounts for the success of this series of Eastman tinted positive films.

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ROCHESTER, NEW YORK

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# "BIGGIE"

MARILYN

## Miller IN "SALLY"

WITH ALEXANDER  
JOE E. BROWN  
PERT KELLY  
*All Technicolor*

**BIGGER THAN ANY MUSICAL  
ROMANCE EVER PRODUCED**

tells  
**NATIO**

## "NO, NO, NANETTE"

WITH  
ALEXANDER GRAY  
BERNICE CLAIRE  
LOUISE FAZENDA

*Scenes in Technicolor*

*Watch*

**BIGGER THAN ANY GIRL-AND-MUSIC  
COMEDY EVER SEEN OR HEARD**

# FIRST NATIONAL



# "R"

**FIRST  
NATIONAL'S**  
story

**RICHARD**  
**Barthelmess**  
IN  
**"SON OF THE GODS"**  
WITH  
**CONSTANCE BENNETT**

*Scenes in Technicolor*

**BIGGER THAN ANY DRAMA  
EVER PRODUCED**

*and the*  
**BIGGEST**

*ones are still to come*

**"SONG OF THE FLAME"**

with Alexander Gray, Bernice Claire, Noah Beery, Alice Gentle, Bert Roach. All Technicolor.

**"BRIDE OF THE REGIMENT"**

with Vivienne Segal, Allan Prior, Walter Pidgeon, Louise Fazenda, Ford Sterling, Myrna Loy, Lupino Lane. All Technicolor.

**"SHOW GIRL IN HOLLYWOOD"**

with ALICE WHITE, JACK MULHALL, Blanche Sweet, Ford Sterling, John Miljan. Technicolor Scenes.

**Billie DOVE in "A Notorious Affair"**

with Basil Rathbone, Kay Francis, Kenneth Thomson, Montagu Love.

**"SPRING IS HERE"**

with Lawrence Gray, Alexander Gray, Bernice Claire, Louise Fazenda, Ford Sterling.



"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products

*and*

**VITAPHONE**  
REG. TRADE MARK

*this year!*

## PUBLIX DOING MORE PRUNING

On Feb. 23 Publix withdraws its interest in the La Petite, Kankakee. Chain also allows the Park, Richmond, Va., to go on March 15 and on April 30 takes the Garden, West Palm Beach, and the Broadway, Dover, N. H. off its chain list. The Duchess, Peoria, Ill., has already been subleased.

The Public construction and maintenance department is conducting an exhaustive checkup on theatres and properties needing attention and improvements, main idea being to obtain a gauge on the budget of the department for this year. Information gathered will also serve as a guide on theatres that may be placed on the auction block.

A part of mass chain acquisition, it has been found, necessitates the wedding of certain houses due to the inclusion in some strings purchased of so-called "joints," as well as first runs.

## Publix's "Giveaway" for Greater N. Y. Houses

A fan mag for free circulation among its five Greater New York houses is to be issued by Publix. First copy is to be ready for distribution this Friday (Feb. 14). It will be known as the "Publix Magazine," and be printed in eight pages on quality stock sized six by inches.

Present plan is not to have a mailing list, such as "Loew's Weekly" pamphlet.

Undertaking is experimental in that provision for a similar fan paper, to circulate throughout the Publix chain, is dependent upon results in the five eastern deluxe.

Sam Palmer, of the Publix production department, will edit.

## ONE GRUBEL RENTAL

Kansas City, Feb. 11. Papers have been filed at Springfield, Mo., in the recent Grubel to Publix deal.

According to filing, rental for the Electric theatre, Springfield, is \$40,000 for the first five years and \$35,000 a year for the next 15 years, the length of the lease. House seats around 2,000.

## FIVE CHI. HOUSES CLOSE

Chicago, Feb. 11. Five more houses in and around the city have closed. They are the Vernon, Chicago; Lyric, Cerro Gordo; Star, Grays Lake; Garden, Ipeva, and Bijou, Waverly.

## BUFF. VERDICT VOIDS OLD LAW ON OPERATORS

Buffalo, Feb. 11. Local theatre managers won a further victory in the strike between the picture operators and the neighborhood theatres. Stanley Kozanowski, manager of the Rivoli, arrested at the instigation of a union, charged with operating a machine without a license, was discharged in City Court following a declaration by Judge McLaughlin deciding that the General City Law relating to the licensing of motion picture operators was unconstitutional.

Signey B. Pfeifer, representing the defendant, contended that section 18 of this law was illegal and void, owing to the fact that it required a six months' apprenticeship for license applicants to be served under a licensed operator and a certificate from the license operator to that effect. Provision was held unconstitutional because while the legislature had the right to prescribe competency as a pre-requisite to license, it had no authority to prescribe the precise and sole manner in which such competency might be gained.

Decision is of state-wide importance and a new bill is already being introduced into the state legislature to remedy the defects in the existing law, principally directed toward allowing an applicant for a picture license to obtain the necessary training not only by serving an apprenticeship but also in any other manner which will familiarize him with the apparatus.

## Seek N. W. Remedy

Portland, Ore., Feb. 11. Charles Kurtzman, Pacific chief for Publix, is here for a northwest shake-up.

Publix houses here and in Seattle have been giving the staff grey hairs, an admission scale slash is in order, and Kurtzman has threatened that unless something happens, and quick, the houses will be closed.

## WITHDRAW SUIT

Suit of Benjamin and Herman Werdorff, as stockholders of the Organizers' Holding Corp., which succeeded the Associated Pictures and the Associated Exhibitors, and held an option on the Roxy theatre site, later sold, to disclose profits from sale, was withdrawn in Supreme Court last week.

Justice Levy not only permitted the withdrawal of the proceeding but vacated an injunction which held up a meeting for the dissolution of the company.

## For Protection

Hollywood, Feb. 11. Local business men have set out to sell exhibitors on the idea of renting ear muffs to patrons who still like silent pictures. This is up to us.

Velvet robe covers have already met with opposition by a cheaper silencer in the form of those used by swimmers.

## Behind the Keys

Minneapolis. J. E. Garrison has been transferred from the Albany, N. Y., Universal exchange to local manager. A. J. Herman succeeds in Albany.

Portland, Me. Charles Bassin, formerly at Needham, Mass., and E. F. Goss, formerly at the Park theatre, Bangor, assigned to the State and Maine as managers. Houses were recently taken over by Publix. Ralph Pinkham now at the Park.

Crawfordsville, Ind. Foster Norton has been appointed manager of the Strand.

Virginia, Minn. Homer Prince has replaced H. E. Billings as manager of the Publix-State.

Fairmont, Minn. Publix has closed the Nicholas theatre and shifted W. L. Nicholas to the Strand as manager.

Bangor, Me. F. F. Colburn, Jr., student manager at the Bijou, has been shifted to the Central, Hiddford. He succeeds F. A. Vennett, transferred to the City Opera House.

Woonsocket, R. I. S. Sidney Holland now manager of the Stadium. Formerly of the Rialto, Brockton, Mass. Holland replaces W. E. Spragg, promoted to Publix district manager.

Pawtucket, R. I. Wilfred Tully, assistant manager of the Strand, shifted to the Rialto, Brockton, Mass., replacing S. S. Holland.

Kansas City, Kans. Managing the Grubel theatre, recently taken over by Publix, are A. F. Baker, at the Electric, here; Reynolds Maxwell, the Electric, Joplin, Mo., and Theda Nibler, at the Electric, Springfield, Mo.

Aurora, Ill. Publix will not erect a theatre on the site of the old Strand destroyed by fire last October.

Harry Paulos, who represents owners of the property, said that definite plans had not been made for use of the property.

Elkader, Ia. H. H. Hall, operating picture houses in Elkader and Strawberry Point, has added his third theatre at McGregor. Strawberry Point, population 1,126, last week installed sound apparatus and claims special mention.

Oklahoma City. J. S. Gaddish and associates have purchased Knights of Columbus hall and will convert the building into a theatre, seating 2,000. Policy will be vaudeville.

Hannibal, Mo. H. A. Scheder, manager of the Price theatre, has been elected president of the Chamber of Commerce.

Hollywood. Harry Bailey, former Keith manager, succeeds F. J. Menellay as manager of the Boulevard for Fox.

## Union Would Turn Lobby Discs—Publix Withdraws

Chicago, Feb. 11. Publix, in conjunction with its new plans, decided to make use of the huge lobby at the Westside Paradise. Wanted to merchandise music and records. Stated \$700 on a fancy booth, then \$200 more for a phonograph. Looked like a sure winner.

Hired a gal at \$35 a week, and all was set to go when musicians' local stepped in and ruled that the house must hire a man at union scale to turn the records.

Publix just said what you think it did and junked the whole outfit.

## Picture Possibilities

"Dishonored Lady"—Unfavorable  
"DISHONORED LADY" (Melodrama, Gilbert Miller, Empire). The screen has accepted bad women who murdered, but in this instance the central character is worse than the others, a thoroughly abandoned person at the end. Bee.

"Boundary Line"—Unfavorable  
"THE BOUNDARY LINE" (Jones & Green, by Dana Burnett—48th St.). Obscure study in pastel shades of domestic life. Talky on stage and without dramatic substance to make a picture. Rush.

"Out of a Blue Sky"—Unfavorable  
"OUT OF A BLUE SKY" (Comedy, Tom Van Dyke, Booth). A play within a play, calling for actors from among the audience. Good idea if worked more for comedy. Bee.

"Her Confessor"—Unfavorable  
"HER CONFESSOR" (Comedy Drama, Jean Riddell, Cherry Lane). Might possess the germ of a story for a scenario. Not the type of material the screen wants. Char.

"It's a Grand Life"—Unfavorable  
"IT'S A GRAND LIFE" (Comedy, Erlanger & Tyler, Cort). Frothy for flickers with general theme of philandering husband's embroilment with young mistress and father of an illegitimate child by married woman giving it two strikes culled. With these out story shot. Edna.

"Ritzzy"—Favorable  
"RITZY" (Comedy, L. Lawrence Weber, Longacre). A light, pleasing comedy, which if making the grade on Broadway should provide a fair program talker. Bee.

## PUBLIX IN PROVIDENCE

Closing for Strand, 1,400-Seater—Chain's First House in That City

Papers are expected to be signed this week culminating negotiations under which Publix gains control of the Strand, Providence, R. I. Archibald M. Silverman, representing the Strand, has been in New York, negotiating the sale with the chain.

Through acquisition of the Providence house, Publix enters this Rhode Island city for the first time. Strand, seating 1,400 is the fourth largest here.

## Testing Lighting

Hollywood, Feb. 11. Six Los Angeles picture theatres, in which screen illumination is considered good, have been selected for initial study by the Academy's committee on screen illumination. Measurements were made for the committee by John Alsborg, Jr. and Emery House, chairman, are preparing two test reels for use in the technical study. Dr. G. F. Fry replaces C. L. Strong on the committee of 10, chosen by four technical organizations.

## Campaign on Garbo Has Coast Steamed Up

Hollywood, Feb. 11. "Greta Garbo is the greatest living actress," is the billing being given that star for "Anna Christie" in 24 sheets plastered all over the town.

Fox West Coast publicity department is behind the extravagant placarding that is again creating comment, as did that department's legend when the picture opened at the Criterion and merely saying, "Garbo Talks."

Picture is a furor at the Criterion and the theatre's publicity campaign generally is acknowledged the best this territory has seen in a long while. It was handled personally by Frank Whitbeck, head of the Fox Coast theatre publicity forces.

## Skinner Film Choice

Pittsburgh, Feb. 11. Otis Skinner, here last week in "Papa Juan," took exception to a Hollywood news item stating that he was due this week on the coast to start making "Kismet" for First National.

"Papa Juan" still has 10 weeks more to play on the road.

Star also said he didn't know yet whether his first film would be "Kismet" or "Honor of the Family." Contract calls for five pictures to be made in five years, one a summer.

## Van Buren's Song Sketches

Los Angeles, Feb. 11. Amande Van Buren has made contract with Pathé to have it release a series of song sketches he will produce in short form. Van Buren will use a popular song for the theme of the shorts and have the background of the song visualized.

## Dies from Injuries

Toledo, O., Feb. 11. Frank Mattox, 60, theatre manager at Mansfield, O., died, Feb. 8, from injuries suffered in an automobile accident. Smash-up occurred Feb. 6. Mattox receiving a fractured skull.

He leaves a widow and five sons.

## FREE NEWSREEL NEG

Washington, Feb. 11. During the tariff battle in the Senate that body voted to give free entry to all negative picture film originating in this country but exported abroad. This applies when the film is to be used in either sound or silent newsreels.

## Lionel Belmore

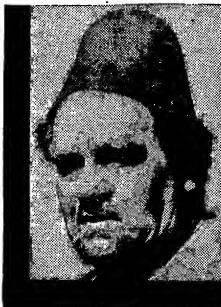
as

## "Osman"

in

## "Rogue's Song"

M-G-M Picture



## Max Factor's Make-Up Used Exclusively

Characterization which is true to life is the one vital thing you can depend upon with Max Factor's Make-Up. Purity, naturalness, and flexibility are other qualities which make Max Factor's preferred among stage and screen celebrities.

When you see Lionel Belmore in "Rogue's Song," notice 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.

At All Leading Drug Stores

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PANCHROMATIC  
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MAKE-UP



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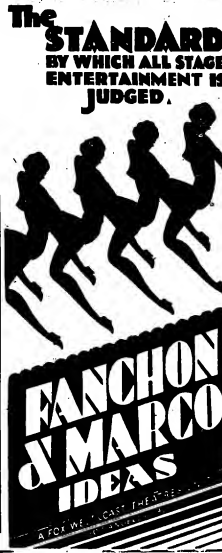
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## KATVA AND THEODORE

FEATURED DANCERS

IN F. & M. "ACCORDION" IDEAS

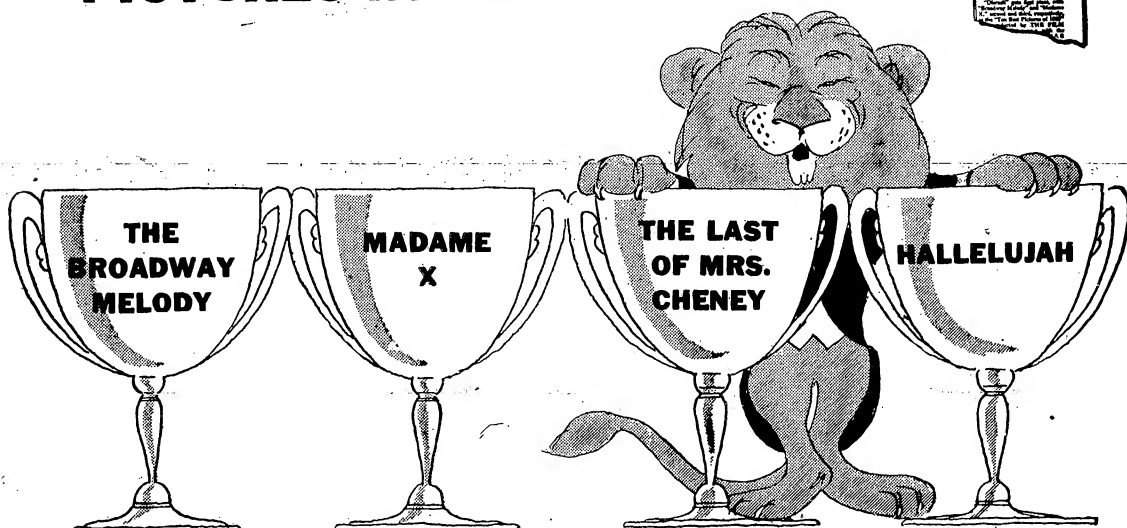
THANKS TO ALICE GOODWIN



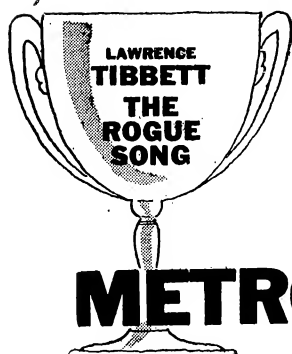
# AMERICA GOES METRO-GOLDWYN-MAYER!

Film Daily's Annual Poll of  
400 Leading Film Critics  
Gives Metro-Goldwyn-Mayer

**FOUR OUT OF 10 BEST  
PICTURES IN 1929—**



400 Leading Newspapers with 27,000,000 combined circulation are giving front page space to Metro-Goldwyn-Mayer's 4 out of 10 triumph!



AND HERE ARE 2 HITS  
CERTAIN TO BE PICKED  
AMONG THE 10 BEST OF 1930



**METRO-GOLDWYN-MAYER**  
Electrifying the Amusement World!



### "A TIGHT SQUEEZE"

First February comedy release—and it spells CABARET entertainment. With George LeMaire, Jimmy Conlin and Evalyn Knapp. Features real Broadway talent—Ryan Sisters, Sam Raynor, Dave Manley, Leo Kendall and others. And Eddie Elkins' orchestra!



### BUCK AND BUBBLES in "HIGH-TONED"

Second February comedy release—and it spells NEGRO FUN. With Buck and Bubbles, vaudeville headliners, from Hugh Wiley's Satevepost story. Music includes "My Old Kentucky Home," "12th Street Rag," "Clarinet Marmalade," and "Lonely Me."



### "DOING PHIL A FAVOR"

Third February release—comedy of DOMESTIC TANGLE. Featuring the famous English comedian, Mackenzie Ward, supported by Val Lester and George Thorpe. A frame-up on a flirtatious wife that results in an uproarious situation of frivolity.



### "CROSBY'S CORNERS"

Fourth February comedy release—and it's BURLESQUE RUBE stuff of the best kind! Written by Harry B. Watson, featuring Reg Merville and Felix Rush, with Josephine Fontaine and George Patten in support. Rubeville Band plays throughout!

To explain why  
8 out of every 10  
wired theatres are  
steadily playing —

# PATHE COMEDIES



# BATTLE OF PARIS

(Continued from page 19)

ing a strain upon the patience of even a philosophic time killing machine that's apt to drive them out on the street.

Pictures is the musical comedy version of the war with anything and everything dragged in by the tails of its hair. Several opportunities for Miss Lawrence's singing, but even this has been poorly handled by the studio and is at best merely a preferential alternative to the stupid story.

Hardly fair to judge Miss Lawrence as a picture possibility on the basis of an unhappy start. Unfortunately she will probably be judged anyhow and on the basis of "Battle of Paris" the verdict will be against her.

Lond.

# THE CRIMSON CIRCLE

(BRITISH MADE)  
(30% Dialog)

Produced by British International. Distributed by Intercontinental. Adapted by Howard Gave from novel by Edgar Wallace. Directed by Friedrich D. Wulff. Musical score by Edmund Meisel. Dialog arranged by Edmund Meisel. Cast includes Lily Maza, Hans Stumacher, Louis Leibel, and Otto Waldner. Recorded at the Phonograph Studios, Berlin. Running time, 70 minutes.

Weak but probably okay for the serial grind. Plenty of good scenes in this film knocked out by the confusing method of adaptation that starts the film off with an undistinguished character who is killed by doubling around with flashbacks. Framed as a mystery underworld drama it's spoiled by lack of suspense. Further injury is done by the musical score. Otherwise recording and dialog is good. Photography faulty in spots.

Picture suggests progress in British film making. The two directors on the film, who handled the dialog end, has the better of the opening shots but goes cold in closing. The silent times, however, are often silly.

Stewart Rome looks like good American timber. The picture is an American viewpoint, is strictly the serial type.

This present film has a silent ancestor 15 years old. Cinema Club produced a picture of the same title, and based on the same book, which the English rated pretty well. Story is a mystery yarn about a lad who has a fancy for blackmailing. He wins his money and rises to unusual heights as a feared character. In his forages he murders three persons and rises to unusual heights as a feared character. His victims are usually men of prominence. Picture opens by giving him an undignified position in society that brings him close to the police in London who are investigating his depredations. Eventually he falls for a girl. She also is injected into the film without reasonable explanation. The black-mail chief makes her his secretary and then things begin to happen to him. He is finally nabbed by the cops and the girl is then revealed as a policeman and daughter of a London inspector of police.

# In Berlin's Underworld

(GERMAN MADE)  
(Synchronized)

Presented by Max Reinhardt. In cast: Fritz Kortner, Hans Stuwre, Maly Delsa, and others. At the Cameo beginning Feb. 12. Running time, 65 minutes.

"Caught in the Berlin Underworld" is unusually good for a foreign melodrama. It is a rate fair as a programmer in the silent theatre here. The orchestration, while defective in spots, makes it attractive for wired houses not given to all-dialog showings.

Despite the stagey quality, more evident in the editing of certain reels than in others, and despite the story coincidences, there is a

variety of action, sincerity of performance, and color in sets and locales which is laudable in this feature commanding suspense.

While involved, there is not that network of detail so confusing in many foreign movies. Story moves at such speed that illogical and even bromidic situations will be unnoticed by the average audience. Hans Stuwre, in a dual role, is really the star. As the discharged convict who is killed by a tormentor and as the son of that convict who bears the stigma of hereditary crime gives worthy characterizations.

Fritz Kortner comes in as a native crook and stool pigeon, contentedly housed in the jail. Years are allowed to elapse before he worms from the convict's wife evidence to blackmail the wealthy family which raised her son. Maly Delsa, the mother, shifts into the make-up age with real aptitude. From her blond beauty when her husband is incarcerated for life and when Kortner turns her into his hovel, Maly Delsa fades into a withered hag by the time her son, a doctor, is identified and comes back to her.

Of course the doctor has an enemy, a royalist, who eventually becomes the head of the prison from which the convict father has escaped with the adoption papers years before. And the doctor, who as naturally falls for the royalist's lady friend who, incidentally, is the daughter of the former warden, is a second victim of the convict's murderous hand.

But the convict father, overhearing a barroom conversation, winds up things by doing the good deed and saving the doctor's life.

Flashbacks to daring and kind deeds precede the adult Hoot, young Hoot, who is shot, and the opening gun play. Hoot doesn't lose any time, once he's declared enemy, to the bookkeeping division into the enemy camp and pots the lad, Steve, who knocked off his Dad.

After that it's Steve chasing Hoot and Hoot outwitting Steve, as in picture and costume.

Picture isn't outstanding. Girl, Louise Lorraine, has a slapstick entrance, but soon falls for Hoot. A few more of this kind of dialog and its recitation by the cast is easy and natural. Recording job easy good.

This is the picture which has been the subject of the recent discussion of the south of France, notably at Marseilles (Capitol) where it ran five weeks. The picture is a French production. No chance outside of France even if it had an English version.

"La Route est Belle" is also the all-French talker which figures as a revolutionary element in French cinema patronage, indicating that the national product can and does create a new audience and, in turn, indicating to American distributors the proposed French version of Hollywood-produced talkers that the French market isn't as limited as was the general belief.

As a silent story it is a weak sister. As a talker it is of a standard of a decade ago. As a talker it outdoes by far some of those early Warner talkers for general inferiority. Yet it is wholly commercial hodge-podge. Another form of "Jazz Singer" including the "Sonny Boy" stuff, only this time he's an operative aspirant and when the male lead in "Don Giovanni" falls to appear, Andre Baugé, as the hero, steps in and winks 'em.

Typical French provincial stuff, leaving all the elements of the poor boy coming up into society and fame. It is hardly unusual but apparently satisfies a psychological native yearning.

Baugé, of course, is excellent in his singing. He is a former Paris Opera and Opera-Comique baritone. His voice is excellent and he is being given the belated Hollywood treatment. He is the greatest singer in the world (ambitious billing but similar to Metro's spurge for Lawrence Tibbett, who they go for that here), and in addition is a Marseillesian. They can tell that by the accents from their understanding, so the south of France biz was naturally the best test for the most famous returns.

As Louw was in the midst of a Saturday night performance, a lone gunman stuck up the assistant manager, Leo Scott, in the upstairs office and secured \$70.

No panic prevailed as the gunman made good his escape through one of the theatre exits.

Russo-FBO Settlement  
Suit of Joseph Russo against Film Booking Offices of America and Leo M. Fox has been settled and Leo M. Fox has been ordered to pay the plaintiff, and James A. Mooney for the defendant.

Columbia has added half the 12th floor in addition to the entire 11th floor for its New York office.

Complete cast for "Star of Broadway": U. John Way, Betty Compson, Claude Allister, John Harmon, Wilbur Mack, George Byron. W. J. Craft directing.

the pseudo-swanky dinner party with the chairs the most ordinary of kitchen service pieces. Painted backdrops are just as glaringly obvious. Florey states he wanted to quit the second day in view of general conditions, but that Burroughs, heretofore identified with sheeting stories, had promoted \$12,000 and wanted to go through. Florey states he was almost forced by him to continue, but he might have done even better with a more litigious attitude. These songs, "There isn't a catchy tune amongst the string by French composers. Sam (Paris) is publishing the tunes."

There are some low comedy laugh returns, but all combined it is an obvious bourgeois conception for peasant appeal.

Only the French version as Brando takes the position of couldn't make a good enough English print to mean anything for America. Abel.

# MOUNTED STRANGER

(ALL DIACOG)

Universal production and release. Directed by Arthur Rosson, who also did adaptation of this. "It Knobs" story. Barry, a writer, comes to the Hoot Gibson. Cast: Ruby Hunter, Milton Brown, George James, James Ford, Louise Lorraine. At Loew's New York, beginning Feb. 8. Running time, 65 mins.

A thematically, this film is in that pigeon-hole of westerns where the boy hero becomes a man immediately after his father is shot. And there's vengeance aplenty. It's good Hoot Gibson stuff; good old grind material.

Flashbacks to daring and kind deeds precede the adult Hoot, young Hoot, who is shot, and the opening gun play. Hoot doesn't lose any time, once he's declared enemy, to the bookkeeping division into the enemy camp and pots the lad, Steve, who knocked off his Dad. After that it's Steve chasing Hoot and Hoot outwitting Steve, as in picture and costume.

Picture isn't outstanding. Girl, Louise Lorraine, has a slapstick entrance, but soon falls for Hoot. A few more of this kind of dialog and its recitation by the cast is easy and natural. Recording job easy good.

# Franklin and Midland

Los Angeles, Feb. 11.  
Harold B. Franklin is in Kansas City endeavoring to get the details of a proposition where his organization will take over the Midland chain of houses controlled by Wolf and Shanberg.

Auditors of Fox West Coast have been working on the books of Midland to fix a buying price. The original deal called for \$2,000,000, but the Fox people said it was a bit too high to close before financial report.

Franklin is due back here Feb. 17.

# PUBLIC CH. MEETING

Chicago, Feb. 11.  
Public executive committee, March 3-5 in all, will meet here March 3-5 at the Drake hotel for a convention.

William Hollander, B. & K. public director, is making arrangements.

# Town Raising Wire Funds

Minneapolis, Feb. 11.  
Believing that it would be a blow to their town to have the only theatre there closed, business men of Heron Lake, Minn., are raising funds to defray the cost of sound equipment.

American Legion Post is the operator of the theatre. After the sound equipment will be operated as a community theatre.

# Canadian Stickup

London, Canada, Feb. 11.  
As Louw was in the midst of a Saturday night performance, a lone gunman stuck up the assistant manager, Leo Scott, in the upstairs office and secured \$70.

No panic prevailed as the gunman made good his escape through one of the theatre exits.

# Russo-FBO Settlement

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Complete cast for "Star of Broadway": U. John Way, Betty Compson, Claude Allister, John Harmon, Wilbur Mack, George Byron. W. J. Craft directing.

# Comparative Grosses for January

(Continued from page 14)

## PROVIDENCE

STATE	Jan. 4	Jan. 11	Jan. 18	Jan. 25
High..\$29,000	"Condemned"	"Dynamite"	"Bishop Murder Case"	"Their Own Desire"
Low..14,000	\$25,000	\$24,000	\$20,000	\$21,000
STRAND	"Broadway Hoofers"	"Paris"	"Laughing Gas"	"Sally"
High..\$14,900	\$11,000	\$11,500	\$11,000	\$11,000
Low..6,000	All Sound	All Sound	All Sound	All Sound
MAJESTIC	"Show of Shows"	"Sunny-side Up"	"Sunny-side Up"	"Love Parade"
High..\$16,500	\$12,500	\$16,000	\$16,000	\$13,500
Low..6,200	All Sound	All Sound	All Sound	All Sound

## TACOMA, WASH.

BLUE MOUSE	Jan. 4	Jan. 11	Jan. 18	Jan. 25
High..\$28,200	"Show of Shows"	"Great Divide"	"Tiger Rose"	"Lost Zeppelin"
Low..1,400	\$2,500	\$4,900	\$3,500	\$3,900
RIALTO	"Welcome Danger"	"Romance of Rio Grande"	"Untamed"	"Love Parade"
High..\$4,500	\$6,800	\$4,500	\$4,500	\$4,500
Low..2,000	All Sound	All Sound	All Sound	All Sound
RKO	"Paris"	"Tanned Legs"	"Vagabond King"	"His First Love"
High..\$14,500	\$6,100	\$6,900	\$9,000	\$7,700
Low..4,200	Vaude	Vaude	Vaude	Vaude

## P-P'S NEW 9TH FLOOR

Remodeling of the ninth floor of the annex at the Paramount building, formerly occupied by the music and production departments of Public, has been finished and the offices turned over to the bookkeeping division and theatre management departments. Offices formerly occupied by these departments in the main building are to be devoted to the chain's advertising and publicity departments.

Besides the offices of the booking department, separate suites have been provided for each divisional director.

## Biophone's Judgment

Biophone Corp. has filed judgment in the New York Supreme Court against the Ziegfeld Amusement Corp., of Buffalo, for \$1,652 on trade acceptances payable at the Grade Belt Bank at Westfield, N. Y.

## INJURY SUIT ANSWER

Roxy Theatre Corp. has permission to file a new answer in the Supreme Court in a suit by Mary J. Hughes for \$25,000 damages. Miss Hughes charges that on March 10, 1927, while working on the stage as an interior decorator, employees negligently lowered the stage and caused her permanent injury.

New answer alleges that the Roxy company failed to take over the theatre until March 12, 1927.

## East Side Foreclosure

A suit to foreclose a third mortgage for \$70,000 on the Louis N. Jaffe Art Theatre at 189 Second avenue was filed in the Supreme Court on Saturday, alleging the theatre failed to pay a \$4,000 installment a year ago and interest of \$615.

Two other mortgages, for \$345,000 and \$90,625, are also outstanding.

## WHAT THE CRITICS SAY ABOUT

# "MYSTEROUS ISLAND"

WRITTEN AND DIRECTED BY LUCIEN HUBBARD  
(Now Under Contract to Warner Brothers)

Mordant Hall, NEW YORK  
"MYSTEROUS ISLAND" is a fantastic undersea melodrama... strikingly ingenious... effectively directed by Lucien Hubbard.

Richard Watt, Jr., NEW YORK  
"HERALD TRIBUNE" - "An amusing and ingenious screen melodrama - genuinely entertaining..."

NEW YORK "EVENING WORLD" - "It is the sort of fantastic material with which the screen should have interested itself years ago. Lucien Hubbard directed and he did a marvelous job."

"VARIETY" - "It's impressive and unusual are unquestioned. Lucien Hubbard's handling of mob scenes and individual performances is excellent."

NEW YORK "SUN" - "The spectacle is fascinating."

J. C. M., in the NEW YORK "EVE" - "Superb stuff for the movies."

BOSTON "AMERICAN" - "A thriller different from anything you have ever seen. Judged as a fantasy, an epic of achievement."

BOSTON "TRAVELER" - "Treated with imagination and skill by director Lucien Hubbard."

NEW YORK "GRAPHIC" - "One of the most amazing pictures ever flashed on a Broadway screen."

# DOROTHY YOST

WRITING FOR  
Metro-Goldwyn-Mayer

# Joseph Jackson

Wrote the Dialog for  
"THE BARKER"

# CARLOS ROMERO

MY DEAREST NEGROES IN MISSING THIS FANCHON AND MARCO SPECIAL I Take This Opportunity in Wishing FANCHON AND MARCO My Sincere Appreciation

# FEIST SENSATION



THE ONE

# JUST C BOTHERED

A NOVELTY  
FOX TROT SONG

THE NEW SENSATION

# "I LOVE

by GUS  
TED

# "FUNNY, LOVE, DEAR, WHAT CAN DO!"

JOE BENNETT,

GEO. A. LITTLE

CHARLEY STRAIGHT

The Beautiful Waltz  
Song from R-K-O Production  
"RIO RITA"

# "YOU'RE ALWAYS IN MY ARMS"

(BUT ONLY IN MY DREAMS)

HARRY TIERNEY and JOSEPH McCARTHY

# "DO YA' L

JUST A TING

by HAVEN GILLESPIE

You Can't Go Wrong  
With Any 'FEIST' Song"

**LEO. FEIST, INC.,** Cor. BROAD  
(ENTRANCE)

[SAN FRANCISCO]  
[942 MARKET ST.][CINCINNATI]  
[707 LYRIC THEA. BLDG.][PHILADELPHIA]  
[1228 MAR.][DETROIT]  
[310 MICHIGAN THEA. BLDG.][TORONTO]  
[193 YONGE STREET][CHICAGO]  
[75 W. RANDOLPH ST.]

MELBOURNE, AUSTRALIA: 276 COLLINS ST.

# NATIONAL SONG HITS!

## I LOVE — I CAN'T BE BORED WITH ME



by GUS KAHN and  
SEYMOUR SIMONS

NATIONAL WALTZ HIT!

## YOU SO

KAHN and  
MORITO

ANOTHER "VAGABOND LOVER"

## "LOVE MADE A GYPSY OUT OF ME"

by FRED PHILLIPS, HARRY DE COSTA & LEON ZIMMERMAN

*The International  
Waltz Hit!*

## "LOVE ME"

by  
DOLLY MORSE  
& T. AIVAZ

HEARING EVERYWHERE!

## LOVE ME?

Y BIT — DO YA?

and MABEL WAYNE

WAY and 50<sup>TH</sup> ST., NEW YORK  
ON 50<sup>TH</sup> ST.,)

PHILADELPHIA  
MET ST.,

KANSAS CITY  
GAYETY THEA. BLDG.

LOS ANGELES  
405 MAJESTIC THEA. BLDG.

BOSTON  
240 TREMONT ST.

LONDON, ENG.  
188 CHARING CROSS RD.

PARIS, FRANCE  
90 Rue de l'Echiquier

BERLIN, GERMANY 97 LEIPZIGER STRASSE

Dance  
Orchestrations

50¢

FROM YOUR  
DEALER OR  
DIRECT!

## One-Man Booking Reign Forces Keith's to Buy Up \$200,000 In Unwanted Act Contracts

For the first time on record a vaudeville circuit has signified willingness to stand a major loss in settlements rather than play acts out under their contracts. Keith's considers it more economical to pay than play a staggering amount of unwanted material. This is the aftermath of the recently ended one-man general booking management of Keith's. It shows a total debt of six figures—\$200,000.

Around \$120,000 has been paid out to acts and productions which were booked during the \$200,000 regime of George Godfrey and which Keith's cannot play. It is estimated the vaudeville circuit will be paying off the debt incurred during the term of the one-man booking head for at least another year.

C. B. Maddock is said to have settled his \$16,000 claim against the board of office for "Slightly more than 50%."

"Golf Fiends" unit has been booked for about 12 towns in lieu of 12 weeks remaining on E. E. Nadel's contract, with the loss allocated among the theatres.

For 10 weeks the Marcus Show was charged up at \$2,000 per town of the \$4,500 stipulated in the contract, with the difference recorded as profit and loss against the theatres.

Ruth Mix Unit's claim of around \$6,000 settled for half.

Jim McWilliams, booked for 40 weeks at \$1,000, settled for 25 at a mutually arranged figure.

Max Hayes' "Doin' Trains" unit represented an \$11,000 loss to the Keith office. Rose's Midgets, \$5,000, Kelso Bros. unit disposed of at an undisclosed amount.

In each instance the unplayed acts were issued contracts by bookers under Godfrey's direction, and were later informed that Keith's could not fulfill its agreements.

The above mentioned losses and numerous others were taken for the most part by Keith's western theatres, where the unplayed material was tossed in desperation when it was deemed dangerous to burden the eastern Keith theatres with it. Producers are claiming broken promises left and right and are waving contracts to prove their claims.

Unpaid damages have wrought a change in the methods of the booking office. Producers are no longer encouraged by promises or guarantees. They are now advised to produce at their own risk. Their acts they are told, will be booked only if the bookers want them.

The method of making promises that Keith's contracts probably live up to has passed out. In its wake is a debt of \$200,000 that must eventually be paid.

Write-off was decided on to kill the risk of running the Keith bills with costly but poor material. Managers' reports on several of the turns given settlements stated the stuff was driving regular customers out of the theatres.

### First RKO Sound Trailer

First of the audible trailers to be used by RKO for headline acts will be Leo Reisman's orchestra. Harry De Vore, vaudeville star today (Wednesday) the sound trailer is to be used in that theatre.

### VERA MARSH'S CHANCE

Culver City, Feb. 11. Vera Marsh, with Harry Carroll productions and vaudeville for four years, will make her screen debut in "Good News" for M-G-M.

### Henry Hershfield's Will

Will of the late Henry Hershfield, known to the profession as Harry De Vore, was admitted to probate Friday. Charles Robinson was named as executor of estate and Leo Kandin attorney.

Hershfield's wife and former vaude partner, Belle Williams, was willed the entire estate.

### Davis' Pathe Shorts

Hollywood, Feb. 11. Frank Davis (Davis and Darnell) has gone over to the Pathe lot to direct shorts.

Davis will remain out here. Last year he made six shorts for Pathe in the east.

### A SWEET "IN"

Former actor is 'booking club' in an indie New York agency.

When hearing of an exceptional job, he plays it himself.

## Robinson Helps Adelaide Hall Minus Leslie Lyries

Because of a late restraintment entered by Lew Leslie, Adelaide Hall is not singing any numbers from "Blackbirds" in her vaudeville date this week at the Palace, New York. Breach between the producer and the colored songstress was reported to have grown out of a contract dispute. Bill Robinson, also said to be at odds with Lew, stepped on the Palace stage to dance with Miss Hall Saturday matinee. Robinson announced he may repeat daily.

Miss Hall's reported five-year contract with Lew is an optional arrangement on a yearly basis. When Leslie failed to renew it, she handed in her notice.

### Meet the Sheriff

It was a case of all dressed up and no place to slay with the direct bill booked into the Park, Woodridge, N. J. this week. Acts showed up for rehearsal Monday morning and instead of finding the orchestra they discovered the sheriff and two assistants, who had taken possession last week after Antonio Flandino, operator, had failed to pay the last three months' rental.

Flandino had been operating the house on a rental arrangement, with rental applied to purchase, but had been in arrears since taking the house over six months ago, according to the Woodridge Trust Company. The bill had been booked in by Alfred Myer. Acts included Marquette and Maylon, Louis Chase and Co., Mayberry and Ruth, Oriental Fantasies and Galvin and Clark.

### Acts for Beacon

Direct vaude opposition to Keith's still looms with Warner Bros. planning to use acts at the Beacon, 78th and Broadway, recently opened by Warners as a straight sound film run.

Date when acts will be booked for the uptown house has not yet been set, but decision to use vaude is reported definite. Plan is to book two or three strong acts every week through Warners booking office. Beacon opened Christmas week under a policy of straight pictures, with weekly changes.

### ARTHUR LYONS WEST

Los Angeles, Feb. 11. Arthur Lyons, of Lyons & Lyons, is expected here Feb. 25 to make adjustment of the local Lyons office.

It's expected the agency will move to Hollywood, with Arthur to remain here indefinitely. George Sackett is in charge at present.

### Trade and Mark Vaude

Smith Bros., NBC act, has been signed for Keith dates, starting March 1, in Yonkers, with New Rochelle set for March 8.

Team has been broadcasting on the Smith Bros. cough-drop hour.

### Alhambra Quits aude

Vaudeville is out again at the Alhambra, Brooklyn.

House has started straight pictures this week, playing double features on a grand.

### Coscia Turns Agent

Phil Coscia, formerly of Coscia and Vercel, formerly an agent. He is doing indie booking for the Yates office.



**DOUG LEAVITT**  
of LEAVITT and LOCKWOOD  
in "Hit-Bits of 1929"

With Ted Eddy and Band, the Sopranos, Harry Shiras, Bab Day and Gattison Jones and Elsie Elliott.

Week, Feb. 15, Orpheum, St. Paul, Minn.

Costumes by Saul Burger Modes, Inc.

Direction CHAS. H. ALLEN

### McCaffery May Leave

#### Keith's for Radio Work

Bill McCaffery, act scout for Keith's, is reported leaving the circuit to accept a job with WTAM, broadcasting station in Cleveland operated by John Royal, former Keith Cleveland manager.

McCaffery returned from a Coast trip two weeks ago and a few days later was sent to Chicago, where he is now doing scout work.

As a booker McCaffery was on both the Orpheum and eastern Keith books and for a while booked the Palace, New York. He was on and off the books several times during the past year, last removal occurring about three months ago.

### FORUM

Chicago, Feb. 7.

#### Editor Variety:

In a recent issue you published a statement given by a former employer of mine, Harry Shutan, stating that I had discharged him without a moment's notice, left him stranded here in Chicago without a cent, and without giving him two weeks' notice and his fare back to his place of occupation—Los Angeles.

Shutan came to me in Hollywood with an act written by Charles Smith and John T. Doyle, which he tried to tell me, and had told many others, that he had written most of it. Shutan asked me to let him play the other male part in the act. I said OK, and we played it west.

As to the Chicago episode, I had five tickets bought from Sam Thall, RKO. One for him, one for his wife, Mrs. Desmond's, my baby, and myself. Previously I had New Orleans booked for a week. I advised him not to take his wife and pay for a fare when he would be back in a week. He said he would get another leading man for me that week for \$75, and I could give him \$50 so he could stay here. When I recovered I didn't play New Orleans; I got Miami and Oklahoma City.

I called Shutan to my home and told him I would take him and his wife, pay him \$125 per week for two weeks, and if he had any more booking he would have to take a cut of \$25. He said he would get a job in a grocery store before he would do that. I begged him to consider, but he walked out of my room, called his wife, and that's the last I saw of him.

I got another leading man. Yours, Wm. Desmond.

### Bancroft Wants \$15,000

George Bancroft, screen player, is asking \$15,000 a week for vaudeville and picture house appearance.

About 10 years ago George Bancroft and Octavia Brooks were a two-act in vaudeville drawing \$300.

### SALARIES TOO HIGH

Los Angeles, Feb. 11. The R-K-O booking office in New York, it's understood here, is interested in obtaining picture names for the east, providing they get them for the right kind of money. The salaries in most cases have been found prohibitive.

### RKO—Let's Smoke

Chicago, Feb. 11. Cigars branded RKO are latest tie-up of Jack Hess, RKO publicity chief here. Hess will be exploited and advertised entirely at expense of the manufacturer, with a guarantee of national distribution. RKO seal in red and gold is the emblem.

Sell for 36c. straight.

## LEWIS WARNER NOW IN CHARGE OF WB PLANT

Lewis Warner, son of Harry, is now in charge of Warners' Flatbush studio. He assumed his new duties last week. One of his first acts was promoting Monroe Shant, assistant director, to be his personal assistant.

No changes of personnel or policy are contemplated at the studio, which continues the weekly output of three or four shorts under the three directors, Murray Roth, Arthur Hurley and Edmund Joseph.

Shorts, or Litaphons, Varieties, recently completed include a newspaper story by and with Russell Crouse and Hugh O'Connell, Eleanor Griffith, Granville Bates, Milton Singer and Jimmy Dunn in the cast.

James Rennie, Ray Fant and Jane Dixon appear in "Three Rounds of Love," written by William E. Barry.

Miss C. Work, the bridge authority, is in a skit framed around the great post-mortem sport. Arthur Shaw, Jessie Bunley and Monya Anderson participate.

Ripley, the cartoonist, has also recorded some of his "Believe It or Not" dope for Warners.

## Loew, Warner Take Names As Keith's Cuts Budgets

Number of name and money act bookings by Loew's has increased considerably over the average for that circuit during the past few weeks. Some former Keith standards, under Loew's, are the wanted dough for familiar dates, have switched to Loew's upon finding their salaries available from that source.

Warners vaudeville booking office has also been mentioned as more open for names than in the past. Keith's is continuing to gradually cut down on Yorkville, playing few outside the New York houses.

Shaw and Lee, who recently closed with "Peasure Bound," have been booked by Loew's for \$2,000, an increase over their Shubert salary and a record high for them. They open next week at the Capitol.

Miss Mary Baker is set for a Loew opening March 1 in Kansas City.

Others on the Loew books are Roy, D'Arcy, Irving March 3, Richmond; Anita, Stewart, Feb. 15, Akron; Chester Conklin, March 1, Kansas City; Herman Timberg, Feb. 21; Capitol; Willie West and McGinnity, March 14, Capitol; Tride Frigant and Roy Cummings started this week at the Kings, New York, and Syracuse.

### Nazaroff's Opera

Nicholas Nazarov, of "A Night in a London Music Hall" act, has quit vaude to try his hand at production. He is now presenting "Natalia Poltavka," a Russian opera, Feb. 25, at the America theatre, in the Bronx.

One performance is guaranteed.

### NEW FOY ACT

Three of the Foy family are back in vaude. New Foy kid team comprises Mary, Charles and Irving.

### Dorothy Woodward's Comeback

Dorothy Woodward, formerly of the team of Woodward and Hughes, is reading a new act for vaude with Frank Williams, composer, as piano accompanist.

Miss Woodward retired three years ago after the death of her partner-husband, Frank Hughes.

Murray and Clark Separate

Murray and Clark have dissolved as a vaude team after having been together five years.

Herb Murray will do a new act with Maurice Barry, while Helen Clark will team with her recently married husband, Billy Palmer, for a new double.

## Keith's Sends Road Scouts to Watch "Offensive" Acts

With reports of questionable stage conduct by numerous acts on the road coming to Keith's from out of town managers, the booking and operating departments of the circuit have sent out several undercover scouts to check up on alleged offenders and report all infractions.

Both Ben Piazza and Joseph Plunkett are said to have investigators covering all spots to correct the situation. The vaudeville detectives are working incognito and buy tickets to the theatres so that wrongdoers cannot be tipped off in advance.

There is a serious lack of regard for discipline by acts in the distant regions, according to the booking office and managers' reports. Many comedians are sticking to their departing from their regular routines to kid, clown and ruin the bills. Dirty gags and bits are more prevalent than ever in the Keith houses, the reports state, according to complaints received daily.

In instances where managers are unfamiliar with acts' routines, there are said to be cases of stifling, cutting and gouging up for comfort. Several are reported going the limit on blue stuff when the clean ones don't land.

Women, the reports charge, are keeping their more costly gowns in the trunk and wearing second string wardrobe in the Jerkwaters. It is charged that many turns are sly and mean in material and dress when playing New York for comfort. Several are reported going the limit on blue stuff when the clean ones don't land.

In the past week the Keith secret scouts have reported about 10 acts as in need of severe discipline.

## Western RKO Has Private Records for Each Agent

Agents squawking to bookers about the number of acts rival agents get on the books will have to dig up a new complaint so far as the west is concerned.

Where formerly the checkup sheets listed all agents and their bookings, now the west, Charlie Freeman's booking division now has a separate sheet for each agent. This makes it impossible for one agent to know what the other is doing or how many acts he has.

For eastern records the old check-up lists remain.

### No "Peaches" Tab

"Peaches" Browning has called off her contemplated vaude return in a tab version of "Temptations" and will remain in Florida for a couple of months, accompanied by "The Heat."

She is reported as having approached bookers on the abbreviated version of the legit place and when unable to get immediate action, decided upon the Florida trip. She will resume vaude dates in a new trio act after the Florida visit.

### AGENCY TO INSURANCE

Lew Heaney has quit the agency business. He has closed his office in the Bond Building, New York. Heaney, a former vaude actor, opened his agency a year ago. He is returning to his home town, Scranton, Pa., to start in the insurance business.

### Tabs Replace Vaude

Musical tab policy will elbow vaudeville out of Sol Brill's Dycker theatre, 23rd street, starting March 22 for four weeks' trial. Present fare is five acts and films on a split. Films continue with the tab.

Arthur Fisher, Dycker's vaudeville booker, also placed the musicals.

### F. & M. Units in Okla. City

Oklahoma City, Feb. 11. The Orpheum changes Feb. 14 from full week vaude to Fanchon and Marco and the first half and RKO vaude the last.

### Monday and Friday openings.



# NVA FINANCE PLAN READY

## PLENTY TOUGH BREAKS BUT POLLEYS REUNITED

Providence, Feb. 10. Vaudeville team of Polley and Co. was finally reunited last week in its motor van home, which for the past six weeks has been stranded in the rear of a garage in North Providence.

Story begins with an empty cash box, a pair of 1929 Illinois license plates and no jobs. Mr. and Mrs. Polley, with four children ranging in age from one to eight years, found themselves in North Providence in January. They couldn't move on, as there wasn't enough money to apply for a new registration for the van. Kindly citizens permitted them to park their home in North Providence while they looked for work.

Situation took a turn for the worse when Mrs. Polley, who had meanwhile taken a position singing in a Providence cabaret, suddenly disappeared. Charles Polley and his four children were left behind. Providence people staged a benefit performance for the stranded vaude artist and his children. Enough money was realized for Polley to get some new license plates for the van and to start anew. Polley took a trip to Boston last week and found his wife, refusing to believe that she had deserted him in the van. Friends in the vaude business gave him a clue that his wife was working in a Hub night club. In a tearful reunion, Mrs. Polley confessed she had left the family apartment and a job in Boston, and that she didn't intend to return until she had made enough money to take the family back home. And now the Polleys are reunited.

## CHI. DIVORCES OFF

Cold Weather Slows Down Desire for Separation

Chicago, Feb. 11.

Divorce market dropped off last week, with cold weather keeping the couples together for the time being.

Frances White got her divorce from Clinton T. Donnelly, whom she married in 1912, when she was 19. Sylvia Rhein got her divorce from Erving Rhein on two charges. Bill, filed through Leo Weisskopf, claimed that Rhein spent all his money on horses and trained his wife from place to place, seeking her every time he caught up with her.

## Driver Says Couldn't See Her—Midget Run Down

Cincinnati, Feb. 11.

Lionka Blazek, 46, of Erie, Pa., suffered a fractured leg here Sunday when knocked down by an automobile. The little lady will be confined in the local Jewish Hospital for a week.

Driver of the car maintains he didn't see the illluminable while backing from an alley adjoining the Newland hotel. He was driving on her way to the Albee theatre when the accident occurred.

## Gerson's Coffee Date

Acts will be paid for entertaining at the weekly jamboree Meyer Gerson is planning for his restaurant (Mrs. Gerson's) in the Somerset, New York. Arrangement is to have the entertainment sit at the tables as guests and bust into their numbers in the embarrassed way when Meyer, as m. c. calls upon them. There will be a genuine coffee and cake engagement.

Meyer says lay-offs will be given preference. He calls them "actors not otherwise occupied."

## JEWISH GUILD SERVICES

The annual Memorial Services of the Jewish Theatrical Guild will be held in Temple Emanuel-EI on upper Fifth avenue, New York, at 12:30 p. m., Feb. 16.

Tom Howard in Short

Before departing on his tour for his original role in Co's "Rain or Shine," Tom Howard will make a talker short for Warners.

## Boomerang Joke

Hollywood, Feb. 11. A practical joke designed to embarrass a honeymoon couple proved a boomerang for Mort Dooney.

They landed in hot water with the Labor Bureau as the result of an advertisement he inserted in a local daily for Mexican and Japanese laborers to apply for employment at the home of Eddie Sutherland, the director, the morning after the latter's wedding.

Sutherland and his bride were awakened by a crowd of Mexicans and Japanese outside their home creating a disturbance. Mexicans, who are familiar with the California Labor laws, sought the help of Labor Commissioner Barker when finding there was no job to be had. Barker has summoned Dooney to appear and show reason why he should not pay the laborers for the loss of time and carfare his prank cost them.

## OFF THE HOOF

Former Vaude Dancer Operating String of Restaurants

From hoofing in vaude to ownership of a string of coffee pot diners is the successful move of William J. Carney (Carney and Wagner). Carney, working on the stage with his wife, Flo Wagner, found bookings so good and opened a coffee pot at 252 street and Park avenue. Profits enabled him to open another at 45th and Eighth avenue. Today he has a chain of the little diners.

The Carneys live in Hollis. There are seven children.

## Camera's "Pals"

About 25 New York gentlemen are offering Primo Carnera, the giant foreign pug who will make a lot of noise if he fails, to vaudeville bookings. The couple are bona fide agents. Rest are unknown to Primo or his managers and are chiselers or wise guys looking for a spot to make in. Idea is to gain a booker's interest and get an offer, then wire Carnera about it.

One of the few genuine authorizations around is held by Marvin Welt, who has a wife from Carnera which mentions \$10,000 as the weekly minimum the huge gent will take to shuffle his dainty brogans on a vaudeville rostrum. For \$10,000, say bookers, Primo would be an awfully expensive slice of something.

## Finds Baby

Chicago, Feb. 11.

Ed Carruthers (Barnes and Carruthers) found a three weeks old baby boy on the porch of his home here and will legally adopt the infant.

## Loew's "Name" Acts

Loew's has taken Billy Dooley, sailor comic of Christie Films, to open Feb. 22 at Akron.

Other "names" booked are Chester Conklin, Akron, Mar. 8, and Joe Laurie, Syracuse, Feb. 15.

## BENNY IN TITLE ROLE

Hollywood, Feb. 11.

Jack Benny will do a series of pictures with Timmy.

First will be in the name part of "The Medicine Man" from the play by Elliot Lester.

Although his contract with M-G-M has four months to run, Benny secured his release by mutual consent. Benny was reluctant to remain idle, though drawing a salary.

## Trixie's Shorts

Hollywood, Feb. 11.

Pathe negotiating with Trixie's to make 26 comedies.

Contract will be for year.

E. M. Orowitz, in charge of RKO's national exploitation, is now editor of "Voice of RKO," the circuit's confidential organ for managers and employees.

## BIG CHAINS OKAY CASEY'S OUTLINE

Pass Tax of 10c and Midnight Benefits Across Country—No Collections—Hays-Casey to Handle Own Divisions—Start on Completion of Sanitarium

## NVA WEEK IN APRIL

Los Angeles, Feb. 10.

A tentative outline for the permanent financing of the National Variety Artists and Vaudeville Managers' Association has been reached by Pat Casey, who has been out here for two weeks on behalf of both organizations.

Casey has been in consultation with Hiram S. Brown, head of Radio-Keith-Orpheum, who is here for a visit. Brown has approved the Casey plan, which also has been submitted to the operators of the big theatre chains, which are the money support of the NVA and VMA.

The Casey plan at once dispenses with all collection from theatre patrons in every way. Its two prime features are a midnight benefit performance. Once yearly for the NVA and taxing of 10 cents on theatre passes. The gross of the passes, with the 10-cent impost, turn over to the NVA fund. This has amounted to as much as \$70,000 annually with RKO alone.

Will H. Hays, now here on his usual business trip, is another with whom Casey has conferred. Hays, likewise, endorsed the Casey plan and so communicated to the producer members of the Hays organization is distinct from that headed by Casey. Hays is on production welfare, while Casey is the theatre end. With each division supporting its own.

## Hays-Casey Spheres

An outcome of the Hays-Casey conferences has been that each will remain within its own division eliminating any possibility of conflict in direction by either. This in return for the entire burden of stage unions relations with the theatres upon Casey's VMA supervision.

One of the first matters Casey will take up when his financing will have been completed is the finishing of the NVA sanitarium at Saratoga. The amount still required for the objective is \$300,000. It is estimated the total needed for the operation of the NVA Club in New York, with a pension list of over 250 professionals weekly, and the Saratoga sanitarium along with the VMA, which is a minor expense, will approximate nearly \$1,000,000 a year.

In return for the privilege of a single midnight benefit NVA performance in every town where the Casey member chains operate, the local houses will have a special exploitation and ballyhoo "NVA week." This will be during the period of the midnight performance for which all houses, actors, and staffs in town will co-operate. All professionals in town will likewise co-operate as requested with the theatres during the NVA week, exclusive of the long midnight performance for the NVA.

In the major cities a single big benefit show will be held in one town down here and it will not interfere with the regular theatre routine. Neither will the midnight benefit be held in any theatre accustomed to a policy of midnight shows.

## On Sundays

A concrete example of the mutual benefit of the Casey special show, other than the excuse for the NVA ballyhoo week, is that in closed Sunday towns or cities the NVA benefit will be held on Sunday as a charitable event with only admission at the box office and without an audience collection of any nature. The ballyhoo and the audience collection for the NVA, as has been made customary in the past, is in line with the announcements made

## In Albee's Office

On May 1 David Sarnoff, president of the Radio Corporation, is expected to take desk room in the Palace building in that office formerly occupied by E. F. Albee.

Sarnoff, as chairman of the RKO board of directors, has been voted a salary of \$50,000 a year with no stock policy. He will not move uptown permanently, but the former Albee offices will be at his disposal on and after that date.

## FOX OPEN DOOR SLAMS

Kibitzer Indie Agents Wish Themselves Outside Looking In

The Fox Circuit will enfranchise agents beginning March 1.

Despite its previous decision to open its doors to independent agents of the Kibitzer independent agents that had been allowed to submit acts are reported as precipitating the franchise arrangement. Jack Kibitzer, a stage booker, is reported fed up on the outsiders cluttering up the agency and registering squawks.

The franchise arrangement is to keep the kibitzers out.

## CONKLIN'S 2D VAUD TRY- WAS DISGUSTED BEFORE

Hollywood, Feb. 11.

Chester Conklin, who recently left RKO, disgusted with vaudeville as he had found it in the east, is returning to the same field, but this time for Loew's.

Pictures opening March 8 at Loew's, Akron, O., booked by Walter Meyers; and is in on a route.

Anita Stewart, also set by the same agency, is again going vaude. She opens at Loew's, Akron, Feb. 15.

## Rules on Old Glory

Washington, Feb. 11.

House has a new bill defining just what can and what cannot be done with the "flag, colors, ensign, standard, coat of arms, or other insignia of the United States."

No instructions have been given of any advertising matter in the flag. Also the flag cannot be used in connection with advertising under the proposed law.

Paper mentions nothing about acts using a "flag" finish.

## ASHES OVER TIMES SQUARE

The ashes of Howard Langford, vaudevillian who died Jan. 20, were scattered over Times Square from the air Monday morning by his widow, Myra.

Plane was piloted by Roger Williams.

## CONNOLLY BENTHAM ALLY

Mike Connolly, formerly representing Edward Small Agency in New York, has shifted alliance.

He is allied with the M. S. Bentham Agency and will handle picture bookings out of the latter agency.

## Hunting and Francis Again

Hunting and Francis are planning a comeback for vaude after three years' absence. Since the team retired Tony Hunting has been operating the Palace at Red Bank, N. J.

when the new administration of the NVA, headed by Eddie Cantor as president, went into office last April. The NVA drive week and ballyhoo will be held this year shortly after Easter, as formerly.

Casey has been working out the details of his financing plan for some time. It was temporarily blocked by the Fox affair. William Fox is the president of the NVA special fund, which maintains the NVA Club and also the VMA.

All of the larger theatre chains are VMA members.

## DICK AT IT AGAIN; BENNETT'S STAGE PAN

Keith's is sure it will never play Richard Bennett again after what he told the audience from the stage on the Fordham theatre, New York. In his final performance there last Tuesday night. On the other hand, Bennett declares he'll never play for Keith's again of his own volition. Feeling seems to be quite mutual.

Bennett by now is as well known for "telling all" to theatre patrons as he is for legit acting. What Dick Bennett is thinking on any stage is what he says, whether it's written in the part or not. At the Fordham Bennett put the Keith booking office, the RKO circuit and everyone connected with either or both on the pan.

Reason was that Bennett wanted \$2,500 a week from Keith's for playing vaudeville and Keith's disagreed.

## Warners' Open House for Agents; No Franchise

The Public system of automatic elimination of agents rated undesirable will obtain in the Warners. Broking office, it is reported. Thought of franchising artist representatives is out, following the Keith case.

Anyone can enter the VTB booking office—to offer talent. When agents are found to be unreliable, the automatic features of elimination will follow the unwillingness of the office to do further business with them.

## Wandering Lew

Hollywood, Feb. 11.

Lew Golder left Hollywood last night (Monday) on the start of a special and unique roving mission for Warners. He will go anywhere his judgment dictates in a silent quest for talent and investigation of local conditions.

No instructions have been given Goldner, nor will his movements be secretive. Jack Warner, selected him for the unusual job because of Goldner's training in show business and his seasoned judgment.

Golder was formerly in charge of Warners vaudeville booking office in New York and is under a term contract.

## Miller-Lyles Re-unite

Flournoy Miller and Aubrey Lyles will reunite as a stage team. The colored comics recently separated, Miller forming a new act with a white partner, Mark McKinley, while Lyles went abroad.

Miller has just recovered from a illness lasting several weeks. Lyles will join him upon his return from Europe.

## FRANK NEWMAN'S SHORTS

Hollywood, Feb. 11.

Frank Newman, former Kansas City theatre operator, who has been dabbling with an investing firm the past few years, is branching out again in show biz. Starting by turning out a novelty one-reeler called "Humanettes," a sort of "Punch and Judy" idea with Babe in it.

Newman is negotiating for a distribution tie-up. He expects to make 26 of these shorts yearly.

## MacDowell's L. I. Picture

John MacDowell, who appeared in musicals, legit and several Public unit shows, goes in "Young Man of Manhattan" (the) now in production at Astoria, Long Island.

Windsor, Bronx, subway circuit stand, will play Sunny vaude beginning this week. Eight acts booked by Jack Linder.

## BUNK DANCE SCHOOLS GETTING COAST COIN

Los Angeles, Feb. 11.

Bootleg agencies in the form of dance schools are operating here. State and city officials have started a drive to make them conform to the rules governing employment agents, after a number of complaints have been lodged by legitimate bookers.

In most of the cases the dance school is a spy outfit operating much like the film bunk schools. They advertise for girls to do stage and picture work. When the girls answer the ads, they are told they have to take special instructions. The special work usually costs the dancer around \$50. During the time she is studying, the girl is used in line work for fade pictures, club shows and small time vaude. She is told this is practice. When her period of tuition has ended she is told to wait for a call. When the call does not come, the squawk is on.

## ENOS FRAZERE

"Acme of Finesse"

THIS WEEK (FEB. 8)

KEITH-ALBEE, BROOKLYN

Managers

LEWIS MOSELEY & LEE STEWART

## ILL AND INJURED

George Shaeffer, divisional sales manager, Famous Players, broke his wrist last week.

Mother of Sally Fields is very ill at her home in Canada.

Alfred Hiles Bergen, singer, in Riverside sanitarium, Milwaukee, following a nervous breakdown.

Will Rising, legit, in Presbyterian Hospital, N. Y.

Dure Schneider, treasurer of the Carroll, recovering from appendicitis at the Polyclinic.

Wells Hawks in U. S. Naval Hospital, Brooklyn, for treatment. He is expected to leave there in a few weeks.

Irene Franklin of "Sweet Adeline" (Hammerstein) was successfully operated upon for appendicitis in Fifth Avenue hospital, New York, Monday. Dr. Herbert S. Chase, her physician, reports her condition as favorable.

Vera Walton had to cancel vaude dates, due to the illness of her son. Boy is in a Paterson, N. J., hospital.

## HELEN KOLB'S DIVORCE

Helen Kolb was granted an interlocutory decree of divorce in the N. Y. Supreme Court from Florenz Kolb, known on the stage as Florenz Ames. Mrs. Kolb alleged statutory offense with an unnamed woman at a Broadway hotel, Oct. 7.

Question of alimony was not considered.

## Mitzi, Sari and Mary.

By Joe Laurie, Jr.

So the wife and I took the two tickets and went to the Liberty. To see Mitzi in "Sari." It's a revival of Emmerich Kalman's opera which opened in this same theatre about 10 years ago. As I said before it's a revival with most of the original cast. Of course the chorus is new, and what a chorus. Especially one little girl. But we'll come to that later.

Although I didn't see Mitzi in the original show she couldn't have looked younger and more charming than here. And cuter as ever. She wore a dress in the last act that got a hand. Even the wife liked it.

It's a tough job for a mug like me to review a play like "Sari." In the first place I can't pronounce it, and in the second all the characters have Hungarian names. Maybe they're French names. It's Greek to me. The music isn't that. No bou-de-doup stuff. You know what I mean. And the jokes were good jokes, 10 years ago. But remember, this is a revival. Anyway, the audience laughed. Costumes are oke, nothing gaudy or flashy, and the chorus is great. Especially one little girl. Cast is good, as also the dances and the girls, especially one little girl.

I have a sister-in-law by the name of Mary who is a good looking, fine worker, and a swell kid to have with any show. She is my sister-in-law. Honest, you can ask my wife. In fact she's her sister. Well, Mary, when she's laying off, lives with us. And she's got a pretty good appetite. I'm not kidding. It's only a case of three extra chops, an extra chicken, or a few more steaks. I don't mind that so much, but when a feller has got to make fresh gin every other day, well, it adds up. But Mary is a swell worker and a good looking and she should never be out of work. In fact, I hope she'll work from now on. Not that I'm kidding, mind you. I keep into what relatives are for, but I hope "Sari" runs for ever. On the road. You know the old gag, "Absence makes the heart grow fonder—and the gin last longer."

Mary is certainly great in this show. She isn't a principal, just one of the chorus. Glad she isn't a principal 'cause she'd lay off more than she does now. But the show is good—everyone in it is fine. Guess I'd better put a boost in for the stage manager, too. "Sari" should clean up, especially in the far west.

If this is what columnists call "log-rolling," that's O. K. with me. I'll roll a log, in fact a couple of 'em, to keep Mary working. The Rasch girls in the show are doing the best stuff they've done in years, a fine troupe and the scenery is adequate (critic lingo). And if I want to I can tell you that Boyd Marshall, the leading man, and Mitzi and Sari that way about each other. And why not? They're husband and wife. That beautiful voice you hear from the wings when the girls sing off stage is not Mary.

The wife just poked her head over my shoulder and said, "I wish you'd say something about Mary. Give the kid a break." Well, I will. She may cop herself a rich husband who'll back my play, "The Showman." But what I'm trying to get at is that Mitzi and "Sari" are a great road bet, and they've never seen a chorus girl like Mary in the west.

## Theatres Proposed

Cape Girardeau, Mo.—(Park) 215 Broadway. Owned Fox Film Corp. Architect not selected.  
Myria, O.—Cor. B. Broad and East Tenth. Owner, Public Theatres Corp. Architects, Rapp & Rapp.  
Eaton, Md.—140,000. Also stores. Owner, Essex Amusement Co. Gen. Contractor, J. J. Russo, Baltimore.  
Hatchinson, Kans.—\$35,000. Owner, K. C. Beck Zoological Corp. Architect not named. Policy not given.  
Milwaukee, Wis.—Wisconsin ave. bet. 52d and 54th sts. Owner, Warner Bros. Pictures, Inc. Architects, Rapp & Rapp.  
Newberry, Mich.—Also apta. Owner, T. A. J. Shimmans. Architect, D. E. Anderson. Policy not given.  
New York, N. Y.—(Alt.) \$30,000. 45-48 Bowery. Owner, Felix Holding Corp. Architect, C. M. Caliano. Policy not given.  
Racine, Wis.—(M. P.) \$250,000. Owner, Fox Widewest. Architect not selected. Site, 411 Main st.  
Salamanca, N. Y.—(M. P.) Also stores and offices. Owner, John A. Rigamonti. Architects, V. A. Rigamonti.  
St. Bernard, O.—\$100,000. Owner, St. Bernard Eagle Holding Co. Architects, Schutte & Crowe, Cincinnati. Policy not given.  
Syracuse, N. Y.—\$400,000. Also stores and offices. 2305 James st. Owner, De Witt Development Co. Architect, M. J. DeAngelis.  
Xenia, O.—\$75,000. Main st. Owner, J. T. Hibbert. Architect, H. E. Hawthorn. Policy not given.  
Keller and Hathaway cancelled first half at the Myrtle, Brooklyn, this week, due to illness of Miss Hathaway.

## Pennington for Palace

Anna Pennington, with a band, has been booked for the Palace, opening Saturday (15).

Palace is only date arranged for her. Miss Pennington has been working in pictures lately.

## MONTH AHEAD PRESS DATA FOR KEITH UNITS

Press sheets containing complete data on Keith's vaudeville road shows will be sent to all RKO vaude theatres four weeks in advance of the bills. Sheets will include full information on billing, spotting, exploitation suggestions, special and personal press stories, paper layouts, cuts, pictures and info on props needed, and will be similar to the informative press sheets compiled by motion picture distributors.

Keith vaudeville press sheet, first of its kind, was adopted as an exploitation idea for the stage bills by Ben Piazza and Mark Leuscher. Setting the bills more than a month in advance, when made possible in the eastern booking department of Keith's, will pave the way for use of the stage press sheet wherever the intact bills are played. Western division, which has been booked up a month ahead for some time, is ready for the sheet and will use it in all the western theatres by the end of this month or sooner.

Managers will be notified as far as possible in advance of any correction in information contained in the press sheets when forced changes are made in the bills.

Booking office and publicity bureau are to co-operate in compiling material for the press sheets.

## REMEMBER ?

When the war boosted champagne from \$5 to \$17 in the New York cafes and everybody yelled

When Eddie Cantor returned from Europe and teamed with Eddie Kane for vaudeville?

When the Four Marx Bros. were found to really have first names: Julia, Milton, Arthur and Leonard?

When the notice stating "Acts are allowed two bows only" went up backstage at the Palace? It's still there.

When left was an advantage for film comedians and John Bunny and later Fatty Arbuckle were the rage?

When Pearl White was the first screen star to make personal appearances in vaudeville?

When Paul Swan danced barelegged at Hammerstein's and was billed as "The World's Most Beautiful Man"?

By AL TRAHAN

## JOE TERMINI



"THE  
SOMNOLENT  
MELODIST"

R-K-O  
Kenmore,  
BROOKLYN  
THIS WEEK

(Feb. 8)

## HANDERS AND MILLIS

Opened Palladium January 20, and  
Immediately Held Over Second Week

With General Theatres Tour to Follow

Representative:  
HENRY SHEREK

42, Cranbourn Street  
LONDON, ENG.

# PAT HEINING

"VAUDEVILLE'S MUSICAL COMEDY STAR"

WILL BE AT R-K-O. PALACE, NEW YORK, ALL THIS WEEK (FEB. 8). IF PAPA LASTS

Direction JACK CURTIS, BERNARD BURKE

## SENSATIONAL

# KIKITAS

PALACE, NEW YORK, NOW (WEEK FEB. 8)

Direction RUSSEL DECKER, WEBER-SIMON AGENCY

# KEITH AGENTS' LOYALTY PACT

Recent violations of the rigid rule against booking with outside opposition has caused Keith's to remind all agents of the restrictions in an extremely severe manner. An order went out last week warning the agents to discontinue dealing with other vaudeville booking offices on penalty of immediately losing their Keith franchise. At the same time Keith artists' reps were asked to sign pledges of loyalty. Any breaking of the pledge will result in uncompromising dismissal of an agent from the booking floor.

Numerous recent outside bookings were mentioned by the booking office when the agents were placed on the carpet. One agent in particular was mentioned in the warnings issued. A short time ago he booked a popular radio orchestra with Fox for theatres considered direct opposition to Keith houses.

Offices under Keith's ban are Fox, Loew, Publix, Warner and all indies booking theatres considered opposition to Keith's. No restrictions against Keith agents placing acts for pictures, legit and radio. The formerly totally restrictive Keith agency franchises were stretched to exclude all fields but opposition vaudeville and presentations a year ago. Since then several agents' firm, legit and radio bookings have equalled their Keith vaudeville placements in commissions.

## RANDOLPH PAYS OFF

Los Angeles, Feb. 11. — Forbes Randolph, owner of the Kentucky Jubilee Singers, appeared before the State Labor Commission and settled all claims brought against him by members of the act. He failed to pay off after playing the State, Long Beach, two weeks ago.

## BACK IN VAUDE

Billy and Elsa Newell, who jumped from vaude into "Woof, Woof" at the Royale, are back in vaude. They play two weeks for Loew and then go to Biloxi. Newells will head a unit in April for the latter chain.

## DAVID'S JUDGMENT

Benjamin David, agent, secured a judgment in full for \$900 against Dolores, Eddy and Douglas, formerly with "Broadway Nights." David sued for commissions due while the team was under contract to him.

## Redheads With Healy

So that Babe Egan and Redheads can play the same bill with Ted Healy, the act was taken out of this week's Palace bill and set ahead to Feb. 22. Egan's Redheads worked with Healy on bills in the middle west before going to Europe.

## Keith's Two-Man Limit On Selected 14 Agencies

Not only will the Keith agency be reduced to 14 by March 1, but, according to reliable reports, every agency then left will be restricted to one assistant. This will throw scores of agency boys on the outside, most of the franchised offices now having at least two and several of them three.

Limitation of agencies to one assistant will impose on the heads the necessity of spending more time around the booking office, and also in theatres. This is wanted by the circuit, which for years has complained about saddling of agency work on the assistants.

Less confusion in the booking office is likewise expected.

The 20 odd franchises passing out March 1 will carry at least 40 agents with them.

Order on restrictions of booking floor assistants will likely not be issued until it has been decided who will comprise the remaining 14.

## Comerford Deal

Amalgamated office in New York. Comerford's own vaudeville booking agency which books six Comerford theatres exclusively in the indie field, may pass out of existence if a deal reported pending between Keith's and Comerford goes through. Negotiations are on for the return of the Comerford group to the Keith office, where they were booked for years until formation of Amalgamated.

The three Comerford houses remaining with Keith's at the start of this season, Elmira, Ithaca and Binghamton, were withdrawn two months ago to join Grovewood, Wilkes-Barre and Scranton on the Amalgamated book. Providence is a full week stand and the rest splits.

## CAPITOL UNITS IN 175TH ST.

When Loew's sixth de luxe house in the Greater New York area, the new 175th Street, opens Feb. 22, it will take unit shows direct from the Capitol. Following the new up-town house, the stage shows go to the Paradise and thence to Brooklyn and out of town.

Addition of the 175th Street gives Loew's 12 de luxe houses for its units, which when figured with 11 weeks in Loew vaude houses, means a guarantee of 21 weeks for the artist engaged for the shows.

Don Albert will be conductor and "Wild" Oscar the permanent organist. Manager will be Bernard Thomas.

## F. & M. IN SPOKANE

Fanchon & Marco presentations will invade Spokane Feb. 27. They will play one week stands at the American, operated by the Grosbecher interests. Shows will jump there from Vancouver.

## Kalchewin to Chi

Nat Kalchewin of the William Morris office, leaves for Chicago, Feb. 14, on a combination business and vacation. He will be gone about 10 days.

## Holding Attention

Radioing the show on the Sabbath in a closed Sunday town is a new stunt tried at the RKO vaudeville house in Memphis. The opening day is Saturday. Sunday the vaude bill lays off, resuming Monday.

On Sunday evening, to hold the continuous attention of the town, the vaudevillians go on the air.

## RKO-Erlanger Dickering On New Orleans Deal

New Orleans, Feb. 11.

RKO is dickering with A. L. Erlanger to acquire the property on which the Tulane and Crescent theatres are situated. RKO is a 10-year sub-lease held by Publix-Saenger on the Crescent which RKO would have to buy.

Erlanger has the Tulane-Crescent sites on a 99-year lease with 68 years to go. RKO, if getting the property, plans a 5,000 seater. There is a possibility the present Orpheum (RKO) might go to Erlanger in the deal as a legit house to replace the Tulane. Later has been without attractions of this season.

## VAUDE PRODUCERS IDLE

Maddock Uses Acts For Shorts Then Disbands Them

Vaude producers are retrenching on production output, claiming there are no spots on standard circuits and refusing to accommodate for the few independent spots left. C. B. Maddock, George Choos, Lee Stewart and others are marking time. RKO, Loew, and Fox are reported overloaded on production acts.

Maddock has aligned with Pathé for sound reproduction of a number of his former production acts. He had hoped to keep the assembled casts together for another once around on the circuits, but after screening he disbanded the acts when no vaude dates were available.

## KENMORE JOINS SPLITS

Stated because all other Keith neighborhoods around New York are splits, the Kenmore, Brooklyn, changes from full to half week bills Saturday (15). House has been under present policy several months.

Conversion of the Kenmore to splits leaves only Keith stands around New York on a full week basis, Palace and Albee.

## PUBLIX BOOKINGS

New acts booked for Publix units include Bobby Jackson, Max Ellos, Art Kahn, Nelson and Knight, Townsend and Bold, Pickard, Schnepeters, O'Donnell and Blair, and Billy and Elsa Newell.

Bookings through William Morris

## Colored Ensemble

The 32 colored singers who appeared in Vincent Youmans "Great Day" are doing broadcasting and are due in the picture houses. They are scheduled for the Capitol, New York.

Al Friend is not working with Jack Sparling. Doing an act with Officer Wells.

# 39 Houses for 100 New York Indie Agents; 50% Drop from Last Year

Mid-season survey of the independent vaudeville booking field in New York reveals 39 theatres booked in the open and playing vaudeville one or more days weekly as a regular policy. Total is about 50% of the indie business as it stood at this time last year. General depression and further inroads by talkies brought about the huge decrease.

These 39 are the remaining New York-booked vaudeville houses buying their acts outside the Keith, Loew, Fox and Warner offices.

At the present time there are but four theatres within the New York City limits playing indie vaudeville — Grand Opera House, New York, and Tirol, Brooklyn, both split weeks, booked by Alec Hanlon; St. George, Staten Island, split; and Queens (Saturday and Sunday), booked by Arthur Fisher.

Fisher is the undisputed leader of the indie field, title gained through Fally Markus' retirement. Fisher at the time Fally blew had the second best book. Of the 39 bona fide indie stands now active the Fisher office is booking 20. A part was contributed by Bill Clonan, heir to the Markus time that remained when Fally withdrew and who joined Fisher with his houses, a short time ago.

Of the 39, 18 are split weeks, two are fulls and the rest one, two or three-dayers. Fisher's 20 are composed of seven splits and the balance in the one, two and three-dayers. A. & B. Dow office takes the device with seven stands, one full, four splits, a Sunday and Perth Amboy, which plays acts on odd days, in accordance with its policy.

Amalgamated is the Comerford theatre company's own booking office and is booking six, five splits and one full.

Lawrence Goldie is booking New

Bedford and Scollay Square, Boston, two splits comprising one full week, through William Morris office. John Robbins features the Embassy, North Bergen, N. J.

Jack Linder, Stern & Green, Lawrence Leon and others of less repute are hanging on as best they can with one-day or week-end shows which change policy overnight and are uncertain as to number. Probably about 50 houses booked all told, with the strays included.

Fox holds forth the most lucrative spot for the indies out of the strictly independent line, with its small-time group of 18 and the nine regular Fox houses. Warners' and Loew's are also open to the indies, although Loew gives preference to its own franchised reps. Keith's doors are closed and the indies with acts of their own must book through a Keith agent.

Fisher's 20 are: State, Trenton; Tower, Philly; Keswick, No. Philly; St. George, Freeport, Patchogue, Bayshore and Red Bank, splits; New Britain, Danbury, Middletown and Morristown, half halves; Queens, Union Hill and Rahway, Saturday and Sunday; Nyack, Friday and Saturday; Floral Park, Lyndhurst and Dobbs Ferry, Sunday.

Dows have Adams Bros. (formerly Pantages), Newark, full; Stamford, New Brunswick, Red Bank, Palisades, splits; Bristol, Sunday, and Perth Amboy. Amalgamated's are Providence, full; Wilkes-Barre, Scranton, Elmira, Ithaca and Binghamton, splits.

A glance at the list dispels all wonder as to why few of the 100-odd indie vaudeville agents in New York aren't making a respectable living, with the bookers just two steps ahead of the agents on the broad line. And hundreds of acts working for doughnuts, peanuts and apples—and very happy to get 'em.

## LOOKS GIFT HORSE IN MOUTH

Chicago, Feb. 11.

John Benson has closed the Carrell office. Benson was left in charge when Carrell moved to New York to handle radio work, turning over the office with only one house on the books.

## PIAZZA IN CHICAGO

Ben Piazza, Keith booking department's business manager, left for Chicago Friday.

He is expected back this week, details in the meantime being made that there is any thought of moving some of the western stuff to the New York books.

Chicago, Feb. 11.

Ben Piazza was here over the week-end surveying the Chicago booking situation and affairs on the RKO floor.

If any changes they will be announced from New York.

Louis Goldberger, new RKO managerial assignment at the Franklin, N. Y.

## COAST METHODS

Agents Make Bad Conditions Worse by Underselling

Los Angeles, Feb. 11. With bad conditions for vaude actors existing on the Coast, performers from everywhere are squawking mightily about the knifing and underselling methods used by indie agents. The latter go the limit on grabbing off what there is left out here, the acts say.

Other agents around town complain plenty because of these tactics. They claim unless it is remedied there will be nothing left out here, besides driving acts to desperation.

## Oriental RKO Booked

Chicago, Feb. 11. Lew Kane's Oriental, Detroit, has been added to the western RKO booking list.

Policy of five acts, full week.

Musical Acrobatic Comedy Rhythmic  
Comedy Harmony  
Quality billy m. greene of Films

Thnx: AL GROSSMAN

HE'S DIFFERENT

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P. S.—Thanks to Bill Robinson

Direction MARTY FORKINS

## NBC Artists' Bureau in Direct Competition with Keith Agents

Artists' Bureau of the National Broadcasting Co., which handles radio and theatre bookings for contract artists on a commission basis, has declared itself a competitor to the Keith agents in its action in the case of Carmela Ponselle.

The opera and radio contralto was booked by Keith's for three weeks through Jeff Davis, Miss Ponselle's authorized Keith agent. She opens this week in Providence, with Portland and Boston scheduled thereafter. Further time is being arranged to follow at a salary reported to be \$5,000 a week.

NBC's "booking" bureau has filed a formal claim, with Keith's for commissions on Miss Ponselle's vaudeville bookings. Claim is based on a personal and exclusive contract under which the NBC contends it is entitled to commission on all of Miss Ponselle's engagements, stage or other.

Personal contracts under which artists and acts are bound to the NBC name the broadcasting company as their exclusive representatives in all negotiations. There is talk of at least three new park rides being sprung whereas in the past one a year could be expected and if two were launched that was a good sign.

NBC bureau's claim is up for consideration in the Keith booking office. Reports are the NBC's demands do not include a complaint against Davis's intrusion as vaudeville representative of one of its exclusive radio broadcasters. NBC is requesting the usual commission, to which it claims it is entitled by contract.

Trouble is looked for later on if

the NBC is permitted to book direct with Keith's in competition with the regular variety agents, while charging commission amounting to three times what the Keith agents are permitted under the terms of their franchises.

Although Keith's and NBC are joint subsidiaries of one organization, Radio, the other branch's artists bureau frequently places artists in picture houses considered opposition to Keith or Keith-booked theatres, in addition to its concert placements. Rudy Vallee and Amos 'n' Andy are the outstanding examples. Both were booked with Public by the NBC after Keith's slighted it could not compete in the salary bidding for the two attractions.

## WORKS FOR PARKS

(Continued from page 1)

strong tone of optimism. They say 1930 will be a big season and many are laying their plans accordingly. There is talk of at least three new park rides being sprung whereas in the past one a year could be expected and if two were launched that was a good sign.

### Parking Space

The amusement park of the future will cover a lot of acreage and embrace a raft of things old fashioned parkmen would consider irrelevant to the business. Parking automobiles is a big problem and to handle a big crowd more parking space is needed than actual space for the amusement midway. Only about 180 cars can be parked to the acre, so to make room for several thousand cars on a busy day is going to require a lot of parking acres. And parking must be gratis. The passing of the park in congested areas is blamed on the fact that it is impossible to allow free parking at such a spot as Rockaway, for instance, where the park is located on a narrow peninsula and realty values are high.

The amusement park of the future will include not only an auto parking lot of considerable size, but also a tourist camp and, as in the case of the more progressive parks such as the one opened in the past couple of seasons at Pittsburgh, Pa. called Burk's Glen, a golf course. Burk's Glen had a 9-hole course last season and this is being increased to an 18-hole course for the coming season. And don't be surprised if the aviation field makes its bow

in conjunction with an amusement park somewhere. It may sound like a fanciful thought, but it is being considered seriously by some operators this season.

### Consider the Flip

The establishing of a gas station and an auto accessory store on the lot where gas and accessories may be bought at city prices and not at an advance over city prices. The 1930 flapper has to be considered too, it seems. Park men will tell you she has \$20 tied up in a pair of shoes and a pair of hose and the parking lot must be so placed that she can hop from the boy friend's flivver right onto the dance floor without ruining those shoes and hose on gravel or cinders or else she won't come back to that park a second time.

Really values are altering the picture considerably in such busy old time spots as Coney Island where new assessment values and new rentals slapped on operators with the expiration of long-time favorable leases has brought about the passing of some who have been in spots for years. The original operators of one of the oldest roller coasters at Coney Island had to give up the ghost within the past few years because of this situation.

The amusement park of the future will be a gigantic operation not on the outskirts of towns where there is enough population in the surrounding territory to draw from, but the park will be miles out from the center of activity and there will be entertainment for every member of the family.

Parkmen feel the worst years are over and the tide is about to turn and are laying plans accordingly.

## \$1 a Year for House

Lynchburg, Va., Feb. 11. If the Thursday Morning Music Club of Lynchburg is willing to maintain the building, make necessary repairs, pay taxes and contribute a dollar a year rental, it can have the old Academy of Music, long closed. The club contemplates using the Academy for concerts and the first scheduled is Rosa Ponselle in March.

## JUDGMENTS

For Film Corp.; Pictorial Trust Co.; \$52,085.06.  
Radio Theatre Co., Inc.; J. H. Halahan; \$91.75.  
Gotham Photoplays Corp.; Peter Vischer; \$13.75.  
Merit Newspaper Service Corp.; Public Press, Inc.; cont.; \$2.50.  
Pan American Hospital, Inc.; Seeman Bros. Inc.; \$11,000.  
Waldorf Theatre Corp.; Shubert Theatre Corp.; \$10.  
Lina Coon; Musical Courier Co., Inc.; \$325.28.  
Dora De Phillips; Musical Courier Co., Inc.; \$23.28.  
Markes Theatrical Co., Inc.; E. A. Miller; \$485.61.  
Mark Sammon; Pool, Inc.; Otto Stahl, Inc.; \$372.24.

## Bankruptcy

Grant Publications, Inc.; liabilities, \$123,042; assets, \$11,177.

## Inside Stuff—Vaude

A picture star returning from an eastern tryout for RKO is telling a story of treatment by an agent for that circuit which is not inspiring to other picture people contemplating vaudeville. The star says he went east at the solicitation of the agent and was informed he would have to break in for small money before securing regular houses and salary. He played a couple of eastern break-ins and was informed by the agent the salary in each had been \$500, the amount he received from the agent, less commission.

At a party in New York one evening the picture star told a bookie of his experience, mentioning the \$500 opening weeks. The bookie replied he had booked the star his first week at \$1,750 as a cut salary for the showing. The picture comedian queried his agent and the latter told him he had deducted the \$1,250 to pay for the extras required for his debut. The agent said nothing about the full salary, the actor said, because "it would only have mixed up matters."

So the picture man left New York for the trek back to Hollywood, completely disgusted.

Eddie Leonard, who is playing his first picture house date in Loew's "Southern Melodist" unit at the Capitol, New York, this week, received the shock of his life when informed he was to do but five minutes per show. He entered objections, declaring it takes him longer than that to warm up.

The bookers and stagers explained to him that the entire unit runs but 35 minutes and 30 of the 35 are needed for other people and purposes; that there is the chorus, the band and other specialties to consider; that if Leonard stays on for more than five minutes, it will mean a loss for the theatre, because in a large picture house the turnover must be timed. Anyway, accepting the Loew side of the argument, Leonard consented. It should be interesting to watch him do it all in five minutes. In vaudeville for many, many years Eddie Leonard has spent more time than that just bowing.

Keith's, which is expecting to book Alma Rubens in a sketch, sent a representative to meet her at Harmon, N. Y., Monday morning, when she was also met there by Ricardo Cortez, her husband.

The circuit expects to get Miss Rubens for a few vaude dates, but things now hinge on an offer the former film star has to appear in a play by Elmer Harris. Weber-Simon brought Miss Rubens east for vaude and had an opening date arranged. Since however, this has been cancelled and the sketches submitted thus far to Miss Rubens has not met with her approval.

Novelty nights are flopping as box office magnets in the few independent vaude stands desperate enough to use them. The novelty night gas runs from amateur nights to camouflaged radio nights, which amount to practically the same thing and has outlived its usefulness.

Amateurs still around have gone high hat and won't stand for the seltzer squirt or hook exit to provide laughs and with these out the contestants don't mean a thing.

A Keith booker last week, after taking an act away from another agent and booking it with Loew after R-K-O, had refused to use the turn, pointing the agent he had taken the act from and asked for a loan of the scenery and lighting. Naturally he was refused, with the other agent doing a burnup after he banged down the receiver.

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EIGHT MONTHS AWAY FROM HOME IS A LONG TIME  
BUT WILL BE BACK SOON

American Representative, **HARRY WEBER**

# LONG TRACK SAM







**ADELAIDE HALL**  
Songs, Dances  
Musica; Full  
Palace St. V.)

Adelaide Hall, whose reputation blossomed in "Blackbirds," is a bet for vaudeville if the money is right. With headline billing, as she is receiving at the Palace, more go head-line salary. In dependent on Miss Hall's ability to "draw in vaudeville" away from as well as in New York, for vaudeville touches cities where Broadway musicals mean nothing. Her discs may have partly blazed a trail.

As entertainment, Miss Hall is a person vaudeville can easily use. The colored fever and dancer, has poise, appearance and ability. She also had Bill Robinson as a helper at the Palace Saturday matinee. Bill Robinson said he may be on hand all week. He didn't enter until the finish and by then Miss Hall had proved herself.

Lew Leslie's reported refusal to permit the girl to sing her "Blackbirds" song, depending on Miss Hall's ability to "draw in vaudeville" away from as well as in New York, for vaudeville touches cities where Broadway musicals mean nothing. Her discs may have partly blazed a trail.

Dandridge and Tate are the harnessed piapo accompanists and sing with good voice and dance moments. Hot enough also when just playing. *Bigs.*

**WILL MORRISSEY AND CO. (4)**  
Comedy, Piano, Dances  
30 Mins.; One and Two  
Jefferson (V-P)

Everywhere. It's 30 minutes of snappy humor and slapstick, and Morrissey's name is still good billing. Plugged in by the manager, and by Middle Miller and three males. One plays a roller skating English and the other two are in a comic and soft shoe dancer. Closed seven-act bill to excellent returns.

Nothing original, Morrissey even uses his old old routine, but it's dumb dog who doesn't do anything. Act opens in "one," goes to "two" and the other two are in a comic and soft shoe dancer. Closed seven-act bill to excellent returns.

Opener sends Morrissey into the orchestra. He backslaps the cymbals and plays the piano. The other enters from front to stop him, saying he's a censor. He goes into a dance to watch the turn, and the other enters from front to stop him, saying he's a censor. He goes into a dance to watch the turn, and the other enters from front to stop him, saying he's a censor.

**FRANK MASTERS AND CO. (13)**  
Ballet Specialties  
24 Mins.; Full (Special)  
Jefferson (V-P)

Not enough clucking material here for the 24 minutes' running time consumed. At least six or eight minutes could be lopped off, some of the numbers out and the remainder tightened up, act now having a tendency to set a rather slow pace. Changes should be made, offering more variety while a better neighborhood.

Masters as a sailor leads a band of eight dressed as Parisian artists. An average band, Masters' and his four specialty artists lifting act out of small-time act. Sister team (Anita Twinn) score in an acrobatic dance and in other numbers and comedian early in the act. Solo, registers in a semi-spiritual though having a weak tenor voice.

Specialty girls do the Helen Kane stuff, and only fair at it, does two numbers, slowing act up badly. One would be plenty, and Masters could easily and easily bring down the comedy attempt at the beginning, even to tossing away the cymbals by one of the specialty artists for laughs. Talk old and not especially funny.

Dance by Masters at the finish leaves offering from what might have happened if pace had not suddenly increased. Result, over-sold. *Char.*

**MORRELL AND BECKWITH**  
Songs, Piano  
13 Mins.; Full (Special)  
Lincoln Sq. (V-P)

Male team, pianist and baritone-tenor that rates pop houses only. Male singer in alternating tones and monotone low. Pianist pulls a nifty by reciting what he's going to do to make the other man's mask plays "Dance of Macabre" in dramatic lights, etc., to prove this plan. Morrell, proves he's not much of a pianist in tempting what he called "The Doll Dance."

Just the same the pair got the audience here for an encore and only act on a five-turn bill that received that compliment.

**THE KITAYAMAS (2)**  
Piano  
Musica; Full (Special)  
58th Street (V-P)

Okie closer or opener. Two Jap boys do a bit of acrobatics but mostly a good juggling.

One of the chaps, on his back, twists and turns with his feet a mere tub, which the other boy later mounts for a few cents. Major portion of the turn is taken up with the underdancer's manipulations, with his feet, of parol.

**RICARDO CORTEZ (4)**  
Dramatic Playlet  
20 Mins. Full (Special)  
58th Street (V-P)

A highly melodramatic under-world skill in this in which Cortez is making his debut in vaudeville and one that will probably go as a hit anywhere. It is from the pen of Edwin Burke, who has written for Cortez a miniature part not unlike those Cortez has done in pictures.

Interest is worked up for Steve's entrance by two "dicks" and a "moll," formerly the sweetheart of a gangster caught by one of the dicks and "burned." One of the dicks bears a grudge against the other and persuades the gal, now the moll has a gunning, both who are seeking, to aqual to him alone. He discovers that the murderer is the moll's brother, he tells him where they can find him.

Meantime the gal goes back to the murderer's brother, who is in the hands of the cops. Cortez, after the girl pacifies the man's uneasiness and takes her to her brother, he tells him where they can find him.

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**BEE AND RAY GOMAN AND CO. (6)**  
Songs and Dances  
Musica; Full and Full Stage  
Hamilton (V-P)

Bee and Ray Goman feature dancing, doing very well with it. Legit and comic, and the Helen Kane imitation that was well received. Work of the Harmony Sisters and the other two are in a comic and soft shoe dancer. Closed seven-act bill to excellent returns.

The Goman carry a musical director, a blond woman who works as hard as the principals, doing her stuff in the pit, and a helpful part of the turn.

Songs by the Harmony girls got over; they change for each number and the dancing is good. The Goman show good team work, especially with their opening act, and the other two are in a comic and soft shoe dancer. Closed seven-act bill to excellent returns.

Act has speed and animation. Hamilton audience applauded it enthusiastically. *Mark.*

**BRADLEY AND TIERNEY REVUE**  
Songs, Dances  
14 Mins.; One and Full (Special)  
Lincoln Sq. (V-P)

Pop stuff. Two Sen girls and one boy in this. One of the gals compose a chorus, two others do winy stuff, and the other two are in a comic and soft shoe dancer. Closed seven-act bill to excellent returns.

What the turn needs is dancing direction. It's got two numbers, one to rag and the other, an Indian tableaux that while not original could be worked into a good act.

Second to the scenery is some dancing, all Spanish, by a line of five girls and one boy. The girls' work is unusual in this day of standardized union dancing. Miss De Silva's stand-out is a solo in striking resemblance to De Silva's contributions are a series of difficult splits and a Spanish cape.

Scenic artist rates first mention and will get it from all audiences. Scenic artist seems to have known his stuff, for the turn is so paced that it never drags. Other flash act producers, take a look. *Bigs.*

**NINA DE SYLVA and Matt GIBBONS (10)**  
"Flowers of Seville" (Dance)  
14 Mins.; Full (Special)  
81st St. (V-P)

Such effective scenery as carried by this turn is a thing to see. Which is "Flowers of Seville" in a nutshell; it will go as far as any act can on scenery.

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**EDDIE LEONARD**  
Songs  
Musica; Full  
Capitol (pres) N. Y.

Eddie Leonard makes his debut in the stage band field after life long service in minstrels and vaudeville. Accustomed to at least 10 minutes of music, Leonard, as the new black and white artist was under obvious handicaps when needing to compress his stuff to the minimum requirements of picture house units. His performance, caught on the first day, was below his average, but his applause was too great to admit any question of the place he holds with the theatre-going public.

After finding himself in this, his new restricted orbit, Leonard should click far more strongly than he did on this early showing. Practically all performers finding their orchestra behind instead of in front of them for the first time experience this same difficulty.

"Rolly Polly Eyes" and "Ida," quickly recognized as Leonard's trademarks, form the basis of his turn, a series of songs topped by a little jingle dancing. He wears his customary epic-and-span satin vestment, and a prot-healthy interest notable among the rabble.

One of the most outstanding things about his opening was that people stood in line all day to buy tickets. This is the first time out here this has occurred, inasmuch as usual premieres carry a \$5 top, with reserved seats. Opening of the week has been the only other instance of waiting lines, but there it was an all day grind with no sales, while the Forum it was a light show, and the Palace it was a light show.

Premiere program ran about two hours with "So Long Letty" (WB), "Stimulation" and "Dance of the Paper Dolls," both Vitas shorts, and a Mickey Mouse cartoon, "Jungle Rhythms," local production. The newsreel opened. House is W.V. equipped, sound coming over great loudspeaker acoustics. Vic Rosen in manager.

**"ECHOES OF THE DESERT" (5)**  
Dancing  
13 Mins.; Full Stage  
58th Street (V-P)

Neither the action nor the atmosphere carries out the title. But strictly on specialty merits, leaving novelty out, "Echoes of the Desert" is a good show, and passes a fairly rigid test. O. K. as a supporting attraction.

And the local production, a team of hoofers make up personnel. The act opens in a set with a marine drop and closes in one of woodland atmosphere, there being no desert color in turn or its staging.

Male team appear as "collegiate" and "two" routines, one a skating eccentric. Outside of adagio combinations, with a long-drawn throw for good finish, there is a toe dancing specialty of better than the common grade.

Routining, o. k., but better title with "Echoes of the Desert" might be found. *Char.*

**THE SPARTAN REVUE (5)**  
Dances and the dancing  
9 Mins.; One and Full (Special)  
Academy (V-P)

Class dancing quiet, good anywhere. The act opens on three-act bill and went over well. Three boys and two girls, who do a lot of work, and the other two are in a comic and soft shoe dancer. Closed seven-act bill to excellent returns.

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**CARDIFF AND WALES**  
Comedy  
15 Mins.  
58th Street (V-P)

This mixed couple has been in the variety field for some time. It is new to the Variety field. Is big time from start to finish, with good material and salesmanship giving them a good deal of business.

Just outside of domestic relations court where Judge has told them to try to settle things themselves. Baby clothes (but for dog) is angle borrowed as twist for the finish.

Played tight here on a four-act bill. Found the going rather easy.

**MILLER AND WILSON**  
Comedy Acrobats  
Musica; Full  
81st St. (V-P)

No similarity to the Miller and Wilson act of the last five years ago. Former a song and dance team. This combination of same names is a good routine of acrobatics and tumbling, all with comedy intent.

One does a flying somersault and the other does a handstand with a terrific drop. Other's best is a foot spring against the proscenium and a handstand on the floor.

Landed in the deuce at the 81st and can do as well anywhere in that spot. *Bigs.*

**FORUM**

(Continued from page 43)

climbing, and in this way can see and hear from any angle of the house.

Policy is rather unusual for a grind. No mats during week days, but with two shows nightly; Saturday, Sunday and public to draw the kid trade, while Sunday is continuous from two to 11, allowing about four shows a week. Wednesday and Sunday, while the most attractive feature to the theatre office is the straight 35 cent top all the time. In actor they've been socked pretty heavy in the same house in the past, the minimum scale should mean a lot. They'll go for 35 cents where they won't for a \$1.

Warners will use this stand as a regular second run release for its own and F.N. product, and with shorts will naturally give the break to Vitaphone subjects, though it's understood they'll pick these from the outside office as well as when needed. Preview nights from time to time will be a further inducement.

It's a good spot and Warners looks to have the right dope to put the Forum in the running. Opening was a bit of a light show, and a colts attending. House filled up early and stayed that way, lines jamming the outside, and a healthy interest notable among the rabble.

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**CAPITOL**

(Presentation)

(Chicago, Feb. 7.)

"Flyin' High," a local production, was in the nature of a prolog for "Flight" (Col.), but succeeded only in a thin line. The act opens on three-act bill and went over well.

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**Australia**

(Continued from page 2)

previews attractions. Before fitting, exchanges generally arranged showings at city theatres Sunday nights. During the week, the exchanges do extra work on the Sabbath, so idea was dropped.

Karyl Norman with the Fullers for the season.

Leo Carrillo touring New Zealand in "Lionel Laid," for William-Tait, Melbourne follows.

"Clowns in Clover" decided hit at Melbourne, with Ann Penn, English, featured.

"Desert Song" (WB), picture, drawing all times with success for U-T. "Singing" (WB) also doing well for same management.

Hot weather hit business hard during the Christmas season, with outdoor attractions leaving the city managers weeping.

Ted Henkel scored at the Clive Theatre, Auckland, as musical director and presentation producer. Henkel played 82 weeks at the Capitol, Sydney.

George D. Parker, American producer, responsible for success of staging of "Journey's End," Criterion, Sydney. Parker has been with W-T for six years.

Joe Wayne, American, returns to America this week after two years at the Kings' Court, Sydney, as featured organist.

Julia Dawn scored nicely on opening as organist at Prince Edward, Sydney. Miss Dawn is first woman "Writter" expert in this country.

B. J. Carroll, managing director of "Rialto" Theatre, Sydney, is in town this week for America in search of concert talent. The Carrolls are big operators in Queensland, playing in conjunction with Union Theatres.

Fuller's playing "Rio Rita" in new house near Sydney to huge success. Janette Gilmore, American dancer, still a feature.

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## Mid-April Looks Like End of '29-'30 Burlesque Wheel Season

At the present rate of show and theatre closings on the Mutual wheel, traveling burlesque is destined to see this season end five or six weeks sooner than any on record. Ordinarily and up to last year the Mutual season is completed in the first week in June, when the last shows play their final dates.

This season it is unlikely there will be a Mutual show in action after the middle of April.

**Summer All Year**  
Warm weather isn't the reason. Reason is that warm weather business has prevailed since the last week in August, when the season commenced.

With no money coming in, the theatres were unable to pay the "guarantees." Cuts as slight as 25% were good news in spots. Producers and troupe owners never saw such slim profits. People never saw such slashed salaries.

The entire burlesque fraternity fortunate enough to be in town attended the annual burlesque ball at the Palm Garden in Harlem Sunday night. They were there, apparently, to drown their sorrows, have a good time and forget. But discussion of the season just past in a normal half-way mark and already drawing to a close marked the end of the conversation. Amidst the motions in making merry, the talk was pretty and

Everybody agreed this season is the worst they've ever experienced. And no one could think of anything much to do about it.

### To Rebuild Chi Empire; Upstairs Dancing Closed

Chicago, Feb. 11.  
The Empire, old burlesque spot, will be torn down and a new house erected. This follows the news that the seven-story building in which the theatre is licensed has been condemned from the third floor up, due to the "operation of a public nuisance" in the form of a dance hall, recently shut by cops.

House is owned by Joe and Ben Dreil. I. Herie's lease on the property, at \$22,000 annually, still has 18 months to go, and he is dickering with the owners to put up a new house.

### One Chi Stock Survivor

Chicago, Feb. 11.  
The Academy goes pictures, shortly, leaving Star and Garter as only burlesque stand on west Madison street. Haymarket, recently taken over by Warren Irons was bought out by the two opposition spots.

Since the closing of the Haymarket the other two houses on the Chicago lot still a struggle, with grosses dropping off again after a slight spurt.

### Burlesque Changes

Leon De Voe and Tillie Ward closed with house stock at the Irving Place, New York, last week.

Hal Rathbun closed with Leo Stevens stock and opened this week with Minsky stock at National Winter Garden, New York.

Jack Spellman has replaced Jimmy Roonie with "Babe Face" Maria, Oriental dancer, who has been signed as added attraction with "Puss Puss."

### ROUTE SHIFTS

"Sugar Babies," the "Hello Jakes" Fields Mutual wheel at the Columbia, N. Y., this week, which expected to move on to the Mutual house in Utica, N. Y., now dark, switches instead to the Minsky, Apollo, N. Y.

With no further time booked, the Fields troupe calls it a season here Feb. 15.

### ST. LOUIS HOUSE OUT

St. Louis, Feb. 11.  
Garrick drops off the Mutual wheel after this week. May go stock. Biz has been terrible with the travelers.

House is a pool ownership proposition with several Mutual execs in.

**Walsh Leaves City**  
arge Walsh is relinquishing his as producer of the stock shows in City, New York. His new successor not decided upon.

## BURKHARDT GETS YEAR IN EMBEZZLEMENT CASE

Chicago, Feb. 11.  
Charles J. Burkhardt, burlesque comedian, was sentenced to a year in the house of correction, following conviction in Federal court on charges connected with the embezzlement of more than \$200,000 by Edwin F. C. Voelz, former manager of the savings department of the National Bank of Commerce.

In company with Charles J. Fox, for many years manager of the Gaiety burlesque theatre, who was sentenced to five years in Fort Leavenworth and fined \$10,000, Burkhardt, Louis H. Frank, Chicago "bunting" commissioner, and Charles Schippers, race-track follower, were indicted for aiding in Voelz's embezzlement.

Frank was sentenced to two years' imprisonment and a \$500 fine. Schippers got two years. Voelz himself was let off with one year in the house of correction.

### TAB STRANDS

Giving Benefit Performance to Get Out of Birmingham

Birmingham, Ala., Feb. 11.  
After playing one week here as a musical tab headed by Linnie Stillwell is stranded. Chicago backers are expected to be reached when the set-up is made for an unhappy

Only about 5 persons at Saturday night's performance and not enough dough to get out of town. A benefit performance to raise railroad fares for the troupe, including nearly 50 people, is scheduled for tonight (Tuesday).

### Mutual Wheel Layoffs

Playing American, N. Y.  
American Music Hall, New York, is being utilized for spotting of Mutuals during layoff weeks and practically giving the regular wheel shows booked in under guise of stock shows.

Mutual assumed operation of the American in association with Irving Selig after Joe Hurlig stepped out and has continued the stock policy. The new arrangement of spotting Mutuals on layoff weeks at the house has clicked so far and will be continued. Mutuals have five weeks of layoff time that will be taken up by the American.

"Puss Puss" and "Bare Facts" principals have already played the American with others to follow. The arrangement will remain okay as long as shows have previously played the Columbia, which holds the Times Square franchise for Mutuals. EKO vaudeville for the wheel shows play the American first there's likely to be a squawk.

### Wheel Troupe Goes Stock

Chicago, Feb. 11.  
Tony Brill closed his "Prudy Babies" company on the Mutual circuit at Indianapolis, and moved the troupe up to his own house, Majestic, in Fort Wayne, as a stock company.

### UTICA OUT OF WHEEL

Utica, Feb. 11.  
With the Saturday night performance of "Ginger Clara," the Colonial theatre ceased to operate as a spoke in the Mutual burlesque wheel and left Uticans without a burlesque house.

EKO vaudeville will be installed later this month by Manager Nathan Robbins.

Mutual is out of the Wedgewood, Schenectady, N. Y., after Feb. 15. Shows have been playing there the last half.

### CO-OP TRY FLOPS

Stock burlesque finished at the Fulton, Brooklyn, last week, with house reverting to traveling legit this week. It makes another Brooklyn stand on the subway circuit.

Company took over for the final week on a co-operative basis, but there was little to split among the mob after house took first money.

## MISCHIEF MAKERS (MUTUAL)

This cantanta is a natural for Mutual, better than most of its predecessors at the Columbia, New York, and having all the ingredients of burlesque as it should be. Harold Raymond produces these comedies, compliments for displaying sufficient showmanship from both casting and presentation angles.

"Mischief Makers" is one of the best burlesques this reviewer has grabbed this season. It's comical, better than usual, material good for type of entertainment and the female principals have all the requisites for burlesque.

Mitt Frankford and Harry Meyers are a corking brace of comies, both doing eccentric but no conflict and carrying the laugh burden of the show equally and to results. The duo work like Trojans throughout and make everything they do count.

George Reynolds is a good straight, Chuck Morrison is spotted okay as male warbler, while Eddie Innes classifies as better than average dancing juvenile.

The female contingent also are there and give plenty of backing up to the comies. Marjorie Vay, eye-filling blonde, handles numbers with a zest and makes her legs tell nobody's business. She has abundance of work and they make her go the limit. Babe Harris, also with a zest, handled her stuff as a veteran, although a youngster, giving them plenty in the twistier divagations.

"It" handled her stuff as a veteran, although a youngster, giving them plenty in the twistier divagations. Lucille Carroll and Mildred Rogers round out the female contingent and also display much and get over.

The show handled in usual revue formula with zippy dance numbers spacing the comedy scenes and blackouts maintaining speedy tempo throughout. If it were possible to maintain this pace around the wheel show should be a winner in all spots.

Raymond has given the opera a good production from a scenic and costuming point with plenty of the audience's attention paid in setting the song and dance ensembles. Some of the show's blab type but can probably be perked up for reasonable amusement.

All in all a fast show with plenty of laughs and the scene of the other wheel producers should get a load of as a tip on burlesque as it should be.

## SUGAR BABIES (MUTUAL)

This one will call it a season after next week. Columbia now, Apollo next, and then the next week. The show had enough Mutual burlesque this year.

At little more than five months for "Sugar Babies." Five months of smiling and stripping for the sticks. Five months of "Sugar Babies" that don't even guarantee next week, let alone full salaries, and of empty heads. And the story of traveling burlesque.

"Sugar Babies" is it or leave it. Take less and leave town.

Gaping goofs who try to imagine there's no brasserie there at all. Humorous mugs who respect an aged gag. Mugs who sit on their hands. All of them out for "Sugar Babies." No use getting tough. "Sugar Babies" rates an obituary, not a panning. A trade paper's comment won't help it in the storehouse.

One bit of brightness in all of the sadness. "Sugar Babies" will fold in New York. Much better than folding in Allentown, Pa.

"Sugar Babies" is Harry (Hello Jakes) Fields' own show, and Fields is the principal comic. It is an average Mutual production. Perhaps because "Sugar Babies" and so many others are "average" is the reason for the short life of this season. They used to call them babies. Now they call them average. Customs change, even in burlesque. Everything's changed in burlesque—excepting the girls.

When the season ends for "Sugar Babies," so does the season for Fields' vaudeville troupe. Johnny Rags Ragland, second comedians; Harry C. Van, straight; Frank Scannell, comedian; Joyce Scannell, comedienne; Jean Gardner, Dottie Read and Patricia Kelly, soubrettes, and the chorus. C. G. the bunch. Miss Kelly should find the least trouble landing another job. Even Miss Kelly, with all of her advantage in natural ability for burlesque, will be asked to strip for her applause, but legitimate efforts break through the heavy surface here and there. So here and there, when Miss Kelly was out, "Sugar Babies" really entertained.

Costello's Job  
Maurice Costello has succeeded the Feldberg as manager of the Mutual show "Empire."

Costello had previously been managing "Take a Chance" for Charley Fox.

## Things Have Changed Since—

Amy Lemlie, for over 40 years dramatic critic of the Chicago "Daily News," was prima donna of the McCaull Opera company and married Harry Brown, the comedian.

J. J. Dillon, general manager for A. L. Erlanger, was a pro baseball player and a member of the Providence, R. I., team.

Marc Klaw was dramatic editor of the Cleveland "Plain-Dealer."

Cus Pilot, general booking manager of the Erlanger circuit, was a road advance agent.

Fannie Brice lived in Indianapolis.

Dan Slattery, manager of "Subway Express," was secretary of Police Commissioner Bingham.

John C. Filinn, vice-president of Pathe, was a reporter on the Chicago "Tribune."

John Peter Toohy, author, dramatist and press agent, was a news hound on the Scranton (Pa.) "Tribune."

William Randolph Hearst met the Wilson Sisters when they were playing at Bergen Beach and married one of them.

Mrs. Pat Campbell played a dramatic sketch in vaudeville.

Theodore and Alex Kosloff came to this country under the management of the late Percy G. Williams to appear in the first imported troupe of Russian dancers.

George McKay met and married Ottilie Ardine at the Olympic theatre, Chicago, when he was working with Johnny Cantwell, and she was one of the Eight Berlin Madcaps.

Evie Stetson, of the famous team of Melville and Stetson, married her partner's brother, Sam Gumpertz, mayor of Coney Island, and retired.

Thomas Gorman, European plenipotentiary for Pathe, was in the boxoffice of a Peoria (Ill.) theatre.

John J. Garrity, general western representative of the Shuberts, joined the Shubert forces as company manager for George Fawcett in "The Great John Ganton."

Sam F. Gerson, the Shuberts' general press representative in Chicago, ran vaudeville at the Bush Temple, Chicago.

Victor Watson, the Hearst executive, solicited theatrical ads for the New York "American."

Dudley Clements, the rotund actor in "Strike Up the Band," U. S. A., was treasurer of Percy Williams' Columbia theatre, New York.

George Broadhurst produced "What Happened to Jones," featuring Katharine Osterman, who married the agent, the late J. J. Rosenthal, and whose offspring is Jack Osterman.

Eddie Mannix, of M-G-M, was office manager for Nick Schenck at Pallasades Amusement Park.

Lee ("June Moon") Patrick's father, the late Warren A. Patrick, was in a Barnum and Bailey ticket wagon.

Walter K. Hill, of the Warner publicity staff, was in advance of the Buffalo Bill show.

Lyle Andrews, owner of the Vanderbilt theatre, was auditor for Oscar Hammerstein, the first, at the Victoria theatre.

Mike Selwyn was Mike Simons, stage manager at Hammerstein's.

Yvette Gilbert played Koster and Bial's 23rd Street theatre.

John Pollock was general press representative for Charles Frohman and was known as "Truthful John" Pollock.

Channing Pollock was the Shuberts' general press man and married Anna Marble, Hammerstein's lady p. a.

Will Rogers was an added attrac-

tion with Scribner's "Big Show" on the old Columbia circuit.

Edd Shiller operated the Emma Bunting stock through the south.

Harold B. Franklin used to be a stock impresario and made his headquarters in Paul Scott's office.

Earl Reynolds was a champ roller polo player.

Mort H. Singer was threatened by bomb throwers when he was interested in the old LaSalle theatre in Chi.

Jack Driscoll used to slug the illustrated songs at the old 14th Street theatre.

Al Johnson was end man with the Al G. Fields minstrel.

Perrin G. Somers was doing five characters in burlesque.

William F. Canavan was an electrician in a St. Louis theatre.

Joseph Weber used to play the violin in public.

George Van was with the original Primrose quartette.

James Bowman was an actor with William Brady.

George White and Benny Ryan (Continued on page 63)

## MUTUAL AFTER COMICS TO ROUND OUT SEASON

Mutual Circuit is angling for former Columbia comics and principals now in stock to jack up currently operating Mutual shows for a build up to keep the units rotating the rest of the season.

With recent drop-outs, Mutual has narrowed down to 35 houses and 88 shows, necessitating a three weeks layoff for troupes playing the circuit.

Under the present hook-up, \$125 weekly is top for a comic with the comedians reported holding out for double that or better. Induction would naturally precipitate a tilt in the current weekly guarantee of \$150 for the shows with no one expected to stand the extra tilt in the higher priced comics, if they go over.

Top heads are sounding out the remaining stands on the rejuvenated shows and await the latter's reaction on the guarantee boost before signing any of the higher priced comics.

## Wheel Quits Irv. Pl.

Mutual wheels have stopped playing the Irving Place (14th street), N. Y., for the shows with no one expected to stand the extra tilt in the higher priced comics, if they go over.

The comedians are sounding out the remaining stands on the rejuvenated shows and await the latter's reaction on the guarantee boost before signing any of the higher priced comics.

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## Women Ticker Players Beat Men Back to Recoup Fall's Losses

Times have changed in the brokerage offices around town. Most of the time they are quiet and almost deserted. No stir or excitement except on a rainy day.

On a recent bad day a crowd jammed into a brokerage office near the square. Overcome with curiosity a Variety reporter trailed along to see what it was about, Bull or Bear.

Plenty of people there. All settling themselves comfortably to watch the Trans-lux.

Said the customers' man, "Oh this is just a 'bad weather' bull market. Among all these people here there is probably not one customer. They just come in to get out of the rain. Many people have gotten into the habit of hanging out in brokerage offices, but now they only come on rainy days. They now use the offices instead of hotel lobbies. In good weather they are either looking for jobs, I guess, or attending to business."

"They don't do any business with us."

**Women First to Return**  
"Also," he continued, "a lot of people now drop into brokerage offices who were never in them before. The recent crash seems to have morbidly attracted them. I bet half the people sitting there gazing at the board don't even know the symbols."

"That was the last quotation on Fox?" he asked the nearest sifter. The man questioned looked blank and a bit uncomfortable.

"You see?" said the customers' man triumphantly.

"There is one funny thing about the speculators who were recently hit," he added, "and that is that the women have come back for more money more readily than the men. Of course most of them didn't lose as much as the men, and what they did lose was usually not their own money or at any rate not many of them had worked hard to earn it. Of course most of them didn't lose as much as the men, and what they did lose was usually not their own money or at any rate not many of them had worked hard to earn it."

"They are attempting, and are very hopeful of getting it all back." The men it seems are all at work trying to earn more money.

"It may seem strange," he continued, "but women who can afford to dabble in stocks always seem to have more ready cash than the average man. Women are not under the same constant expense both for themselves and someone else as a man generally is, and they usually have cash socked away some place."

## Argue Edel Retrial in Actress Murder Case

A motion for a new trial for Frederick W. Edel, who is in the dock at Sing Sing for the execution during the week of Feb. 17 for the murder of Mrs. Emmoline O. Harrington, actress, was made by Alexander L. Burke, counsel for Edel before Judge Nott in General Sessions on Monday. Judge Nott reserved decision.

Mrs. Harrington was found beaten to death in her apartment in West 190th street Dec. 29, 1928. Edel was subsequently indicted for the murder and convicted March 7, 1929. He was to have been electrocuted three weeks ago, but Judge Roosevelt stayed the execution pending the argument for a new trial.

In his argument for a retrial, Burke contended that he had never discovered evidence of Edel's innocence. Unless Judge Nott grants the motion Edel will die during the week of Feb. 17.

Mrs. Harrington was the wife of Guy Harrington, actor, who was playing in Wilkes-Barre, Pa., at the time of the murder. He was seeking a divorce at the time.

## TICKET SPEC. TRIAL UP

The trial of Irving Gold, 29, clerk in the Broadway Ticket Office, for ticket speculation, was set for Feb. 24 in Special Sessions. Gold pleaded not guilty and gave bail.

According to a report Nicholas Anker he was approached by Gold on Dec. 27 in 42nd street and offered two seats for the Apollo theatre for \$11. After accepting the tickets Anker arrested Gold.

## A Deck's Outfit

A couple of decks (stagehands) were standing on a corner where they were joined by a fellow grip, the latter all tugged out in a brand new outfit, but with an old pair of shoes. Looking him over one of the boys remarked:

"New set of scenery, eh? And a new ceiling. That center door drape is sure a pip, but the side tab is hanging a little." And then, spying the ancient McCains:

"Wouldn't the bankroll stand for a new ground cloth?"

## FAKE DRAMA SCHOOLS FADEOUT IN TIMES SQ.

Fake dramatic schools have practically passed out in the Times Square theatrical section through process of self obliteration on one hand and shortage of clumps with coin on the other. Fact remains that most are gone, although a few may still be operating surreptitiously in other districts than the Square.

The talker innovation in pictures gave one of the former fake school projectors an idea to reopen studios and plunge on advertising in suburban palms at cheap rates as bait for clumps with a yen for pictures, getting them on the angle of the voice culture and elocution, instructions, but with not enough falling for this to count.

## Summons for Fugazy Over Unbuilt Arena

Magistrate McKinley, West Side court, has issued a summons for Humbert J. Fugazy, sports promoter, on a charge of unlawfully withholding property. Summons is returnable tomorrow (Thursday).

Paper was issued at the request of Louis Luca, a Brooklyn tailor. Luca told the magistrate that in October, 1928, he gave Fugazy \$237.50 for 10 shares of preferred and common stock of Metropolitan Coliseum, Inc. Fugazy, he said, was to build an arena where fights and sports like kinds were to be held. A short time ago he said he went to Fugazy and made a demand for dividends. Unable to get satisfaction, he sued him for the return of his money. Fruitless in this, he made application for the summons.

## Dame's Yen for Notice Ignored by the Court

Pauline Stevens has no luck getting her picture in the papers. She summoned to the West Side court the house detective of the Hotel Astor, whom Magistrate Reit immediately dismissed. Miss Stevens charged the hotel sleuth with seizing her and ejecting her.

"I was taken ill," Judge, as I was passing the Hotel Astor. I stepped inside and sat down. Two women ministered to me. Soon the house detective approached me and ordered me out of the hotel. I was never so embarrassed in my life," said Miss Stevens.

William Holder, Astor house detective, said several guests in the hotel had complained of Miss Stevens. He told her that the hotel seizes were only for guests.

The woman was recently in West Side court containing against two men who started to escort her home late at night. When one of them got "smart," she said, she checked him. She admitted on the witness stand she had the men arrested, so she might get some publicity.

## LANE DEATH ACCIDENTAL

Autopsy performed on the body of Dr. Frank Lane, Times-Square dentist, who was found dead in his home Feb. 4, disclosed that death was due to an overdose of sedatives taken to induce sleep.

Dr. Lane was in his early 30's and unmarried. He catered to a large theatrical clientele in his offices in the Bond building.

## COP PINCHED

Somerset Bell Boy Complains Over Alleged Assault of Patrolman

With the left side of his head badly swollen and his left ear severely torn, Bernard Grant, bell boy at the hotel Somerset, appeared in West Side Court as complainant against Edward McGorry, mounted patrolman attached to Troop B. McGorry was arraigned before Magistrate McKinley on a charge of disorderly conduct. He has been suspended from duty.

Grant charged that the claimed assault was unjustified. A fracas had occurred on the ninth floor of the hotel, Saturday, off duty, learned of it, and went to the scene of the trouble. Grant was not one of the combatants. When McGorry got there he is said to have struck the bellboy who was rendered senseless. The latter, when he regained consciousness, complained to hotel officials. McGorry was then ordered to appear in court before Dittman and Inspector McCormick.

Grant was hustled out of court by police officials when efforts were made to obtain his version of the alleged slugging.

## LACK OF NAMES CALLS OFF FRIARS' TRIP

Florida trip of the Friars was declared off yesterday (Tuesday). A special Friars' Frolic train had been arranged to leave next Wednesday for Miami, but because of the lack of names for the trip, it was decided to be staged the night before the Sharkey-Scott fight. Complement of reservations necessary for the special was completed, but club officers were not satisfied with the show lineup, which was to have been given at a \$50 top.

"Fred Block—in charge of the excursion, conferred with L. H. Herk, dean of the Friars, after two last-minute cancellations were registered by headlines. It was then decided that rather than lose standing with the public the Friars would defer the trip until next year."

Club went to considerable expense in arranging for the trip, which was to have been a benefit for the club and in which several Florida charities were to have participated. Representatives were sent in advance, the support of the Friars was tendered by the chamber of commerce, newspapers and city officials. For that reason the Friars felt they could take no chances with the calibre of the show to be offered.

## Seek Mercy for First Woman Life Term

Mrs. Ruth St. Clair, 29, former actress, was sentenced to life imprisonment by Judge McKim in General Sessions following her conviction by a jury of being a fourth offender. She is the first woman to be given this mandatory sentence in this state under the Baumes law. The sentence has resulted in widespread comment and efforts are being made to have her term lightened by Gov. Roosevelt.

The woman is in the Harlem Women's Prison awaiting transfer to Auburn State's Prison.

With Mrs. Frances Saunders, who was sentenced to life, St. Clair was arrested for shoplifting in Wanamaker's last December. Both pleaded guilty to grand larceny in the second degree. Mrs. Saunders was sentenced to a term not to exceed three years in the Penitentiary but Mrs. St. Clair was tried by a jury as an habitual criminal. The jury decided she had been convicted of three prior felonies and Judge Levine was compelled under the law to send her away for life.

## 5 YEARS FOR BIGAMIST

John Carantz, 33, chauffeur of 565 88th street, was sentenced to five years in Sing Sing by Judge William Allen in General Sessions on his plea of guilty to bigamy.

Carantz was arrested on the complaint of his second wife, Adeline Danchev, dancer, who claimed that after she had lived with the chauffeur for several months she learned he had previously married Elizabeth Kane, a dance hall instructor, of 1283 Park place, Brooklyn.

## World's Wettest Thoroughfare Stages Its Own Shows—Bowery Theatre-Going Just Means Sleep

### When Ma Was Wrong

Hollywood, Feb. 11.

An impromptu mastery of ceremonies at a private gathering said, after annoying the company, that he would let loose a ballad.

He started by giving the title as "Your Mother or My Mother; Was She Ever Wrong?"

When a voice from the rear piped:

"Only once, kid."

## FILIPINOS-WHITE GALS; COAST COPS WORRYING

Los Angeles, Feb. 11.

Dance halls where Filipinos are permitted to dance with white girls at so much per dance are coming in for their share of the blame in connection with the recent riots between whites and Filipinos in Calif.

The Filipino is a much better spender than his white brother and a favorite with the gal taxi dancers. Coming to this country from the sugar plantations on the islands he finds that the freedom granted to him means that he can do as does the white man. White boys who frequent the dance halls figure it differently.

Recently there have been a number of flare-ups in L. A. dance halls between the whites and the browns with the Filipinos coming out on top.

The police are trying to figure out a method in which they can regulate the dance hall racket as far as it concerns the mixing of whites and Filipinos.

## Judge Tells Jury to Acquit Greene of Murder

Trial of Charles Greene, alias Zintra, for the murder of William Cassidy, who was fatally shot in a fight in the Hotzy Totsy night club, last July, ended suddenly on Monday when Judge Rosasky, in General Sessions, directed the jury to acquit Greene. Trial lasted less than a week.

Simon Walker was instantly killed during the fight in the club. Greene is jointly indicted with Jack "Legs" Diamond, gangster, for Walker's death. Diamond is a fugitive from justice.

In giving his verdict Judge Rosasky declared the State had failed completely to make out a case against the defendant; that there had been no evidence to show even that Greene had taken part in the fight at any time. Only evidence adduced, the Judge said, was in the defendant's favor.

After he was freed of the charge Greene was rearrested on a warrant to be returned to Sing Sing where he owns the State 11 years on previous conviction. He had violated his parole.

In view of the decision it is doubtful if either Greene or Diamond will be put to trial for the murder of Walker. Throughout the trial Diamond's name was not mentioned.

## SHIRLEY HEADS VOTERS

Schenectady, Feb. 11.

William M. Shirley, president of the Executive Corp. of Schenectady, has been elected president of the newly formed Jewish Voters' Association here. Purpose of society, according to announcement, is to secure the rights of the people of the Jewish faith in this city and to see that they receive a square deal from the present Republican administration.

The lone Jewish alderman on the city council is an Jew in his new society. His constituents are said to have been neglected in the parceling out of the jobs because he opposed some of the administration's policies.

Because it's the wettest thoroughfare in the world, the Bowery stages its own shows, fights and minstrels on the curb. It goes to five theatres in its domain only to relax from the rigors of its own entertainment, and to get the preliminary dose which the regular two-bit foot joints don't permit.

Like a cat that's gorged with mice, so are the cops on this lane. Mugs brush by their shields in bloody combats or individually from the mental torpor induced by the Bowery's own distilleries, sink hook makers. Nary a word or comment uttered unless one is ready for a night stick. Then, official action and sometimes the wagon.

Just where Park Row lets off and the get out of there starts is found the Bowery's Madonna. She's all of that with her peroxide and poorly lathered paint. She describes herself as a girl of Palestine ancestry, but one of the dearest or most more each day through her contacts with Sing Sing's ex-chaplain, now pastor of the printers' church, and the nuns doing charitable work in the vicinity.

One bum socked just a little too hard and his opponent hit his forehead against the curb directly in front of the box office of the Venice in which this Madonna, Madame Rose Garden, owner of the house, has listened to ticket bargainers for the past 15 years. For such a girl, being asked about little Mazie, who admits to having been in only an attempt to keep the foreigners, pickpockets, gunmen and plain down and outers at a distance, was not a very good idea.

The older of the two sidewalk battlers, with blood streaming from a cut and a handful of hair on his chin, got not only two new handkerchiefs but one of the dearest or most cops Mazie keeps next to the till for just such purposes.

### Mazie's Got Religion

Mazie will talk plenty. But all about God. The theatre has gotten to be a place of religious belief and her sister's handsome hubby, Louis, who has some Coney Island concessions, are going to get rid of any day now. Sound has eaten up the few forms of profits. In fact, all of the other Bowery emporiums agree that pictures were made to talk just so that the crowd uptown could squeeze out some more dough.

With her own religion, Mazie, with religious emblems, some of which she claims are real relics. And some of them actually are. It was these and some prayers that got Aunt Jennie, of "Shenandoah" fame, through her appendix operation. And Mazie knows Big Tess because the latter spent 20 or so good years a few blocks away from the Venice.

### Lady Cops

Lady cops are as plentiful as the men, and Mazie knows 'em all. One of them came by while she was talking and just walked in. Over at the City Hall theatre, many blocks westward, cops have to pay, just like the unprotected. But Mazie always believes in the pound of prevention. With her own religion, Mazie, with religious emblems, some of which she claims are real relics. And some of them actually are. It was these and some prayers that got Aunt Jennie, of "Shenandoah" fame, through her appendix operation. And Mazie knows Big Tess because the latter spent 20 or so good years a few blocks away from the Venice.

But the bunch inside doesn't mean anything. They come in at six and stay until closing, 11. There are always two features, one of them was Fox's "Rich Kids" and several shorts as well as a newscast. When anyone on the Bowery buys, the theory is not to leave until closing, and that doesn't mean after one program has been unrolled.

"Aw, take a dime, I only got 'a quarter' is a plea that generally gets Mazie, because she knows when Fox's "Rich Kids" is on, and several "When yuh can't get 20 take 10. A dime is better than nawthin' when yuh work on the books."

Orderly Chinese  
Chinese are the most orderly of the theatregoers. One of Mazie's women customers who keeps her company a few hours each night cracked:

"The Chinks mind their own business. They might as well get with a gang. They have their New (Continued on page 50)

## SKATING HORSE A RIOT AT ICE RINK TOURNEY

Indian braves in the wagon do a war  
the language of the district is always





## Uncommon Chatter

By Ruth Morris

**Audience Week at Palace**  
This seems to be Audience Week at the Palace, which fits in nicely with RKO's flair for slogans. Phil Baker is having a Grand At Home on 47th street.

Lita Grey Chaplain, smartly rigged in a beige ensemble with deep nutra trim, took a pretty bow at Monday's matinee. Then Rosita Moreno was applauded into doing a fast song and dance, followed by her father orating on the art of bull-fighting. To oblige the house while Fannie Brice changed into her Dying Swallow costume, Mary Savoy crooned an Italian song to the accompaniment of the Baker accordion obligatos. Previously none other than Bill Chittie Robinson had climbed over the footlights to team up with Adelaide Hall. Informality of the afternoon provided swell entertainment.

Fannie Brice will be delighted with her reprisal of old favorites. One moment she's Cleopatra, the next Mrs. Cohen watching over her brood at the seaside, and then an opera singer wailing over the inattention of Otto Kahn. In all the numbers she's Fannie Brice, which means that she's grand. To celebrate a joint appearance with Phil Baker she mounts a piano and becomes the Juliet who changed her name from Caplin to Capulet. The scene is a howl.

The new lines become Miss Brice's slim figure, swathed in a simple gown of green crepe brightened by brilliant bracelets and square-cut crystal and emerald necklace.

Adelaide Hall's costumes are well chosen in the bright shades that suit her dusky complexion. She makes her first entrance in a white cape of ermine collared in soft white fox, looking very up-to-date.

Key Spangler registers agile kicks in graceful dance routines. Her prettiest frock is in white tulle, with crisp white taffeta-moulding-the waistline and a long, flowing skirt. If this column mentions it enough times, at least one or two dancers may read and believe that dance shorts fashioned of flesh crepe, pink lace and light blue tulle can do nothing but cheapen their act.

Pat Henning's Mama wears a blue suit with embroidered jacket that is cut-dated but better than Broadway. Gladys with Adolph and Eddie does "Dances As You Like Them" in costumes as you don't.

### Telling It Again

There is nothing in "Burning Up" that hasn't been in other films which concerned themselves with a motor race the hero promises to "throw," but doesn't, due to a sudden change of heart and script. But the performance of Mary Brian and Richard Arlen make the story appealing and succeed in holding audience-interest over trite situations. Mary Brian is a girl, a few pretty ingenuities which can be counted upon not to go too sweet. Her frocks in "Burning Up" have that same quality—simple and girlish with crisp touches that give them character.

### Playing-Card Unit

Elaborate costuming carries out the playing-card idea in Paramount's "Ace High," unit, smartly produced and neatly worked into entertainment. All effects hinge upon the card theme, with principals introduced as face cards, and the stage backed with red, black and white poker chips and card combinations. Silver and gold, in this gambler's paradise, become appropriate punctuations for scenes and costumes. Ted Dooly as the Joker who runs somewhat wild with too lengthy comedy that is occasionally in bad taste, and a battle of Three Kings over the Queen of Hearts provides beautiful introduction for the sensational work of the Myrio-Ayres adagio quartette. It may be thought that adagio ingenuity had been worn to thread, but this troupe has conceived some new twists to keep audiences gasping.

### Roxy Goes Occasional

The Roxy is never more happy than when it has an occasion to celebrate—occasions which are always spent with capital O's and treated with a solemnity that may give irreverence in the audience a reverse reaction. When the occasion is a long life of the full of anecdote, always has a Happy Birthday at the Cathedral. This

year it's the one about the Old Negro and the Snooty Admiral.

White, yellow and green are described in the cunning ruffles of the period in a dance before the curtain by Patricia Leacock. Her spot their color beautifully in the full-stage finale, combined with the brilliant hues of plantation dresses. After weeks of colorless costumes, the audience must have a grand time doing their house cakewalk. "Perdido Grofe's 'Mississippi Suite' provides a dignified and beautiful introduction to the program.

### Collaborating on "Kirby"

Lots of collaboration in "Cameo Kirby." Booth and Kingston and Harry Leon Wilson got together for the original play; Walter Donaldson and Edgar Leslie teamed up for words and music; J. Harold Murray and Norma Terris made a duet out of starring honors, and Stepin Fetchit's face got together with Stepin Fetchit's voice (except in "The Blue Belles" production split them) for lugubrious comedy. Results of these collaborations are nice if you happen to like a thick spread of southern dialect and musical comedy in one manner.

Norma Terris seems much improved in her second film. She has greater ease in front of the camera than in her first, and her performance. She looks quite lovely in the fluted ruffles and full skirts of whatever days the story happened to take place in.

### Murderous Caracul

Katherine Cornell, since that shining performance of the flapper in "The Bill of Divorcement," has been the essence of the honored, but gallant ladies. Scripts which rob her of virtue always have given her a supreme sacrifice to raise her above her righteous sisters.

"Disheveled Lady" runs true to form. Miss Cornell plays a conviving mistress—really horrible person who redeems herself only by giving up the man she loves. She sits surveying the broken pieces of her life and the blank future as the play ends. It is here that the playwright has given her the grandest gesture of all. "Ah, what she says softly to the curtain falls summing up in those two words poignant sorrow for all that has gone before and a thoroughbred, unwhipped little for what is to come. Never before has an author been kinder to a completely dishonored lady.

Her performance is unswerving, true, etching in the motives that determine action in the simple way that engages audience sympathy. To hear her, in the presence of her victim, arguing herself into pitying him, one can witness one of the most flesh creeping scenes ever enacted. Some in the audience may forgive her on grounds that the victim is a tamer.

Gowns fashioned by Mrs. Pemberton's Studio at Saks have the glamor that should go with dishonored ladies. One is a gorgeous gown with a wide, low neckline, and long brown gloves complete the costume. Her dinner gown in brown lace has very little bodice left by a deep décolletage, and a skirt that sweeps to the ground in three slightly flaring tiers. A gown of black chiffon and accompanying coat of black caracul gain murderous intent in the dim light of the scene of the killing.

### German Puzzle

Witnessing "Caught in the Berlin Underworld" is very much like gazing at the separate pieces of a jigsaw puzzle. Only difference is that there is some hope of eventually getting an unbroken picture out of the puzzle. The German opus remains broken up in little pieces which never fit anywhere.

Fritz Kortner plays the chief fix in the plot's ointment as a malignant underworld character. Acting plods along at a maddeningly slow pace. Possibly the worried look on the faces of the cast were occasioned by wondering what the whole thing was about.

### Lady Orchestra Costumes

Lady orchestras have grown from a novelty into a vaudeville institution and have, accordingly, become standardized. Each one is a collection of separate prints from the same stamp. Girl leaders conduct their groups with duplicate

gestures. With very few exceptions even their costumes are alike—long trousers molded into high waistbands over full crepe blouses. Evening dresses would be more attractive since the leader's back is turned to the audience most of the time and the gown could be given original treatment with daring eclectique and interesting trim. But no act has ever set the precedent.

Jean Rankin's Blue Belles at the 86th Street are, naturally, clad in blue silk evening gowns, very graceful with their diagonal flounces trimmed on the hips with large chapeau bows. Their leader wears velvet turquoise trow and a chapeau boue. As for the singing of a girl who leads a number in front of the orchestra, the vocalizing isn't so hot, but the playing is acceptable. Procedure is strictly routine.

Half way through the bill, with the various principals slipping in and out of each other's acts, one realizes that an ungrouped unit is sneaking to get together finally. The Blue Belles work into the last scene, wearing—surprise, surprise—velvet trow and crepe blouses, and a cute banjo specialty developed on a large prop slice of watermelon.

This department's two pet hates—ostrich feathers and rhinestones—are worn by Shirley Dahl for a hot number with Raynor. The ostrich materials have been combined with such chic that the costume looks swell. Another rig for a strutting number is all-over sequins, black for the top and white for the skirt. Diamond-studded topper and shoes, black gloves lengthened with bracelets to the elbow, and a rhinestone complete party accoutrement. With a voice that can garble notes in the darktown manner, it is inevitable that Miss Dahl should go into a Lulu Belle imitation, wearing a kiosk-looking outfit in red taffeta.

### Paramount's "Pep Ball"

Starting a party off by calling it a "Pep Ball" is an awful handicap, but Paramount's new party developed into a very nice affair. The Brawl Room at the Astor was prettily decorated with green festoons and no more paper, and the floor was covered with gaily colored frocks—aquablu, pale green and lipstick red predominating. There can be no doubt about the new long lines (it is a pity that the new long lines are calling them "new") adding distinction to any dance floor.

Entertainment was so good that Rudy Vallee appeared as an opening act, with Charles Ruggles, singing the various tunes. Frances Williams appeared in a lovely silver-lace gown, looking Chanel-ish, and touching the floor with her slipper and pailor chiffon handkerchief. Jessie Matthews also chose green to complement a ruffled frock of white, organdy. Helen Kane wore a black gown in a princely gown of black velvet, with ermine tails bunched on the left shoulder and a band of ermine circling the hem.

George Rogers caused an audience gasp in blue lace describing a full, tiered skirt and bodice-trim over flesh crepe. The gasp came in having the unobtrusive audience decide that the bodice appeared to be made of nothing but lace and Ginger. The girl with the Tommy Atkins Sextette wore a ruffled black taffeta for fast and graceful routines.

### Fun With A Thremmin

Lionel Farneg is a mystifying visitor to Paramount's roof-top with his "Mystery Music Marvel of the Ages," over which he waves magic hands to extract a tune. Mary Eaton, however, having heard of Thremmin's Ether Music, gave in awe as his pantomime draws forth tones that can be as deep as a cello or as tremulously high as a musical saw.

If his tone at times falters it is only because Mr. Partegas has grown interested in the comment about him. So far he has heard of the music, but he has a radio concealed on his person or an electrical device up his sleeve which turns on a victrola concealed in the box. Other speculations voice the opinion that he is a ventriloquist with a whistle in his mouth. Still others believe that he has an orchestra concealed under the floor of the music room. He has a swell time watching the crowd trying to figure what it's all about.

### Spilling the Heart

Among the most entertaining performances of the evening was that of a mentioned the conversation of almost any talkative taxi-driver.

(Continued on page 54)

## Clothes and Clothes

By Mollie Gray

**Two Hours of Riverside**  
Riverside now has a two-hour show, continuous from 1 p. m. until 11, making five shows for the acts. In person are Bob and Lucy Gillette, "Bugsy," Wilbur West and McKinley, who must have to work fast between shows to collect props. Wait Hoyt and Fred Coats still under the Helen Kane influence. Miss Questelle looked nice in a puffed sleeve frock of coral net over satin, ash of grosgrain ribbon, blue slippers.

Danny Small's assistant has new frocks since her Academy days. Black velvet ensemble with pink rhinestone bodice and cuffs, pink roses posted on the flaring collar. Aflame with coque feathers and some sequins for her next strut, the unstated miss was very attractive in white crepe frock and silver bolero, silver petals on one side of the scalloped-hemmed skirt.

Florence Meyers and her talented and personable girls' band lived up to their name. Their costumes are military affairs of black satin and black leather belts. Singing is their one weak point and could easily be overcome.

Screen entertainment was above average. "He Did His Best," did not have the high over the top results it for the camera, he still got it. Carmel Myers displayed a shimmering negligee of lace and tulle. Yes, she was one of the girls. Kathryn McGuire's frock was a black satin with skirt points that were slightly flared, similar to the one. "Wednesday at the Ritz" paced too slow for the farce it was. "Gilly Symphony," the "Skeleton Dance," original and amusing.

### Repeat Gown

Barry and Whitley studying audiences and learning anew the value of hokum—on the 56th St. Size of the house probably accounts for some of the laughs getting lost; Miss Barry's gown has been reported before.

Barry and Whitley from Hollywood braving the perils of personal appearances and discovering they never needed courage before. Ricardo Cortez gets little chance to prove himself the "romantic" idol of the silver screen. In a gangster sketch called "Wanted." His one real contribution was his short and unpicturesque. Some of the thanks. Girl in the sketch, Doris Kemper did very well. Her frock is a simple black one with flared skirt.

### "Glorifying" Minus Clothes

"Glorifying the American Girl" as all the world knows, depends very little upon clothes. Two spectacular numbers, a ballet and "Loveless," the latter was of a very high order. Feather costumes the former were remarkable. Set for Helen Morgan strikingly pictured. Olive Shea gives promise of fact in a new number and doing it in favor, too. Her face registers delicately yet decidedly. Mary Eaton appeared extremely uneasy most of the time.

### A Tibbett Rave

Moving pictures have done terrible things to Catherine Dale Owen. She obviously is suffering from the fact that Hollywood considers her the type to enact naughty, bored, high-born lady. Her beauty screens perfectly, her speaking voice is lovely and she can be a fine actress. She was able to sing "Song" an emotion that escaped her from her exterior has to work its way through layers of affectation.

She is beautifully dressed in "The Rogue Song" in a traveling ensemble in beige is neat and practical looking, softened with a frilly ruffle at the neckline. A tiny velvet she were but for coily covering feather on one side, complete with effect that is simple and expensive. The selection of her ball gown was an inspiration. The usual choice would have been something white, heavily studded with brilliants, but nothing could give more of an effect of refinement and noble birth than the simple black chiffon gown with the low décolletage covered with a rail all-around chiffon cape that has two strands of large square-cut crystals pendant from the shoulders. The necklaces are so rich that they might be royal orders, yet they are a distinct part of the dress.

But for its star, Lawrence Tibbett, the picture is moving picture lark, dished up for the box office.

But a dignified though popular actor, Tibbett has one of the most magnificent voices in the world, and occasional color sequences of awing beauty, make it fine entertainment. No scenario can make a rogue out of Tibbett. His voice may express a fierce glee, but there isn't a wicked note in its entire range. When he sings of love it's not of the vagabond affection, but of the grand passion. His voice bespeaks all of the noble emotions of the world.

### South with Eddie Leonard

Capitol stage show is 'way down South, but not entirely in the land of cotton. It concerns costumes, though, and appropriately a newsreel shot presented cotton frocks for all hours of the day. Very good looking, too, on the screen.

The three Melodys is arranged for Eddie Leonard's benefit. The stage troupe probably will be exhausted when the week is over, if the audience keeps up its enthusiasm, and the Melodys. Opening in white frocks whose taffeta bodices ended with a ruffle at the hips, very full organdy skirts of many folds, touch of violet at the waist, puff sleeves, a black belt. She was the soprano, looked sweet in blue tuffant with pink bows at the sides. The first being a good scene, there her to be some of those large, drooping hair and floor-length skirts—just a few. Second half combines Aunt Jemima and minstrel atmosphere, curtains of red-dotted yellow, stripes of blue and the orchestra in high hats and brown skins. Girls in bandana frocks and a banjo finish. Dennis Slaters harmonize and so do their frocks, each of the three different shades of pink and all with blue taffeta sashes. No master to ceremony the show, which was no catastrophe.

### Mila. Cherie's Coiffure

The 31st Street audience seemed satisfied with Larry Rich and his friends, of whom Mila, Cherie's the most important. One of the Mila, Cherie's coiffure may be the Helen Morgan coiffure, but this Mila doesn't seem the same Cherie of the past. One costume was a daintily blue pleated evening robe that fitted so poorly it parted where it shouldn't have. Another was of red satin and net ruffles. Production about the same.

Mila, Cherie's coiffure has a new, feminine partner—a cute little blonde. For her first dance Miss Torrence floated about in unruined maline, a different color. Miss Torrence's under the circular flounce that ended the hip-length velvet bodice. Mary Dunn made a striking picture in an abbreviated costume of dark green velvet with one tight sleeve, and neckband, and a huge taffeta bow where the supposed-to-be skirt was shortest—the left side. For the finale Miss Torrence resulted from all three, including Brother Johnnie Torrence, wearing white and each with a touch of a different color. Miss Torrence's costume was a pajama idea with a circular flounce at the waist. Brother's tie and kerchief were dark blue and Miss Dunn used a green tie and kerchief. Helen Morgan, with circular skirt and peplum that tied in front. A most engaging trio.

### Women and Consequences

Richard Barthelmene will probably play Atlas in his next picture. He's been training to carry the world on his shoulders with many inferiority complexes. "Son of the Gun" was a weekly release, selling as a special. Filled with the wisdom of Chinese philosophy, and proving how wrong is the attitude of the world, it reneges at the last minute, leaving him nameless instead of Chinese.

Constance Bennett looks lovely but acts—via the character—just the opposite. Why a woman invariably shies at making love, the consequences of something she has brought on herself while a man under the same conditions will smile wryly and say "big"? Miss Bennett's white and velvet gown fitted beautifully; skirt of two flat tiers was yoked to a point in back, giving back dip a point, too. Wrap was short and foxed. Hair, velvet, orange, without any fur, delicate black lace negligee with

## BIRTHS

Mr. and Mrs. Walter J. Cowan, son, Feb. 2, Los Angeles. Mrs. Cowan is Lenore Coffey, scenarist.

(Continued on page 54)







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## 15 YEARS AGO

(From Variety and Clipper)

Metro Picture Corp. was formed with Richard A. Rowland as president, James Clarke, vice-president, and Louis B. Mayer secretary. Capital was \$300,000. Clark and Rowland had been Pittsburgh exchange men before the "Trust" took over that end of the industry.

Growth of the legit cut rate ticket game aroused comment. Bargain duquets were then called "Moe Levys."

Success of "The Eternal City," on Broadway, determined Famous Players to extend special runs. Announced that all the Harry Pickford films would be given pre-release runs at the Broadway theatre which abandoned its vaudeville shows for the purpose.

Rose Garden, dance place at Broadway and 41st street, gave up, a conclusive bust. Fittings that cost \$175,000 were sold for \$5,600.

Combination of Nora Bayes, Harry Fox and Jennie Dollis was offered for vaudeville at \$3,000 a week and managers were friendly to the idea.

Griffith's "Clansman" ("Birth of a Nation") had been cut from 120,000 feet to 12,000 and was ready for showing.

Pathegram Circuit offered the Marx Bros. \$1,400 a week, up to then a top figure for Pan time.

Topical song, "Sister Susie's Sewing Shirts for Soldiers" was a remarkable rage in England, even the extent a picture had been made with that title. Songsmiths were busy making imitation tongue-twisting titles.

## 50 YEARS AGO

(From Clipper)

A Clipper reader suggests to the baseball editor that much disorder over umpire decisions might be avoided if two officials functioned, one to call pitched balls and the other to rule on base-running. Clipper replies "Our correspondent does not seem to be aware that this cumbersome contrivance was devised a quarter of a century ago."

"There seems to have been a certain amount of side money in the prize fight game. Her deposit was and Joe Goss were matched for the American title. One of the preliminaries was a meeting of the parties attended by a crowd of sports at Ryan's saloon in Chatham Sq., where the formalities of posting a deposit were attended with the sale of much refreshment over Ryan's bar. Another deposit was to be posted two weeks later with like ceremonies in another saloon.

An Indianapolis saloon had a famous drinking donkey, pet which was kept in the barroom and saliked up to the mohogany on command to drink beer. Said to wake up every morning with a hanger and heels had to be avoided until he felt better.

Account is published of a novel game of chess in Paris. Squares were marked on a billiard table and pieces were varieties of wine, starting with champagne as the King and claret as the Queen. Players when they took a piece had to drink it at one quaff. Result game never finished and players horsed about.

Two rival companies playing the same piece struck New Haven at the same time and played day and night at opposition theatres. One was Abbey & Hickey's "Dumpy" and other was Nick Robert's troupe with same extravaganza. Both reported to have done well.

## Inside Stuff—Legit

William Morris is unlikely to again plan an attraction anywhere in this country under auspices of a local promoter. His experience with the brief tour of Al Jolson in the south cured him.

The promoters Morris accepted guarantees from down that way had a dozen sheriffs on their necks. None of them had any credit locally. No advance work through that lack and about \$75 would cover the cost of the advertising for the Jolson show in any one town.

Morris was thoroughly disgusted long before the trip ended. Besides the bungling, the New York manager had to dig out his guarantee in every place and at one point carried a bounce for \$1,600 for three days before it caught up with itself. In one city the promoter gave out paper for the Jolson show for south local money creditors. In another town when Morris was absent Jolson refused to appear until 9:40 and the dough appeared. The money was in shoe box, jammed full, with the promoter saying it was all there. While Jolson was on, Bill Grady, for Morris with the show, counted up finding it was all one dollar bills, amounting to \$1,200, less than one-fourth of the guarantee, with the gross in the house for the night \$8,500.

Morris was helpless and Grady also, as the local men had complete charge under their contracts. All the Morris bunch could do was to burn.

Bill Morris accepted the guarantees initially to convince Jolson there were others besides himself with faith enough in his concert drawing power to give a staggering guarantee per evening. Now that Al's draw of the audience and approval, Morris has sworn off the fly by nights of the sticks for Jolson or any other star.

Jolson's share of the tour of eight evening performances was over \$32,000. Morris about broke even, not counting the annoyances. Al wanted to share equally with Morris, but Bill said he was satisfied.

After submitting their play, "Armistice," to Lohmuller & Emery, who held it for about three weeks, Garrett Fort and Garnett Weston, the authors, sold it to A. H. Woods last week. Lohmuller & Emery offered option money in advance on the play, with the authors refusing on the grounds that they first wanted the security that a capable artist would have the leading role. Three w. k. femmes read the leading part and Lohmuller & Emery were all set to go ahead with the production of it Monday.

It is reported that the authors sold the play to Woods in consideration of the higher royalties which would eventuate, as Lohmuller & Emery intended to produce it at pop prices, with a \$250 top. Another reason which swayed them towards Woods was that the latter producer, since the play is about Englishmen, said he would pick up an all English cast for the play while in England.

During the turn-over of management on the Hollywood (Calif.) Vine street, Pangborn's name came down from the front electric leaving exposed the name of a previous lessee. Bombardment of phone calls and string of collectors hit the manager's office almost immediately, the message that he was leaving the theatre and that the new management put in a rush call for new signs. The lights now read "Vine Street" any way you look at them.

When Louisa Caselotti, 19, sang "Carmen" in Los Angeles last December the talker spots a fresh bet in a locker with vocal chords. They also found Alexander-Bevani had foresight and a tour contract.

After playing the sticks and the cactus the opera company folded prematurely in San Francisco Jan. 31. Caselotti was back in Hollywood Feb. 4 and made two tests Feb. 4 for Fox and MGM. Her possibilities extend to versions as she speaks English, French and Italian.

Fortunio Bonanova, who plays the Argentine lover in "Dishonored Lady," is a real Spaniard, though some first nighters tabbed him as Italian. He was born on a little island off Gibraltar, going to Argentina as a youth. He is rated the best warbler of the tango, back records and it was his voice that attracted Gilbert Miller's and Guthrie McClintock's attention.

Katharine Cornell, who stars in the "Lady" at the Empire, declares that is the last vampire-movie she will play. She was a cold-blooded killer in "The Letter" and figures the similar assignment in "Lady" is enough indefinitely. The action calls for Miss Cornell to be socked by her South American lover. She takes the slap on the neck. On the third night the heel of Bonanova's right hand landed on her jaw under the ear and the star all but passed out.

Nine players and four exes are signed up under the commonwealth organization of the Civic Repertory theatre, with another actor and a legal advisor yet to be enrolled for its season at the Hollywood (Cal.) theatre. A member of the commonwealth draws an equal amount in lieu of salary, the amount depending on what's left when expenses have been subtracted. Maximum set at \$100. What remains above \$1,500 goes into a sinking fund to be held for the theatre's next season. This fund may be used for emergencies, such as failure to gross the nut. For such a case members of the commonwealth would draw the minimum of \$10 each.

Twenty solicitors are circulating among known patrons of dramatic and artistic activities in the Los Angeles area, lining up subscriptions.

It took three lawyers, an agent and a producer to decide the value of a maid in the theatre. They agreed and so Alice, femme valet to Gertrude Lawrence, will be listed officially as an employee of Lew Leslie with his "International Revue."

Under the terms of the contract which Miss Lawrence negotiated with the producer, he is to pay half the maid's salary. The lawyers who argued the case were one representing Leslie, Nathan Burkan's representative for Miss Lawrence, and a third representing the William Morris office who negotiated the Leslie contract for the English star.

They are going to an unusual length to provide illusion or atmosphere in the presentation of the all-male cast show, "The Last Mile," opening at the Harris this week. The action occurs within a prison.

A covering of cement is being laid over the stage floor, water-proof paper insulating the boards. The effect will be that of the characters walking upon the concrete corridors of a jail. Heavy linoleum has frequently been used for effects like a polished floor or ballroom but this is the first time cement has been used. The covering will be about an inch and one-half thick.

Stuck for time on a recent broadcast date for Publix at the Brooklyn Paramount, Ginger Rogers, now appearing in "Top Speed" at Chanin's theatre, W. 46th street, made the dash for the air appointment in a police ambulance.

The trip was done in nothing flat and got the performer in Brooklyn just on time to turn in on the mike. She left the legit playhouse at 11:30 and got to Brooklyn at 11:48. Only one guy can answer how the police ambulance was accomplished. He's Maurice Bergman, p. a. at the Brooklyn theatre.

Even the little theatres in the Los Angeles area are beginning to get weary of picture names. One community group in the outlying locality wanted to know why no attention was paid to L. A. dailies. The agent alluded that there had to be names in the cast. So the group got hold of a picture girl who has been going for legit parts of late and featured her strong in a production. The regular patrons squeaked plenty and

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## Inside Stuff—Pictures

(Continued from Page 26)

injurious, the character of the films themselves unsuitable and the affect upon the imitative child mind dangerous.

In surveying and testing various types of silencing apparatus in use in latter production on the Coast, the Academy's search party is keeping the identity of the studios involved concealed by the use of key letters. One of the men was the key which identified the studios. He is Irving Thalberg, chairman of the joint producers-technicians committee of the Academy.

Tests of camera-silencing apparatus conducted by ERPI and RCA technicians for the Academy revealed the most efficient sound muffler as one leaking only 14 decibels. Curiously enough, in practical results it was far from efficient as the cover was in use on one of the most quiet cameras tested.

Robert Florey, directing Pierre Braunberger's "La Route est Belle" ("Road is Beautiful"), all-French talker, worked under extreme difficulties at the British & International's Elstree studios. For one thing he made it in 18 days.

French troupes, if getting up at eight in the morning, with the studio for an hour and a half out of the studio, didn't show up until mid-forenoon, and then one of those famous two hour lunchtimes occurred daily, "lying matters up good. Pierre Wolff's story, it develops, was not an original for the screen but a flop play which Braunberger, and an uncle in the shoe business, had previously backed and which they essayed to salvage through the screen rights, and successfully, according to receipts.

France is using its screens to plug its colonies with educational and scenic productions. Over a year ago a film showing North African French possessions in Morocco and Algeria was released. Central African possessions are now being exploited in a film, "Marche du Soleil" ("The March of the Sun"). Production is by Rene Le Somptier, made under the auspices of the Afrique Equatoriale Francaise-authorities.

President of France, Gaston Doumergue, witnessed a special showing of the picture at the Champs Elysees theatre. These propaganda pictures always receive all possible governmental support.

A producer who had a director under contract found that he could not do anything with him as his program was complete. Turned the director over to an agency asking the agents for nothing. Agency sold the director to a major company for five years and collected the commission. Recently the producer found things breaking tough. Took a trip to N. Y. to try and arrange a release. While there he ran short of money. He thought of the agents who were collecting a nice commission through his generosity. Wired them to send him \$150. The "Sorry" came back collect.

Film companies have now reached that point where they're about decided or found out, that the color prints of pictures can serve around 15 houses. With the other end, the studio, figuring the tap is \$1,000 to turn out such a print it gives the color pictures, on film alone, a cost of approximately \$47 a house. Multiply that by the 4,000 theatres the picture is to play in this country and it totals \$268,000 the studio can pay for the prints of one of its color specials.

For plain black and white stock the studios have been charging off around \$40,000 to \$50,000 on domestic prints.

A survey of what constitutes French territory and its potentialities for sound film distribution reveals the currently technical French market as a more vast outlet should the talkers wake up the rest of the world. For example, France itself plus Belgium, the French sector of Switzerland and Morocco, Algeria and Tunisia constitute the bulk of the French market. However, there is also the French Congo, Senegal, Madagascar, Equatorial Guinea, Indo-China, Siam, Annam, Cochinchina, not to mention various sectors of Canada.

At a meeting of exhibitors, one told a story about an operator of a small Chicago-northside house getting gyped by cashier and ticket taker who were ready to split the house. Exhibitor said he didn't know who the owner was, but he felt sorry for the "little worried old man." Another exhibitor jumped up saying, "I'm the little worried old man, and I've been trying to figure out how that house has been losing money." Two detectives now at the house.

All temporary lights, electric signs and wiring in Chicago theatres has been banned by the city hall. On the inside it is claimed the reason for the ruling is due to the sudden stoppage of "gifts" to big shots. Three months ago, when a chain sent a letter to local offices telling them to cut the "gifts," the first demand was for the exhibitors to ban all lobby holdouts. Crowds stood on the sidewalks for a couple of weeks until the matter was straightened out.

Option contracts on directors have proved bitter pills to producers on three different occasions recently. In each case the directors turned out sour, but their options came due about the time their pictures were released. Studios couldn't afford to let the directors go, for the bad effect it would have on exhibitors so the firms had to resign them. And at the advance salary called for.

In two of the cases the directors have since been taken off the pay-rolls.

E. B. Derr's new plan for story construction at Pathe has three writers on each picture. The story is written in narrative form by a picture scenarist. A second scenarist and an imported playwright put it into shooting form, the former contributing the picture technique and the latter the dialog.

Derr's idea is in final conference with all three writers and the director. Derr's idea is to have the scripts foot-proof before shooting, thus eliminating the possibility of changes by the director on the set.

Foreign departments of picture companies have to issue orders periodically forbidding office boys from tearing postage stamps off letters. Very often letters arrive from forsaken corners of the globe with scanty identification. When stamps are torn the postmarks generally go, too, and the problem of finding out where the letter originated is next to impossible at times.

Meeting of the Fox foreign managers in New York uncovered the following peculiar situation:

J. C. Bavetta, Italian, is handling French territory; S. S. Horen, a Frenchman, is handling Spain; J. Asenberger, an Austrian, is in charge of the German division; H. Kalm, a German, is overseeing Sweden, and B. Fox, an Austrian, looks after Italy.

Warner Brothers have a big musical load to carry for the operetta "Viennese Nights," with a payroll of \$100,000 and regular sessions of around \$5,500 for the 100 members of the Los Angeles symphony orchestra. It is figured that the synchronization work for this group of musicians on the picture will run \$125,000.

Warners will not dub chorus singing in "Viennese Nights" as in previous pictures but will have the chorus sing in the original ability to dance and sing. No needless lip moving with singers off screen.

Edict means complete rehearsals covering three to four weeks before the film is started. Formerly, rehearsals came between sequences.

## Chorines Hate the College Boys, But Not as After-Theatre Chumps

Madison, Wis., Feb. 11.  
"College boys. Ugh. I love to go out with them, but how I hate 'em out front!"

That's a college young thing with a youth and beauty revue speaking backstage at the RKO house here. The sentiment is typical. "Gr-r-r-r. How I'd like to throw those educated fools out of here!" That's any one of Madison's seven theatre managers speaking, also typical sentiment. For Madison is a college town, home of the University of Wisconsin with its 10,000 students, and presents a problem to managers found in few cities.

When students go to the theatre, they're out for a good time, and the screen or the stage can't give it to them, they'll make it themselves. Consequently a sour line in a dialog, a touch of bum acting or a piece of amateurish promotion will elicit a crop of cat-calls, tremendous applause and the blubbering bod. Nothing can be done about it.

A year ago one manager opened a campaign against young men, dressed up in a peculiar form of animal life that squats in the balcony and heaves coppers at the hoovers. The campaign was short-lived. The bouncer threw out the wrong side of the offenders and the lads retaliated with a suit for many bucks for public ridicule.

The night of a football victory has been, up to this season, an evening for possession of every house in town by the students. Snake-dancers thumbed noses at the box-office, marched past the door-man and whooped and yelled. Operators shut off the current, artists on the stage retired, and the boys in the pit struck up the football song. 15 minutes were generally lasted 10 or 15 minutes while managers grinned a sickly grin and ground their molars.

The football team, indirectly responsible in past years, varied up the situation this season simply by losing every home game.

With the artists it's different. They hate the collegians and make no bones about it. Dirty looks, not-so-subtle wise-cracks and downright walking off are common methods of expressing disapproval. But they like to go out with them. Although against all rules and regulations of the only house now playing vaude, it's a bad night when there aren't supporters for both rows and even primp donors. News-papers boys, welcomed anywhere in a house, fix most of them up, but there's also a clever note system and a way of smartly timing phone-calls.

## Illuminate "Interlude"

### To Intermission Diners

Minneapolis, Feb. 11.  
As a dinner "entertainment" feature designed to attract intermission crowds from "Strange Interlude," playing at the Shubert theatre, local stock here this week, a leading hotel announces explanatory lectures on the O'Neill drama.

"While you are dining between the two parts of 'Strange Interlude' you will hear an exposition of the hidden meaning of the O'Neill masterpiece by an authority," the hotel reads.

The hotel's exploitation man reads excerpts from reviews of the play to the dinner guests to let them know what the play is all about.

"Buzz" Bainbridge, of the Shubert, claims to have broken all stock advance sale records by taking in approximately \$10,000 at the box office for "Interlude" three days before the attraction opened. The house was practically sold out for the entire week on the opening day and the attraction is announced for a second week.

No guest star was engaged for "Strange Interlude," but the scale was lifted from \$1 to \$2 for the lower floor. Balcony prices also were doubled.

The Theatre Guild production of the piece recently played the Metropolitan here on runaway crowds, grossing \$27,000.

Miss Collier Wants "Field God"

Chicago, Feb. 11.  
Constance Collier is trying to secure the British rights for Paul Green's "The Field God," revised, for a London producer.

## And No Kiddin'

You'll see "Uncle Dudley" at the Court, with Tom Wise.

Customer: "But I thought Tom Wise was dead."

Girl: No, I'm sure Tom Wise is in the show."

Customer: "You might be right. It's a George Tyler show and he's a great guy for revivals."

## Ryskind Reconsiders

### Walk-Out on "Band"

Arbitration of a royalty dispute between Edgar Selwyn, who produced "Strike Up the Band," and Morrie Ryskind, who wrote the book, has been set by the Authors' League, who have Ryskind's complaint. It is understood Selwyn won the arbitration and to force the issue removed Ryskind's name from the program immediately after the show opened on Broadway.

Differences between the author and manager started in Boston, where "Band" opened and where Ryskind is said to have declared himself through with the show. However, Ryskind later changed his mind and said what he had said didn't go.

Regardless of that dispute, royalties could not be denied Ryskind, especially since show is rated a hit at the Times Square and the royalties are no unimportant items. However, Selwyn contends that as Ryskind walked out in Boston and did not stick into the show; came to Broadway, he should accept a half of one per cent less royalty. That is what the arbitration will be about.

George S. Kaufman wrote the original book for "Strike Up the Band." Ryskind fashioned the present book, but Kaufman was called in after the Boston date to make suggestions.

## L. A. Rep. Loses Collins

### 5 SHOWS GOING OUT

Hollywood, Feb. 11.  
"A Bill of Divorcement," second production of the Repertory Theatre at the Music Box, result of a divorce between Arthur Greville Collins, director, and the commonwealth group.

Collins objected to interference with his authority as director. H. Ellis Reed, one of the organizers, demanded changes in the cast. Result was Collins' withdrawal, with a successful director of "As So Be," the group's first production, to his credit.

Paul Irving is directing "Divorcement," to open Feb. 17. Ian MacLaren is its guest star.

## 'Waterloo' Row Denied

Reports that Jenn Walker, co-starred with Glenn Hunter in "Waterloo Bridge," at the Fulton, would leave the show are denied by the Dillingham office. Reports of differences between the two leads have been around for some time, but Walker, however, saying there is no basis for such rumors.

Whether Miss Walker gave in her notice was not confirmed by the Dillingham office, which insists Miss Walker will remain.

"Bridge" for the balance of the Broadway engagement.

## McClintic on Fox Lot

Guthrie McClintic having accomplished the staging of "Dishonored Lady," which stars his wife, Katharine Cornell, at the Empire, is going to the coast to resume picture direction for Fox.

McClintic's picture contract extends until late summer. In addition to his direction of "Dishonored Lady," McClintic has an interest in the show. His and Miss Cornell's share is said to be more than 60%, Gilbert Miller or the Frohman office having the balance.

James Thatcher states that every time "Variety" prints he is backing Myron Fagan he has to deny it, and that it's become a habit he'd like to stop.

## "PLEASURE MAN" TRIAL FEB. 19; SPECIAL JURY

The trial of Mae West and 53 other performers for participating in an alleged obscene play has been definitely set for Feb. 19 before Judge Bertini and a jury selected from a special panel of General Sessions. All the defendants are free under bail. Miss West has been appearing around New York in "Diamond Lil." The other defendants are scattered over the country. The indictment charges a misdemeanor, and the defendants do not necessarily have to appear in person at the trial, but must be represented by counsel.

The indictment against the 54 alleged offenders followed shortly after their arrest for participation in "The Pleasure Man" at the Billmore theatre in October, 1928. Miss West did not appear in the show, but helped to write and produce it.

The trial has been delayed several times owing to the various motions made both in General Sessions and the Supreme Court by Nathan Burkan, counsel for the group. Last Wednesday James G. Wallace, assistant district attorney moved for the selection of a blue ribbon jury on the ground that the case had attracted considerable attention throughout the country and that the trial may take two or three weeks. He said he did not wish to take up the time of the regular monthly petty jury. Burkan vigorously opposed the motion, but Judge Bertini granted Wallace's request.

This is the second time Miss West must stand trial during the past few years on the same offense. On the first occasion she was found guilty and sentenced to 10 days in the workhouse, which she served.

A motion for a severance of trial for Carl Reid, producer of "Pleasure Man," was denied by Judge Bertini. Reid's counsel argued his client would be prejudiced before a jury it tried with Miss West.

The first trial, he said, was the record, and unfavorable reputation of Miss West in her connection with the plays "Sex," for which she served a term in jail, and her show, "The Drag," which was banned in this city.

Reid contends that he signed a contract to produce "Pleasure Man" when only a mere outline of the play had been written.

## 5 SHOWS GOING OUT

Including two revivals there are five shows on Broadway's outgoing list.

"Recapture," presented at the Eltinge by A. H. Woods, will stop next Tuesday night. Show ends over until then because of picture rights which require three full weeks for a manager to participate. Business after premiere pour.

## RECAPTURE

Opened Jan. 25. "Almost a total loss," said Little (World) and Winfield (Mirror) added: "thin entertainment." Variety (Ibex) said: "won't be around long."

"A Wonderful Night," presented by the Shuberts, will tour from the Majestic, having completed 18 weeks on Saturday. Operetta did fairly good business but never hit; grosses averaged around \$23,000 for a time; around \$15,000 lately.

"City Hall," presented by Gil Bog at the Hudson, says there is no basis for such rumors. Show closed, but business failed to develop as it should. Started around \$3,000 with approximately \$5,000 last week.

## CITY HALL

Opened Dec. 30. Second stringers found political comedy amusing.

Variety (Span) said: "small time stuff bound to get washed out of the market from Broadway."

"The Blue and the Gray," revived in Hoboken by Morley and Throckmorton, closed last Saturday night there at the Riato. Fair success of the revival.

"After Dark." In addition "The Chocolate Soldier," revived by the Shuberts at the Jolson's, will leave Saturday. It was a three-week date instead of the usual two weeks.

## CLAUDIA DELL FALLS IN Irene Delroy Also Set for a New Warner Talker

Hollywood, Feb. 11.  
Irene Delroy has been set for the femme lead of "See Naples and Die." Miss Delroy's first for Warners was to have been "Sweet Kitty Bellairs," but the picture was turned over to Claudia Dell, also from Broadway.

Miss Dell will play opposite Percy Aska. It is reported Aska was a Warner picture, at \$2,500 weekly, with four weeks on "Bellairs" guaranteed. Aska is currently in "New Moon," staged at the local Belasco.

Vina Delmar is a former Ziegfeld show girl. Her nearest approach to a principal role previously was her adventures as the first player of the English "Merry Merry." Miss Dell opened in the provinces over there with the imported English production, but did not appear in it in London.

## FUTURE PLAYS

"Lost Ladies," dramatization of Vina Delmar's novel of same name, is listed as first for the new producing firm of Abbey & Green. Edwyn Barry has made the adaptation and play is scheduled for rehearsal in two weeks.

"Bad Girl," another of Miss Delmar's novels, is also being dramatized and will reach production via "Candle Light."

"Gandee," with Eugene Leontovich taking over Gertrude Lawrence's former assignment, is in rehearsal and will be sent on tour. The second of the Shubert New York, March 5. The piece will play six weeks of subway circuit dates and will later be spotted for runs in Philadelphia, Boston and Chicago.

"A Month in the Country," by Turgenyev, is next on list for Theatre Guild and will go into rehearsal after "The Apple Cart," by G. B. Shaw, at the Beck, New York, Feb. 24.

Alla Nazimova, who has swung allegiance from the Civic Repertory to the Grand, will head the cast of "The Gulliver's Travels."

"Who Goes There?" a farcical slant on the world war by William Maher, is listed as first for Maher and Shaw, newcomers to the legitimate division. Now casting and goes into rehearsal next week.

"Young Sinners," second company currently in rehearsal bows in at the Wilbur, Boston, Feb. 17. Cast includes Hardie Albright, Frank Shannon, Joseph Kilgour, Marjorie Peterson, Edith Shayne and others.

"Blind Windows," produced by David Gerald Smith and others, is in rehearsal. Now casting and goes into rehearsal next week.

"Armistice" is set as initial production of the newly organized producing firm of Denver, Feb. 17. Now casting and goes into rehearsal in two weeks. Lohmuller, formerly connected with Carl Carroll, was previously associated with William Demarest in "Wood Wood."

Sidney Howard has been commissioned to make the Almaran adaptation of Ferenc Molnar's "One, Two, Three," to be produced next month by Robert Miller.

"Coast Wise Trader" is next in line for Hyman Productions, Inc., already represented with "It Never Rains." Current at the Bijou, New York. Effie Schell will head cast. Piece goes into rehearsal next week.

"The Chair," by Luther Yantis, next for J. J. Leventhal. Now casting and goes into rehearsal as soon as Leventhal has launched his musical, "You Don't Say," in New York next week.

## New Elitich Head

Arnold Gurtler has been named president of Elitich Gardens Company (stock), succeeding the late John M. Mulvihill. Elitich M. Lynch was elected to Gurtler's former position as secretary.

## EQUITY SCALE FOR BITS AT \$40 WEEK

Equity has established a \$40 weekly minimum for small part players in legit holding Equity run of the play contracts.

New arrangement abrogates the former agreement under which producers of long cast shows had been buying small part actors for as low as \$15 and \$25 weekly. Walkons or supers do not come within this classification but Equity members earnestly insist are no longer classified with the latter and must be compensated at the set minimum.

Previous to the current decision, Equity has never had a minimum for legit save the chorists. Latter come under the jurisdiction of Chorus Equity and the \$35 weekly minimum established for that division.

Extras and walkons are not permitted to sign or cannot be held under regular Equity contract.

## JACK KEARNS DENIES EDITH ANGEL MARRIAGE

Los Angeles, Feb. 11.

Domestic difficulties of Jack Kearns, sport promoter and fight manager, and Edith Angel, former show girl, will come closer to a climax Feb. 23, when Miss Angel, or Legana Kearns, as she has been known, will make a deposition in New York in an effort to arrange a settlement of her alimony demands.

She's asking \$2,000-back payment on the basis of an agreement between them, assuring her \$300 a month. Kearns' answer to this alleges they were never married legally, though conceding the \$500 agreement, made in 1924. He asserts he signed the document after Miss Angel threatened to ruin him financially and disgrace him otherwise, by giving stories to the newspapers which even though untrue, Kearns says would have been detrimental to him.

Kearns states that for no other reason did he sign the agreement and he signed the court to set it aside. Kearns expects to be in New York when his alleged wife's deposition is taken.

## Closing Notices Apply To Dance Group Girls

By arbitration it has been ruled that troupes of dancing girls, though under contract directly to a special director, are subject to the general notice of closing of productions and are entitled to extra pay if notice is effective.

The first case of its kind concerned a Chester Hale unit with "Broadway Nights." The week the show closed, notice was posted Tuesday night and the company made salary claim for an extra eighth, the Hale girls being included in the general claim filed by Equity. The Shuberts contended that the Hale girls were paid by Hale, he was responsible, but the arbitrators ruled the management must pay the unit the same as others in the show.

## AHEAD AND BACK

Howard Herrick, ahead and back, "Your Uncle Dudley" (Cort), Chicago.

Clarence Taylor, advance for "Strictly Dishonorable" (Adelphi), Chicago.

Maurice Wakeman to manage "Oh Susanna" (L. A.).

William McCormack, to manage "Bambino" (Wood Wood).

David Wallace, with Arthur Hopkins temporarily, Eddie Lyons having closed.

Charles Pope, general manager, Charles Washburn, publicity, "Many a Slip."

Edgar Runkle, ahead and back, "Strictly Dishonorable" (Adelphi), Chicago.

Robert Stevenson, Sr., is back on Broadway, treasurer of the Little Chaucery Kelm is house manager and is also handling the Hopkins.

# NON-EQTY CAST GUARANTEED CARFARE

Los Angeles, Feb. 11.

Another society woman with a yen to see her name in lights has popped up to help the local actors. Mrs. Anna Briggs, local clubwoman, will produce "Tempered Justice" at the Actors' theatre Feb. 15.

Cast will be non-equity and work with a guarantee of car fare. They will take a chance with the producer on the rest of the money.

Frank O'Conner, picture director, will stage the piece. The production is under the management of Ruth Rennick, who has a lease on the Actors' theatre for her Ruth Rennick Players. The Rennick Players blew up in their second production, "The Power of Love," which had only power enough to draw \$7 at the b. o. on the opening night.

## Split Team's Bet on Longest Run—Free Work

Hollywood, Feb. 11.

Gay Seabrook and Emerson Treacy, usually teamed in "Duffy" stage productions, are doing a split, and Miss Seabrook opens Feb. 15 in "The Nut Farm," at the Vine Street theatre and Treacy opens the same day in "Salt Water" at the Hollywood Playhouse.

They have a bet on which runs longest. Loser has to work for nothing in a show in which the winner's interested. Miss Seabrook would play the femme lead when Treacy's play, "Down With Winnim," is produced, or Treacy must do a grats part in "The Little Get-ter" piece by Joseph Kearns, for which Miss Seabrook has been plugging.

## Fagan Demands \$20,000 For Flop Film Rights

Hollywood, Feb. 11.

Myron C. Fagan, playwright, filed suit in Superior Court for \$20,000 against Franklin Warner. Fagan claims sum as due him on "The Great Power," the picture produced by Warner and yanked out of the Capitol, New York, after playing five performances.

Fagan sets forth he sold screen rights for \$25,000 but only got \$5,000. Balance, however, was due in royalties and there apparently were none.

Warner is behind a musical "Oh Susanna" now current at the Mayan. Harvey Fendler, attorney, acting for Fagan, slapped attachments on Warner's home, bank account, automobile and other property.

## "Parasites" Folds

"Parasites All" folded in rehearsal this week when Frank Wagner, producer, was unable to post equity bond.

Wagner had engaged cast upon promise of salary, but when angel vamped as he said propositioned cast to go commonwealth. Most refused and rehearsal was called off until Wagner puts a bond up. Wagner, newcomer to show business, co-authored "Parasites" with Harold Klein. The latter brought the money man in. Wagner dismissed the proposed femme lead and the angeling money was out.

## READING STOCK RESUMES

Reading, Pa., Feb. 11.

Rajah theatre, Wilmer & Vincent stock musical comedy and picture combination house, has been closed several weeks because of dull business, has reopened with a company, headed by Ben McAttee, transferred here from Lancaster, Pa., which city is now without any form of theatrical fare except pictures.

## 50 YEARS IN STOCK

Marion, O., Feb. 11.

Frank Dean, of the Myrtle Ross Players (stock), here, last week celebrated 50th birthday and 50th anniversary as an actor. Began as bit player in "Lady of Lyons" in Canton, N. Y. Most of his 50 years spent in stock.

## 30-Yr. Old Morality

Morality clauses in picture contracts are not new. M-G execs discover this when they looked over the contracts of the original Florida Sextettes, while preparing for the Marion Davies "Gay Nineties" film. The contracts of 30 years ago provided that none of the girls could announce their engagements or marriages during their stage engagement; that none could accept attention from the stage door Johns and that an indication of the slightest dissipation would render the contract null and void.

## ETHEL SHUTTA JOINS OLSEN IN "WHOOPEE"

Hollywood, Feb. 11.

Ethel Shutta, of the original stage "Whoopee," has been brought here by Sam Goldwyn to play her same role in his picture version.

George Olsen and his band, also of the stage "Whoopee" at its inaugural, will be there too. Both were engaged with Goldwyn through Jessie Wadsworth.

Joseph Urban arrived this week to design the sets. Production scheduled for March 15, with the show now in Chicago. Eddie Cantor will arrive here in time to start. Olsen will have his hand now playing in this city.

Jack Shutta, Ethel's brother, has also been engaged. This will be Miss Shutta's first screen appearance.

## Jobless Line Beauts

### Do Well as Hostesses

With musical show production at its lowest eb e choristers are farming out temporarily as dance hall hostesses and being given preference and better percentage arrangements than notices by operators of Broadway dance halls.

The line beauts already spotted have been doing land office for the hard and themselves through being better looking and better dancers and with the former date stuff out.

The gals needing work and grabbing the dance hall jobs as bridge gappers until increase in musical productions roll along locate in the better class places with guarantee of \$35 and \$40 weekly against the regular commission arrangements. Thus far the gals have been averaging from \$25 to \$75 weekly which beats show business except for the longer grind on the ballroom floors.

**\$100,000 and 10%**

Chicago, Feb. 11.

Eddie Cantor closes here in "Whoopee" early in March, and he goes directly to the Coast for his UA picture.

Cantor's share of that will be \$100,000 and 10% of the celluloid gross.

## WRAY'S SECOND TALKER

Hollywood, Feb. 11.

John Wray, brought here by Universal from the east for "All Quiet On the Western Front," has been engaged by U for "The Czar of Broadway."

Joseph Schildkraut was scheduled to star in this picture.

Wray is reported receiving \$2,000 weekly.

## YOUNG BOLTON ON SHORTS

Richard Bolton, son of Guy Bolton, playwright, has become an assistant director at Warners' Flatbush studio.

Young Bolton, tired of Wall Street brokerage, went to Brooklyn for excitement.

## DOROTHY'S GIMMIES

Los Angeles, Feb. 11.

H. H. Van Loah is collaborating with Arthur Georgh to get latter's play, "Deceit" in shape for production at the Mayan, Feb. 24. Not definite that Dorothy Burgess will do the lead. She's got the one-grand gimmies.

## Gladys Unger's Play

Hollywood, Feb. 11.

Gladys Unger, staff writer at M-G studios, has been granted a leave of absence. Miss Unger will go to New York to complete negotiations for staging a new play she has just completed.

## MAIL TIPPED MARRIAGE

Margaret Gillespie and Kenneth Gamet Married on Coast

Hollywood, Feb. 11.

Margaret Gillespie and Kenneth Gamet were the only unmarried members of one young married set in local legit previous to Jan. 15. But the set didn't know they'd joined until three weeks later when one of them, in gathering Miss Gillespie's mail to forward to San Francisco, a letter was noted addressed to Mrs. Kenneth Gamet.

It was then disclosed the couple had married one afternoon just before Gamet left for San Francisco to open in "Your Uncle Dudley" at the Alcazar. Miss Gillespie was in "The Boomerang" at El Capitan in Hollywood and couldn't leave until it closed. It closed Feb. 1 and she hopped north leaving forwarding directions. Out of which came the tip-off.

## Old Musicals, Imported Dramas for Shuberts

Having for the time at least shelved musical productions, except for revivals, the Shuberts are concentrating on dramatic productions, being more prolific in that direction than at any time heretofore. With several dramas about to open on Broadway, the Shuberts will have seven such attractions and three on tour.

Nearly all the Shubert dramas are importations. The list includes "Bird in Hand," "Death Takes a Holiday," "Topaz" (opening this week), "The Infinite Shoelack" (opening next week), "The Matrarch," "Siberia," the latter a thriller with Richard Bennett, both due soon, and "Young Sinners." The latter, which is getting top money among the Shubert dramas, is the only one on the list of American companies.

Four week agency buys have already been arranged for "Topaz" and "Shoelack," well regarded out of town.

## Colored Co. Rejects

Los Angeles, Feb. 11.

When Robt. Levy closed the Lafayette Players, colored stock, he owed the company two weeks' salary. The troupe took him to the Labor Commission, where he stated that he was broke and could do nothing for them.

Adolph Rabin, owner of the Lafayette, offered the troupe the theatre for a week to give them a chance to get a few dimes in the bank. The troupe turned down the offer, stating that they didn't want charity.

## Halt Chi. Extortion

Chicago, Feb. 11.

Racketeers are still trying extortion from legit players, but meeting with small success since a Variety expose was picked up by the dailies. Francine Larrimore in "Let Us Be Gay" was the latest intended victim and asked to part with \$1,000 or it would be just too bad.

Star and police set a trap for the messenger who was to get the money, but he never showed. She now has two plain clothesmen in attendance and there have been no more notes.

## Abbott Steps In

George Abbott will go into the lead of "Those We Love," opening at the John Golden next week. He replaces George Brent. Abbott is staging the show, which is being presented by Philip Dunne. Furthermore, Abbott is co-author of the show.

## HALLIDAY OPPOSITE

Hollywood, Feb. 11.

John Halliday, stage, has been engaged by Warners for the lead in "Fame," based on a short story, "Misdeal." Same studio will star Miss Fredrick in a version of the stage play "Scarlet Pages" now being scenarized by Walter Anthony.

## Testing

Hollywood, Feb. 11.

Doria Ball Weaver, legit, tested for the title part in Cecil DeMille's "Madame Satan."

# New Long Distance Buys Barrier To Prompt Start of Ticket Control

## An Extra Act

Hollywood, Feb. 11.

"And So to Bed" company started Act II the other night, then played Act I and straight through the show.

First performance of Act II was over KMTR at 7:30, troupe then jumping to the Music Box theatre for regular show.

## LEGIT TO RENEW ITS TAX RELIEF CAMPAIGN

Gilbert Miller in establishing a \$4.40 top price for his attractions, such as "Dishonored Lady," "Berkeley Square" and "Journey's End," bases the admission scale on a theory in which the government tax on a factor. Ordinarily dramas are scaled at \$3, up to which figure there is no tax. Some shows are \$3.85 (\$3.50 plus the tax), with only a few at \$4.40.

The manager argues fallacy of the government's admission tax schedule. At \$3.85 the government gets 35 cents and the house 50 cents over the \$3 line, meaning the federal portion is 10% of the excess over \$3. But at \$4.40 the government gets but 40 cents, while the house and the attraction which shares, get \$1 of the excess. The government's share at the high price is 40%.

Few of the other managers appear to have figured that out. So far as the public is concerned, the actual box office price means little if the show is a hit.

It is planned to again seek the removal of admission tax from all priced tickets. Managerial representation is expected to renew the tax exemption before the congressional Ways and Means Committee.

## Shubert Must Be Well

"Anybody that's in Florida these days has a cold," said J. J. Shubert.

And with that Judge Keller marked the case of Harden vs. Shubert Theatre Corp. "ready" and ordered the suit to be heard Feb. 21.

Harden is suing for \$3,000 compensation for a song entitled "The Cavalier" which was used in "The Red Rover" produced by the Shuberts last season. He is represented by O'Brien, Malevinsky & Driscoll.

The Shubert attorneys in an effort to postpone trial claimed that J. J. Shubert whom Harden alleges contracted him for the song, was sick and in Florida.

## No Admission Theatre

San Francisco, Feb. 11.

California has a theatre that has no business worries and charges no admission to its patrons. Since its organization, in 1927, it has staged 32 one-act plays and four full length dramas.

Theatre is owned by the Red River Lumber Co., at Westwood, Cal., and houses the Westwood Community Players. All bills of the venture were paid by the lumber company. Patrons were drawn from the men employed by the concern and their families.

## Clare Kummer's Film Job

Hollywood, Feb. 11.

Clare Kummer, novelist and playwright, goes with Pathe to write "Lazy Lady."

It is for Ina Claire.

## SPECULATIVE AARONS

Alex Aaron starts for the Coast this week, another legit production recruit attracted by picture making. Trip is speculative, Aarons not being tied to any film concern, despite reports he had joined Paramount. Legit firm of Aarons and Freedley remains intact, Freedley being on a Florida fishing trip.

## Young Durkin at WB

Junior Durkin goes with Warners via Edgar Allan of the Davidson office.

Durkin won attention last season in "Courage." His picture work starts next month.

With ticket buys being arranged for or already contracted for at least 10 new attractions, including half a dozen incoming shows, it is improbable that the new plan to curb high prices along Broadway in the agencies will be tried at this time. It is virtually sure the ticket control system will not begin by March 1 (two weeks away) and March 15 the newly suggested starting point, appears quite indefinite also.

Ziegfeld has arranged a buy of 20 weeks for "Simple Simon," which arrives next week. There is a stipulation in the agreement the agencies will not charge more than 75 cents premium. Whether the manager will be able to control the premium, is another matter. The fact that the agencies will be permitted only a percentage return privilege (usually 10% of the allotment) is counter to the new basic rule eliminating buy.

There is a "buy-out" with "Ripples" which opened this week. George White is seeking a 20 weeks' buy on "Flying High," due soon, adding a 10% return privilege. An added 12 weeks to that buy would permit a 20% return during the latter period.

## Shubert Deals

The Shuberts have arranged a four weeks' buy on "Topaz," which opens next week, and "The Infinite Shoelack," due next week. Similar buy goes for "Ritzzy," which started Monday.

Gilbert Miller, one of the leaders in the present ticket reform, has a buy in "Dishonored Lady" until March 1, but it is to extend until March 29 unless the new plan becomes operative before that time.

"Ritzy," which has also opened last week, has a buy until the end of the month, but may extend along similar lines.

In the meantime the auxiliary committee representing managers, authors, Equity and the agencies continues its almost daily sessions. One idea proposed last week is unlikely to hold water.

The question of how tickets bought at box offices could be prevented from falling into the hands of gyps was considered (the plan calls for approximately half the tickets to be sold at the box office and on sale at the box office reduced). It was proposed that slips be given instead of tickets, which could then be picked up 24 hours prior to a performance. It was expected, however, that such a rule would make it harder for patrons to secure possession of tickets, rather than easier. The same idea was talked about when the central ticket office was proposed. The centralized ticket office plan was always considered the best ticket control plan yet proposed, but it never materialized because the managers could not be entirely sold on the scheme.

## Complain of Agencies

The license of the Adelphia agency was rescinded by New York State last week upon complaint of misrepresentation. One of the complaints was from a patron who was told tickets for a football game were on the 40-yard line, but called for a performance. It was expected that ticket agencies to be licensed, but cannot control prices. The law originally set a 50 cent premium limit which was ruled illegal because it was excessive.

U. S. Attorney Tuttle stepped into the ticket picture again, charging the Ticket Library agency controlled by David A. Warfield with failure to pay the government its legal 50% share on excess premiums. The law requires that if a broker charges more than 75 cents over the box office price, one-half of the total excess must be paid to the government.

The case in point was made by E. Lane of 489 Park avenue, who showed a bill for two tickets for "Strictly Dishonorable" at \$12.00 each. Tuttle contends the agency did not pay the rightful share to the tax collector. The federal attorney sent the complaint to A. G. McNulty, deputy secretary of New York State in charge of the licensees. The latter did not indicate if he would take action since the complaint is based on a matter of price only.





# Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same 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 the quality of the variety. In business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the admission are given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (opere-tte).

## Admission tax applies on tickets over \$3

**"Berkeley Square"** Lyceum (15th week). (C-957-\$4.40). Broadway generally holding up very well with last week's grosses ahead in some instances; "Berkeley" first figured a limited draw still commanding excellent business at \$18,000.

**"Bird in Hand"** Forrest (46th week). (CD-1,015-\$3.85). Appears to be doing better in this house than at others which had it; \$10,000 to \$11,000, which is plenty.

**"Bitter Sweet"** Ziegfeld (15th week). (CD-922-\$6.40). Perfectly up last week with Saturday trade virtual capacity; takings \$35,000 or better; moves to Street Singer next week; "Simple Simon" comes in here.

**"Broken Dishes"** Masque (15th week). (C-700-\$3). With small cast and one set this moderate money comedy is making good money; \$9,000 the average of late.

**"City Hall"** Hudson (7th week). (CD-1,094-\$3). Final week, although another berth may come; business from start, but improved somewhat; "Nancy's Private Affair" moves over from Monday.

**"Children of Darkness"** Biltmore (6th week). (D-1,000-\$3.85). Got as high as \$11,000 mark, which is approximately the average; should last for a time.

**"Death Takes a Holiday"** Barrymore (8th week). (D-1,090-\$3). Out of the ordinary in plot idea; feminine draw especially; business built to \$16,000 weekly pace.

**"Dishonored Lady"** Empire (2nd week). (D-1,000-\$3.85). Showing off big; first week with seven performers, business virtually capacity; bettered \$26,000.

**"The Million Frenchmen"** Lyric (13th week). (M-1,400-\$5.60). Claimed to be better than ever in point of ticket demand; outstanding musical has been averaging \$45,000 weekly.

**"First Mrs. Fraser"** Playhouse (5th week). (CD-937-\$3.85). On a nine performance basis St. John Irvine comedy is cleaning up; gross exceeds \$15,000.

**"Heads Up"** Alvin (14th week). (M-1,395-\$5.50). Among the most reliable of musicals; outstandingly drawing profitable business at well over \$30,000 mark.

**"It Never Rains"** Bijou (13th week). (CD-1,045-\$3). Drawing \$3,000 weekly, but with cast getting small salaries, show is bettering every week; moves to Bayes (roof) next week.

**"It's a Grand Life"** Cort (1st week). (D-1,042-\$3). New attraction; Bringer and George Teyler; written by Hatcher Hughes and Alan Williams; Mrs. Fiske starred; opened Monday.

**"Journey's End"** Miller's (48th week). (D-946-\$4.40). Holding to the \$11,000 level weekly; probably the approximate figure last week, previous week \$10,000 more.

**"Joseph"** Liberty (1st week). (D-1,045-\$3). Presented by John Golden; written by Bertam Block; well thought of on try-out; opens tonight (Feb. 13).

**"George Jessel"** starred; chances **"Josef Sues"** Erlander (4th week). (D-1,020-\$3). Leaves the road after another week; last week paced about \$12,500, which was good getting \$10,000 the way the kind; all-colored cast drama to follow.

**"June Moon"** Broadway (19th week). (C-1,118-\$3.55). One of Broadway's favorite laugh plays; holds to great business, takings around \$19,000 weekly.

**"Many a Slip"** Little (2nd week). (C-550-\$3.85). Figured to have a good chance; comedy pace around \$8,000 first week; that money fairly good in small size house.

**"Mendah Inc."** Ritz (12th week). (C-945-\$3.85). Parties scheduled for dialect comedy well into April; comedy hit this season and still it is hooked up, making coin.

**"Meteor"** Guild (5th week). (CD-1,045-\$3). With small cast, April according to present plans; business continued good with the subscription period over \$16,000.

**"Nancy's Private Affair"** Biltmore (5th week). (C-771-\$3). Improved further with the gross approaching \$5,000 last week; the house Hudson Monday. "The Plutocrat" coming in here.

**"Nine Fifties"** Cohen (1st week). (R-1,170-\$5.50). Presented by Ruth Selwyn; house has been showing films for some time; reported much improved out of town.

**"Out of a Blue Sky"** Booth (2nd week). (CD-1,080-\$3). Premiere was set back until last Saturday night;

for tickets but generally mixed opinion.

**"Phantom"** Wallack's (5th week). (CD-770-\$3). Appears dependent on cut rates; players sharing on proceeds, which are small.

**"Rebound"** Plymouth (2nd week). (C-1,042-\$3.85). Another of last week's premieres that started like a bullet and seem to be back, but business of \$20,000 indicates success.

**"Recapture"** Eltinge (3rd week). (CD-892-\$3.85). Closes Tuesday next (Feb. 18) which then completes three weeks; house dark until "The Fatal Woman" due two weeks later.

**"Ritz"** Longacre (1st week). (C-1,045-\$3). Presented by Lawrence Weber; written by Civa Tattersall and Sidney Toler; opens Monday.

**"Ripples"** New Amsterdam (1st week). (M-1,702-\$6.60). Presented by Charles Dillingham; Fred Stone starred; out of town regarded as a cinch; opened Tuesday.

**"Sons-o-Guns"** Imperial (12th week). (CD-1,445-\$5.60). New musical may contest money honors with this one, but has topped the field since last week, with standing room right along.

**"Sketch Book"** 44th St. (3rd week). (CD-1,045-\$3.85). Drawing \$25,000 weekly, that is making excellent money, with recent attendance even better; business over \$29,000.

**"Street Scene"** Ambassador (58th week). (C-1,200-\$3.85). Has not fallen under \$12,000 and should be a money maker; dramatic smash held over from last season.

**"Strictly Dishonorable"** Avon (22d week). (C-550-\$3.85). Nothing will stop this one; \$22,000 weekly is all it can crowd in; another company opens in the house.

**"Strike Up the Band"** Times Square (5th week). (M-1,057-\$6.60). Went to the city and made the start and maintains that pace; with standees, \$36,000 and more.

**"The Republic"** Republic (22d week). (D-930-\$3). Longest streak among season's mystery plays; business holds to profitable margin; \$20,000.

**"Sweet Adeline"** Hammerstein's (24th week). (M-1,265-\$6.60). Has not held to big money expected; some salary cutting reported; about \$28,000, which should be a bit over.

**"The Boundary Line"** 48th St. (2d week). (CD - 964 - 43). Opened last week; business not mixed; business afterwards; better line in chances this week.

**"The National"** (20th week). (D-1,164-\$3). Was slated to tour, but expected to remain at the Lyceum; business quoted at \$10,500, which is about the average weekly pace.

**"The Last of the Mohicans"** (1st week). (D-1,051-\$3). Presented by Herman Shumlin; written by John W. Campbell; business good; male cast; opens Thursday (Feb. 13).

**"Street Singer"** Shubert (21st week). (M-1,395-\$5.50). Moves to Royale Monday; business about \$18,000, just fair; "Bitter Sweet" will be heard.

**"Top Speed"** Chamin's 46th St. (1st week). (M-1,413-\$5.50). No plans for another attraction, but this one likely to leave within a month; estimated around \$20,000 or a bit over.

**"Topaz"** Music Box (1st week). (D-1,000-\$3). Presented by Lee Shugart; adapted by Ben W. Levy from the French of Marcel Pagnol; opens tonight (Feb. 12).

**"Wake Up and Dream"** Selwyn (7th week). (R-1,087-\$6.60). English revue going along into rather good money, with agency busy a fact; business at \$20,000 mark.

**"Waterloo Bridge"** Fulton (6th week). (C-913-\$3.85). Considerable business; business rated \$11,000 or slightly over; not exceptional.

**"Weber and Fields"** (8th week). (C-1,050-\$3.85). Holds remarkable pace, with the average weekly figure erasing well over \$20,000; first week in this season and still at the top.

**"Wonderful Night"** Majestic (16th week). (C-771-\$5.60). Closes this week; goes on tour; around \$19,000 of late; "The International Revue"

**"Young Sinners"** Morosco (12th week). (CD - 893 - 33). Well up in the money; business and a run looks sure; has been getting \$18,000 weekly.

**Spoken Attractions—Little Theatres**

**"Michael and Mary"** Hopkins; extra matinee added for little theater hit.

**"Everything's Jake"** Assembly; doing ok.

**"The Late Soldier"** Johnson; final week; business good.

**"General John Regan"** Irish; re-

## Shows in Rehearsal

**"The Apple Cart"** (Theatre Guild), Beck.

**"The Merry Men and the Paycock"** (Irish Players), Irish.

**"A Month in the Country"** (Theatre Guild), Guild.

**"Change Your Luck"** (Fred Fish), Imperial Hall.

**"What's the Question?"** (Murray Phillips), Bryant Hall.

**"Miss Gulliver's Travels"** (George Ford), Masque.

**"Green Pastures"** (Laurence Rivers), Vanderbilt.

**"Young Sinners"** No. 2 (Shuberts), Morosco.

**"The Fatal Woman"** (A. H. Woods), Eltinge.

**"Birds of Prey"** (Clark & Hickey), Alcazars Temple.

**"Dead or Alive"** (Theatre Guild Studio), Guild.

## KOLB AND HILL'S COAST RETURN AT \$3,500

Los Angeles, Feb. 11. First two nights of the week were bit off. One of those special bargain days at the stores in town so that the women sort of shunned the place. "Bitter Sweet" and "Sketch Book" straightened itself in the week and remained healthy.

"Bambina" new musical, opened at the Mayan and did not seem to cut any dent into the traffic at the Majestic with "New Moon."

The third night of the week the second week and seemed to be the leader of the town at \$14,500. "Bambina" with a cast classified as amateurish got off to little better than \$7,000 with the overhead around \$10,000 for the first of a three-week run.

"Journey's End" has been under-quoted by Variety, with \$17,000 its prevailing pace last week and before.

Kolb and Hill appear to have lost their hold here as they started off in "Clive and Take" with around \$6,500, unusually poor showing for this team who always have been called the "Weber and Fields" of the coast.

Of the four legit houses open, Hollywood, El Capitan with a new attraction, "Ladies of the Jury," was the leader, at \$6,000. Hollywood Playhouse, the other Duffy emporium, at \$5,200, and the Hollywood Music Box, and "Sun Up," in the Vine Street, are okay, and blessed with the usual supply of light. Latter attraction improved on first week a bit.

"The Last of the Mohicans" started off very poorly at Mayan. Franklin Warner operating house had to lend producers enough to meet payroll and also to guarantee bond for stage hands and musicians.

An effort is being made to get "The Last of the Mohicans" out of which "Tom Miranda" is now rewriting.

**Estimates for Last Week**

**"Journey's End"** (3d week). Started getting repeats. Demand for nights practical capacity. Around \$17,000 last week and week before.

**El Capitan—"Ladies of the Jury"** (1st week). Perfectly oke here. Looks as though it will last from four to six weeks.

**Hollywood Playhouse—"It Pays to Advertise"** (4th week). One of the plays of yesterday, good any day.

**Majestic—"New Moon"** (3d week). Spurred above week before to \$14,500.

**Mayan—"Bambina"** (1st week). No panic and never chance of being one. For push off week \$7,000, with producer figuring it will be a Chicago success.

**Music Box (Civic Repertory)—"And So to Bed"** (2d week). With season reservations and subscribers clientele exhausted none too hot with the share holding actors working how to stretch a take of \$2,800.

**President Lincoln** (1st week). (1st week). The new musical, which was organized by the new Negro Art Theatre, and have acquired a place on 13th st. to put on a series of private Sunday evening performances. Winfield is directing the productions.

**"Gone Hollywood"** Musical

Los Angeles, Feb. 11. Roger Gray and Jack Pierce have leased the Biltmore for two weeks starting Feb. 24.

They will produce a musical written by Gray entitled "Gone Hollywood."

## New Hits Pep Up B'way; "Rebound" At \$22,000; Empire Does \$20,500

### BOSTON HAS BIG WEEK; 5 SHOWS DO \$103,000

Boston, Feb. 11. Legitimately this town clocked with another big week's business. Chicago Civic Opera did the biggest single week it has ever known here. "Simple Simon" at the Colonial crowded them in for a capacity week, the second, with a gross of better than \$35,000.

At the Haymarket, the top business for that house this season was being recorded. Ruth Selwyn ended her two weeks with "915 Revue" at \$23,000.

Down at the Majestic "Babes in Toyland," in its first week, got \$14,000, not bad for a new attraction.

"Little Accident," at the Plymouth for its second week, held up to the same strength it showed on its opening. This show seems to be going over as big here as in New York and Philly.

At the Hell, "Dracula," second week of its Boston revival, did \$15,000, an exceedingly good figure for the show. House is dark this week with no further announcement.

**Estimates for Last Week**

**"Simple Simon"** Colonial. This is third and last week in Boston. Held over after two weeks of full houses; \$35,000.

**"Dracula"** Hell. Last week and two-week engagement. House dark this week; \$15,000.

**"Babes in Toyland"** Majestic. Second week of this show; \$14,000.

**"Flying High"** Shubert. In second week.

**"Little Accident"** Plymouth. Last week in Boston. Continuing this week; \$13,000.

At the Haymarket—Wilbur. Ruth Selwyn moved her "Nine Fifteen Revue" to New York after \$21,000 weekly.

### Business along Broadway during February is holding to very good gross levels, and a number of new successes has popped up the list, as was anticipated.

Last week two new top-money attractions entered the arena, the field, and the impending major musicals are exceptionally well regarded in the out-of-town tryout points.

"Rebound," which opened at the Plymouth, grossed \$22,000 its initial week. "Dishonored Lady," at the Empire, drew \$20,500 in its first seven performances; "Many a Slip" looked the best of the other premieres, getting fair money at the Little; "The Boundary Line" is somewhat in doubt at the 48th Street, which goes too, for "Out of a Blue Sky," at the Booth.

**Non-Musicals**

"Strictly Dishonorable" and "Wise" have been leading the straight album list at \$22,000 and better, neither figured to be affected by the new successes; "June Moon" again close to \$20,000 mark; "Berkeley Square" holds to \$19,000; "Young Sinners," \$18,000; "First Mrs. Fraser" and "Meteor," \$16,000; "Death Takes a Holiday" rated all-time as much; "Street Scene" over \$12,000; "Wonderful Night" and "Josef Sues" about the same; "Journey's End," \$11,000, same for "Children of Darkness"; "Criminal Code" and "Bird in Hand" around \$10,000; "Nancy's Private Affair" nearly \$9,000; same for "Broken Dishes"; others less, with shows like "It Never Rains" around \$3,000, but hardly a loss.

"Sons of Guns" has led the musicals since opening at \$48,000, but new top money contenders are in sight; "Fifty Million Frenchmen" straight musical in the arena, \$45,000; "Strike Up the Band" over \$36,000; "Bitter Sweet" stands up well, around \$35,000; "Heads Up" week over \$30,000; "The Blue and Dream" and "Sketch Book" \$29,000; "Sweet Adeline" a bit less; "Top Speed" never in the running; a bit over \$20,000; "Street Singer," \$18,000.

**Coming and Going**

Incoming and leaving: "The International Revue" comes to the Majestic; "Wonderful Night" touring; "Simple Simon" arrives at the Ziegfeld, "Bitter Sweet" moving to the Shubert, with "Street Singer" moving from the latter to the Royale; "Those We Love" comes to the Golden; "The Plutocrat" Vanderbilt, "Nancy's Private Affair" moving from there to the Hudson, where "City Hall" closes; "The International Revue" comes to the Biltmore; "Apron Strings" succeeds "It Never Rains" which moves to the Bayes; Mel Lan-Fang and his Chinese company comes to the 49th Street; "The Court Jester" succeeds "The Court Jester" at the Lyceum; followed the revived "Chocolate Soldier" at Johnson; "R. U. R." comes into the Beck for a short repeat; "The Court Jester" which will debut in the Village; "Recapture" will close at the Eltinge next Tuesday; "The Blue and the Gray" stopped in Hoboken last Saturday.

## Frisco Grosses

San Francisco, Feb. 11. "Clash of darkness" that has shrouded practically all road show houses here was partially lifted last week when "Oh, Susanna" came into the Curran.

Piece showed a healthy build from Tuesday on and did \$15,000. Show has heavy nut and this figure probably not much profit.

Henry Duffy's "Your Uncle Dudley" at Alcazar holding up well at \$6,000, but his President with "Her Friend the King" disappointing. Gross barely \$5,000 in first week.

Sid Goldstein has reopened his Green Street Theatre with new Australian farce, "The Peephole," and drew \$2,800 opening week. Good for so small a theatre.

Garry, Columbia, Capitol still dark.

## Pittsburgh Figures

Pittsburgh, Feb. 11. Legit trade way up last week, showing that business can go through. Even fourth week of taxi strike had little effect.

"Fanny" showed a real coin for Nixon at over \$19,500. Ole Skinder always a b. o. here but showed it more than ever this time. House has Wint's "Vagabond King" current.

Fritz Leiber brought his Chicago Civic Shakespeare Society into Alvin and, with cut rates for students, cleaned up at \$18,000. Orchestra ended slightly off but balcony and gallery packed.

## NICOLAI WITH HOPKINS

George H. Nicolai is now acting as general manager for Arthur Hopkins, taking the place of the late Eddie Lyons, who died of pneumonia.

Nicolai has been active in road attractions, but the decline in that business has led him to the managerial berth. He still operates the Majestic, Brooklyn.

## NEGRO ART VENTURE

Hemley Winfield, Inez Clough and a number of other intellectuals of the Harlem district have organized the new Negro Art Theatre, and have acquired a place on 13th st. to put on a series of private Sunday evening performances. Winfield is directing the productions.

"Gone Hollywood" Musical

Los Angeles, Feb. 11. Roger Gray and Jack Pierce have leased the Biltmore for two weeks starting Feb. 24.

They will produce a musical written by Gray entitled "Gone Hollywood."

## Opera Angel Digs Again, \$13,000 Besides \$55,000

San Francisco, Feb. 11. Backing an opera troupe has been anything but a lot of fun for Mrs. Hector Gelger, wealthy Pasadena, Cal., music patron.

As a result of the sudden closing of the Columbia Grand Opera Co., at the Columbia theatre here, Mrs. Gelger, who had dug into her own pocket to the tune of \$55,000, was hailed before the Labor Commissioner, subjected to several hours of haranguing and compelled to dig up \$13,000 more to cover another week's salary and pay their fares back to where they came from. Some had been brought all the way from Italy.

The chief concern of the featured artists was that was to become of their contracts, most of them having been signed for a 20 weeks' tour.

**HART, CONNOLLY SETTLE**

Max Hart and Bobby Connolly have reached an agreement. Agreement was effected by lawyers representing both sides of the controversy which centered around a manager's contract filed by Hart and signed by Connolly.

Laurel Wilson represented Connolly and Julius Kessler sat in for Hart.

## Another Gag Story

This may be the first tip-off to the New York "Evening Post" that the "Cossack atrocities" story, on which that sheet has assigned a man to locate a former Cossack colonel now in New York for a feature story, is merely a gag and the work of a couple of newspapermen on another daily.

Hoax started when the phoney Cossack colonel wrote a couple of letters to both the "Post" and "Telegram." Papers used the letters, and the perpetrators of the gag sent other letters in rebuttal. "Telegram" merely printed the letters, but the "Post" saw in the "Cossack colonel" a good story and assigned a man to find him.

Best that the reporter could do was to get the "Cossack" on the phone, and one of the conspirators, feigning an accent, gave the news hound a sizzling story. "Post" wouldn't use the story, however, unless it could get the "Cossack" in person, but the "Cossack" in person, but that individual has become shy.

## "Mirror's" Danceshall Crusade

New York "Mirror" has launched a crusade against the hostess situation in New York danceshalls. It is being handled as a serial and is running daily. A couple of sob sisters collected the data.

The slap is being handled somewhat similarly to the crusade conducted by the Hearst New York papers 20 years ago against the then New York "Mirror's" personal columns. At that time neither the "American" or "Evening Herald" had been able to build up its personal column advertising, so both papers went to the "Mirror" upon the premise of showing that most of the advertisements inserted were for nefarious rather than up and business purposes. This crusade lasted for months and took up sufficient dust to have the late James Gordon Bennett, publisher of the "Herald," discontinue the "Personal Columns" for a period.

## "Le Journal's" Loss

Death through heart failure of Francis Moulton, managing director of the most important Paris daily, "Le Journal," will not only deprive that paper of its head but may cause internal strife.

Moulton was the owner of the paper, others being mainly the paper manufacturing firm, Derby, and also the Agence Havas, news and advertising concern, represented by one of its directors. Moulton's death caused inside influence to be divided amongst several clans, amongst which Moulton always maintained the balance of power. This power was maintained through certain of the late publisher's favorites, personally appointed by him, voting whichever way he desired.

Nobody has yet been appointed head of the paper.

## Paris "Trib's" Worries

"Chi" Tribune, this edition, starting with the Jan. 25 issue, has been experiencing difficulties getting out owing to a printers' strike at "Le Journal."

The "Trib," unlike the Paris edition of the New York "Herald," hasn't its own printing plant and uses the French daily's presses. That paper hasn't as much difficulty getting out as did the "Trib," owing to the American sheet getting second play, naturally, at the "Journal" plant, with all resources thrown into getting out the French paper.

The "Trib" material still perished in litigation to get a smaller sheet (eight pages) out on schedule, doubling as line men, make-up, etc.

## A Rejection Slip

A rejection slip from "Cosmopolitan" started Edith Fitzgerald on her career as a short story writer. Miss Fitzgerald, incidentally, the author of "Many a Slip," current Broadway show.

Having read over a couple of yarns, the authoress came to the conclusion that if it were short stories she could do them. She wrote and submitted one to "Cosmopolitan," appending a note asking for a "frank opinion." The rejection slip also stated that, writing from the mss. reader saying, "Not only should you stop writing, but in this opinion you'll never be able to write."

Miss Fitzgerald then submitted the same yarn to the "Saturday Evening Post," which accepted it and asked for more.

## "Graphic's" Shuffler

New York "Graphic's" staff is soon to be shuffled, according to report. Supported new lineups has Martin Weyruch, publisher and business manager, and the staff is up town road as traveling representa-

## Best Sellers

(Current best sellers as reported by the American News Co., Inc., and branches.)

## FICTION

Million Pound Deposit (\$2).....E. Phillips Oppenheim  
Passion Flower (\$2).....Kathleen Norris  
Young Man of Manhattan (\$2).....Kathleen Norris  
Alter of Honor (\$2).....Edith M. Dell  
Farewell to Arms (\$2.50).....Ernest Hemingway  
Coronet (\$3).....Manuel Komroff

## NON-FICTION

Is Sex Necessary (\$1).....James Thurber-E. B. White  
The Specialist (\$1).....Charles (Chic) Sale  
How to Conquer (\$5).....Richard Halliburton  
Franklin (\$3).....Bernard Fry  
Escape (\$2.50).....Francesco Nitti  
Human Mind (\$5).....Karl Menninger, M. D.

tive for Macfadden Publications. His place on the "Graphic" is to be filled by Joe Cohn, now assistant publisher. Howard Swain, now m. e., is slated back to the city desk, whence he came, and the new m. e. is named as Ed Sullivan, now sports editor.

Sullivan's sports job is to go to Jim Collins, present city editor. Charlie Gammon, now at headquarters, comes in to become political editor.

## Shaw and Rogers

Will Rogers, who walked out on the naval parley, arrived in New York last week. Rogers said he came back to go to work, but had spent some time talking to Bernard Shaw.

Rogers told Shaw the latter's new debut was the best ever recorded and that he (Rogers) had been instructed to study and observe the picture carefully. Shaw expressed surprise that his first talker was of such importance and that he had been shown through the world. Shaw's secretary, however, chirped in with a comment, "And to think we made that picture for only 100 pounds and \$1500." They indicated they never would quite get over that.

## Hollywood's New Mag

Latest mag in Hollywood to appeal to the art of the colony is "Topics of the Town," edited by Robert Clay Monroe, former director, who held a similar position on Ferdinand Pinney Earle's "West Wind."

First issue for 19c has 24 pages, with six additional announced for the next issue. Departments of art, music, drama, pictures and advanced thought. Merle Armitage, head of the local grand opera association, chief contributor. Futuristic wood cuts and other arty fare mixed with the members of the colony advertising.

## Syndicates Merge

Wheeler, Zell, Cosmopolitan and Associated Newspapers, all feature syndicates controlled or owned by Jack Wheeler, have combined with the North American Newspaper Alliance. Now all New York newspapers men are in Hollywood on different missions. Kirby, as cartoonist for the New York "World," is heading for the first strip based on Hollywood life. Norman Hall, formerly with "Liberty," quit New York to turn rancher in Arizona. He's selling his works to the studios, or trying to. Wedlock is there for a vacation.

There is about 300 books about circuses. England has produced 19, France 9 and Germany 7, with the rest by American authors. P. T. Barnum started the list in 1855, made his first autobiography. Nearly thereafter, until 1889, he published a circus book.

Circus Fans' Association is trying to round up a copy of each of the books. Walter, the Chicago fiction Street & Smith in most cases acquires sole rights and can use the stuff as often as it cares to. Detective stories in great demand. Just one copy of "The Chicago" is never outdusted, it may be used repeatedly.

## Reprinting Stories

Tales in the new Street & Smith mag, "Best Detective Stories," are reprints, and the publishing house isn't paying a cent for the material. Reprints, the then buy fiction Street & Smith in most cases acquires sole rights and can use the stuff as often as it cares to.

Leslie literature finds a reading clientele even in so-called "chick towns." A news room and books renting establishment in Rensselaer, N. Y., reports that a profit of \$13.25 was netted on one copy of Radcliffe Hall's "Well of Loneliness," which received widespread publicity due to efforts of John S. Sumner to suppress it.

## French Fan-Trade Papers

French theatrical publications can, as elsewhere, be divided into fan and trade papers. Fan papers, of which there are half a dozen, are usually connected with some daily

or other publication, thus getting the benefit of the latter's organization. The one exception is "Comoeuse," itself a daily entirely devoted to amusements, with a picture page. There are over a dozen trade papers, "Cineopsis" and "Cinematographic Française" enjoying the largest circulation.

## When They Split

When the young literati split, they split—in Hollywood. Estranged members of the elite Hollywood group of opinion pitched in to help organize a rival sheet and figures in it as associate editor. One of the critical departments in the latest weekly is handled by the ex-wife of a former Hollywood literateur, a gent now abroad and way up on his former frau in the way of news headlines.

The first sheet also has as contributor a phrase fashioner who is not only doing a marital single but has resolved to divorce himself from the hesitations of publicity.

## Kitchen Details

Passing of Karl Kitchen's column in the New York "Evening World" was not part of the publication's re-employment policy. It was a result of Kitchen's yen to travel too much. Last summer he spent several months in Europe and upon his return he joined Doug Fairbanks and Mary Pickford on a trip to the Orient as their guest. When he returned to the Pulitzer building he discovered his regular job was gone.

Naval Conference News Duds  
As headline copy the London naval conference is proving a flop. Try as they may in Washington, they can't arouse the reader interest hoped for.

Broadcasts have brought some attention to the issue of neutrality. News angle is so low that George Holmes and Byron Price, Washington heads of the International News Service and A. P., respectively, in Washington are on their way back from London to the Capitol.

## Newspaper Men West

Roland Kirby, Lewis Wedlock and Norman Hall, all New York newspaper men, are in Hollywood on different missions. Kirby, as cartoonist for the New York "World," is heading for the first strip based on Hollywood life. Norman Hall, formerly with "Liberty," quit New York to turn rancher in Arizona. He's selling his works to the studios, or trying to. Wedlock is there for a vacation.

## 800 Circus Books

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## Snappy Dialog

After the stormy crash snafu Knopf, father of Alfred, the publisher, called Horace Liveright on the phone and asked him to call. After a dialog in which they debated the merits of the Knopf place, Liveright went up to the

Knopf camp and was greeted by the old man with, "Want to sell? I'll buy."

Liveright's comeback was, "Do you want to sell? I'll buy." He then walked out of the office.

## Dude Ranch Tie-up

A trip to Gary Cooper's dude ranch in Montana with all expenses paid is the latest bait to be used by the Fawcett publications to boost circulation on their western magazines by way of a popularity contest.

Fawcett will foot the bills, while Cooper furnishes the ranch and reaps the publicity.

## O'Malley's Book

Frank Ward O'Malley, now on the Riviera, and who fetched a storm of protest at some of his pro-continental opinions at the expense of bourgeois America and completing a book about the Mediterranean resorts.

His syndicated stuff is free in plugs for Frank Jay Gould's Palais de la Mediterranee, and other hotels, casinos, etc.

## Carbon Copies

Coast publishing house advertised 10,000 in the market for stories of 10,000 words and up.

Within six days 240 mss. arrived at the office. Of these 103 were stories of the picture business authorized by the picture industry and out of pictures, and 41 were based on Chile Salas' "Specialist."

## Books On Newsstands

One of the book publishing houses is reported to be sending out newswriters direct with a view to placing its books on sale alongside newspapers and magazines. Concern will supply a bookstand free.

Editor wants the newswriter boys to buy the books wholesale, but the boys want the books on a returnable basis.

## Paid Autobiographies

Frank B. Shutt's Miami "Herald" in March will issue a special section containing autobiographies of those who pay the \$375 advertising rate per page. Among those who bought space are J. C. Penny of the store chain; Robert Law, and Joseph H. Adams, oil men.

## Book Clubs Complain

Book clubs complain they can't get the right kind of stuff for the ad. It's so tough they don't know the winner more than two months in advance, whereas previously they were at least six months ahead. "Book of the Month" picked "Rise of American Civilization" for February, a reprint from 1927.

## Chi Boys' Annual

Former Chicago newspaper boys now in New York will make their annual attempt at an informal reunion Feb. 14. Site not selected.

Affair is being arranged by George Clarke, of the "Mirror," Dave Beeher and Charlie Washburn. Reported hotels are dodging the bid for some golf clubs steer clear of tournaments.

## Clean From Lackawaxen

Zane Grey's million-dollar home in Lackawaxen, Pa., contains everything new except the old Morris chair in which the author does his writing.

Grey has kept the old seat because of sentiment, having done his first writing on it when he lived in a shack in Lackawaxen, Pa. Incidentally, Grey does his first in longhand.

## Book League Resuscitated

The Book League of America, one of the younger book clubs, was foundering when new money in the person of Thomas L. Stix, a Cincinnati business man, came in.

Club is now O. K. and Stix is president. Donald Levine, one of the founders and recently business manager, is out.

## Sneakways in Colony

Samuel Sneakway is in Hollywood under a three-year option contract to Paramount to write.

His wife and collaborator, Betty Cohen, is with him and will free lance.

## Henline Quits Liveright

Maurice Henline, for many years vice-president of Horace Liveright, Inc., is being thrown out. He threatens to go into pictures.

Place taken by George Hummel, novelist, who will be in charge to publicity. A dinner Feb. 7 at the Knopf place will introduce Hummel to the press.

## Opie Reader's Memoirs

Opie Reader, the Arkansas humorist, now living at Howey-in-the-Hills in Florida, has been contacted with Cosmopolitan magazine for publication in serial form of his memoirs.

Ultimately they will appear in book form.

## Mag With a Mission

New monthly mag is called "Side-walks of New York," and subtitled "The Pocket Magazine."

First issue contains a biography of Mayor Jimmy Walker, written by Daniel J. Hauer, editor of the new publication. No other reading matter, or advertising.

## Lawrence's Revenge

D. H. Lawrence, whose "Lady Chatterley's Lover" is banned in this country, tells what he thinks of book censors and censored books in "Pornography and Obscenity," to be published soon.

Lawrence will give a list of books considered clean, and show why he thinks they are obscene.

## Canfield Biography

Canfield, the Rothstein of the gay '90's, is the subject of Alexander Gardiner's biography which will be out Feb. 21.

Book contains much information on the theatrical figures of that time.

## Skolsky "Tintypes"

A collection of Sidney Skolsky's "Tintypes" or "Tintypes" comes out this month, illustrated by Garde.

Ives Washburn hastened the publication when Skolsky became Broadway columnist on the New York "Daily News."

## Hellingger's Shorts

Mark Hellingger, the columnist, is under agreement to write scripts for 12 talking shorts. The producer will slip Mark \$1,000 per.

## Bostwick Dies

Sale Bostwick, cartoonist with the New York "Herald," died in Mersey-hospital following an operation for appendicitis. Bostwick was 27.

## Wising the Kids

W. Boyce Morgan, who conducts a boys' and girls' page for Associated Editors, is in Hollywood to do a series of picture articles for juvenile edification.

## Peggy's Ghost?

Basil Woon, who writes travel books for the New York "Herald," delegates from the stock, is rumored ghostwriter for Peggy Joyce's "Men, Marriage and Me."

## Norwegian Chatterer

Erling Bergendal in Hollywood from Oslo, Norway, to write picture features for a series of Scandinavian newspapers and mags.

## Bridge Waning?

"Bridge," the mag read by bridge fiends, has passed out of existence, due to lack of support.

Sam McCloy, winner of the Pulitzer Prize for reporting some years ago, and recently rewrite man on the New York "Sun," is through with the game.

He is now with the Robert M. McMullen advertising agency.

With both William Farquhar Payson and James I. Clarke out of Payson & Clarke, the publishing house is now known as Brewer & Warren, after its new owners, Joseph Brewer and Edward K. Warren.

Only literary editor in New York who owns a villa in France is David Jones of the "American," Jones, who took Nat Ferber's place as book critic, also writes editorials for the Hearst sheet.

Herb Crocker, one of the few press agents to get a book published, is celebrating the event March 10 with a feast for 500 at his Hollywood Murder Mystery.

Earl Sparling's "Mystery Men of Wall Street," which recently ran in the New York "Telegram," will soon appear in book form.

Affiliated Magazines, Inc., has taken over the three publications discontinued by the withdrawal of Grant Publications from the field.

Jesse S. Butcher, manager of the News Syndicate of the New York Times, has announced the withdrawal of

(Continued on Page 61)

# London as It Looks

By Hannen Swaffer

London, Feb. 2.

We celebrated the first anniversary of "Journey's End" with a dinner in the Kit Cat Club, a private room being made to look like a dugout by a use of the original scenery, which cost \$250, and which, at a similar price, has now been copied all over the world. Overhead were ribbons leading from 18 maps, which show the different towns and cities all over the world where "Journey's End" was being played that night.

The Author's Mother

The proudest person there, I have no doubt, was old Mrs. Sherrieff, a modest but beaming mother, very proud of the fact that her son was now a celebrity.

Sherrieff made a very poor speech, and so did Collin Clive, who, like most actors, is apparently useless without words written for him to say. Maurice Browne, however, was illuminating. He disclosed that the Elmhursts, who found the \$12,000 that was needed to put "Journey's End" on the map, were a couple living in Devonshire, the wife, Dorothy, being a Whitney, who was using her American millions on works of benevolence, uplift and constructive work.

The Benevolent Millionaire

She married a Yorkshireman who had learned farming in America, England and India, and they were doing reforestation in Devonshire and all sorts of good without an unselfish thought in their heads.

Already, the Elmhursts would have been able to take out about \$200,000 as their share of the profits of "Journey's End." Browne told us afterwards, but they have sunk all the money in the theatre. This means, of course, that their profits are part of the \$1,250,000 with which Browne has bought the Globe and the Queen's.

Maurice Browne's High-Brow Plans

I announced Browne's plan last Sunday. It is a high-brow sort of thing, but it includes "Dance, Damn You, Dance," an American play about a long distance dance championship, and "Street Scene," which Bill Brady once planned to do himself. There are two plays by George Preedy and one by Clifford Baxter.

The program of course starts with the Paul Robeson "Othello," protests against which are already reaching me.

Browne is installed now in a most elaborate office, and I wish him well, although I told him in my speech, which closed the proceedings, that I do not think more than one or two of his plays would last for three weeks.

Still, he learned it all in the little theatres of America, and he starts off with experience as an actor, author, manager and producer.

When Charles Chaplin Faked

I went the other night to a try-out show at Collins' Music Hall, Islington—one I mean in which street kids have been encouraged to go on the stage in a competition.

At a boy, who was told he was to be allowed to go in for the final if he produced his birth certificate showing he was 14. His face immediately fell.

Then I remembered the story Syd Chaplin told me recently, how Charlie, when hard up once, went in for a newsworthy clog-dancing competition at the old Canterbury Music Hall. Unfortunately for Charlie, half way through, his artistic soul ran away with him. He forgot, and danced so well that the manager threw him off the stage, shouting, "Go on! You're a professional!"

My little had borrowed somebody's cap and miter, and pinched a few evening papers to put under his arm, but, even then, he could not help showing himself, even in those days, as a great performer. He was too good.

—The Two Stars

Constance Collier leaves in order to appear in "The Matriarch." Mrs. Patrick Campbell, who created the part in London, has left for New York.

I hear that Mrs. Pat intends going to Constance's first night. If so, there will be at least one addition to the many remarks for which Mrs. Pat is famous. She can sum up a situation in one biting phrase, so much so that I have known a woman to sit in room afraid to walk out until she had left.

Gladys Frazin's Choice

I hope Gladys Frazin has stopped her published plan to act in "Congal" one Sunday night, spending \$15,000 on it to get it by the censor. Her failure in "The Woman in Room 13" was quite sufficiently expensive.

Gladys should retire now, and live with her film star husband, happy ever after. This is not a joke.

Some press agent woman wrote two pages, signed by Gladys Frazin, in a film paper, the other day, all about her "romance." It ended by saying how the two people who had written it in London were Aimee and Philip Stuart. So I suppose the press agent is also the press agent for Aimee and Philip Stuart. There could not be any other reason for Miss Frazin's remarkable choice. I would rather talk to a couple of policemen myself.

Failure of the New Theatres

There is no doubt that the theatre situation is changing. I should not be surprised to see Alfred Butt out of the business altogether in a few months. American money is coming in to buy theatres all over the place. The new theatres have been a failure. The Piccadilly made its best profit when it was let as a talker. In the Dominion everyone complains to me they cannot hear a word.

The Duchess, a small theatre built near the Strand, is now temporarily let for \$500 a week, while the Fortune has been a failure almost from its opening.

The new Cambridge theatre at Seven Dials will be opened with an Andre Charlott revue, while the Ziegfeld theatre, as it was to have been called, although I doubt if London would stand the name, has been considering an Earl Carroll revue, which was offered to another manager and turned down because he said no one would stand Carroll in London.

An Imitation American Show

"Darling, I Love You," produced at the Gaiety two nights ago, is one of those silly imitative American method which London managers think are what the public wants.

The tunes are not melody, but bone music. The dances are American in style, if they have any, while, so Yankeeified is the idea, that even in an English yacht club scene, a girl has to come in imitating Emma Haig and wearing a sailor's coat more or less like one of your gobs. I mean your men-o-war.

The Provincial Comedian's Nerves

George Clarke made his first appearance as the leading comedian in London and was so nervous that he shook hands with himself when his friends applauded.

The humor is dreadful. None of the people have charm and there is scarcely any personality in the show.

"I have never seen a comedian try so hard," said one of the management to me, after the first night. "I can quite believe it," I replied. "He's been trying me all the evening." As he seemed even more nervous after that, I am afraid somebody must have told him.

Still, Clarke is a good fellow. I dare say he is more funny when he hasn't got so many nerves.

Peggy O'Neill's Red Hand

Indignant Irishmen have been writing to me complaining that Peggy O'Neill uses the crest of the O'Neill family of Ulster on her car. What she uses, of course, is the Red Hand of Ulster, which is really a bear ad-

## LITERATI

(Continued from page 60)

clated with Doubleday-Page & Co., now Doubleday-Doran, has been named director of the news department of the Columbia Broadcasting System.

L. D. Froelich is out as editor of "Asa." He has been succeeded by Marietta Neff and Gertrude Emerson, who will function jointly as editors-in-chief.

William C. Boyden, La Salle street broker and free lance writer on subjects strictly theatrical, has been named drama critic for "The Chicagoan" magazine, succeeding Charles Collins.

Rumor that Mary Rennels, lit editor of the New York "Telegram," is quitting immediately is wrong. Miss Rennels, although married to a millionaire, is not going to stay on the job, at least, until this summer, when she goes abroad.

Richard Halliburton, lecturer, globe circler and author, will do a series of articles for "Cosmopolitan" on "Why I Go Adventuring and Women I Have Met."

Richard Axtwater, who conducted a humorous column on the Chicago "Evening Post" titled "From Pillar to Post," is out. He is working on a novel about Chicago.

Wallace West, formerly with the foreign bureau of United Press, replaced John Quincy Adams, the former publicist department, New York.

"Farm and Fireside," one of Collier's publications, has been changed to "Country Home" as a move toward modernism.

Leonard Falkner, assistant city editor of the New York "Post," has his first book out, "Murder Off Broadway." Holt & Co. published it.

Herman Bernstein, Jewish newspaperman, has been appointed U. S. Ambassador to Albania.

Madeline Heath, who edits "All Story Magazine," has a new assistant in Marcia Nardi.

King Features has taken over the Central Press Assn., syndicate. Walter Howie will be in charge.

vertisement. Besides, I am sure it was only a face-slapping threat to me.

Anyway, when I printed a history of the O'Neill family, which started about the year 400, writing a more or less geying paragraph, Peggy took it seriously and the next day night to see the crest, and how wonderful it was—where did I get my information from?

Peggy beats you every time. Why, when she had read my paragraph she sent me a present—the second since Christmas Day!

Plays of the Week

I was not asked to the Playhouse the other night, because, although Barry Jackson, who produced it, is not quarrelling with me, Gladys took it seriously and the next day night to see the crest, and how wonderful it was—where did I get my information from?

I am very grateful to Miss Cooper for quarrelling with me. I am told it was awful, a silly story about a spear that missed a man and then hit me, and oh, Zulus were about. Still, some of them were quite fat, so it had its funny moments, although the fattest of all the Zulus ever known in London was great Asche himself.

Then, at the Comedy, we saw some sapper stuff. This time, a British officer, who was always drunk, sold his country's secrets to a Chinaman in order to get drugs. Then there was a strong silent man who did escape from tortures. Things like this only happen in real life.

I am sorry I missed H. M. Harwood's new comedy, "The Man in Possession." He writes well, as a rule.

Bribes for Radio Work

Jack Hylton was telling me the other day, just before he went to conduct his orchestra on the radio, that all day long, before he makes an appearance of that kind, he is inundated with offers of money from English song publishers, offers to boost American songs and American dance music.

Some of these people always are. They sell their entire catalogues to our poor leaders, who apparently cannot find music of their own—the poor things—and then the silly English publishers attempt to bribe bands here to play the American music, so that they can unload.

As for the New York sort of noise, I don't think I can say. I think we could invent quite as many stupid noises at home if we tried.

I Changed My Restaurant

Will Rogers has been here for a few days, but I have not seen him nor heard much of him, except that I am told he has been having supper in the Savoy Grill.

I have not been using the Savoy Grill since the face-slapping. I kept away for two or three days to avoid the many questions I should have been asked, and then, when I was told I ought to go back for the sake of my reputation, I refused to go. I think a reputation that depends on going to the Savoy Grill is worth losing.

Major King of the Allied Artists, has been imploring me to go back. "It is not fair to the Americans," he said. "They all come there and ask, 'Where's Hannen Swaffer?' and we don't know what to say."

So, if any American wants to slap my face, kiss me, or do anything of that sort, he had better try the Carlton restaurant.

Carl van Wiegand was in there, the other day, with Lady Drummond Hay and Edward Pryce Bell. I find them much more amusing than actors and actresses.

Lady Drummond Hay was reminding me that, when she was going in for journalism, she called on me first to ask me what camera she should buy. She has got on, since those days. Indeed, so far as I know, she is the only English woman journalist who has made good in recent years. She can do a man's job.

Eve's New Play

Eve La Gallienne's new play, "The Women Have Their Way," was adapted from the Spanish by Helen and Harley Granville Barker. For some years Barker was an actor in England. She was divorced by Lilian McCarthy, actress, who later married Sir Frederick W. Keble. Barker then married Helen Gates, who had divorced the multimillionaire, Sir Archer M. Huntington, of New York and California. Huntington is now married to Anna Hyatt, sculptress. Archer was the son of E. S. Arabella Warshaw, of Alabama. He was adopted by his mother's second husband, the millionaire, Collis P. Huntington. After the death of Collis, the widow married her second husband's nephew, Henry E. Huntington, who had also inherited a share of Collis's fortune. Finally Mr. and Mrs. Henry E. Huntington divorced, and Sir Archer M. Huntington inherited the united millions.

Rollins' Revue

Leighton Rollins, who during several summers past has directed the Surrey Playhouse at Bar Harbor, Me., is about to offer a revue on Broadway with scenery designed by Natalie Hammond, daughter of the Washington millionaire, John Hays Hammond. She started designing a few years ago, and did the settings and costumes for Nazimova's vaudeville act, "India." First she did painted and one of her watercolors was hung at the Royal Academy in London. Then she tried sculpture.

Her brother, Richard P. Hammond, lives in New York, and moves in a temperamental set. Another brother, John Hays Hammond, Jr., married Irene Penton who had divorced Frederick Reynolds, a shoe-dealer of Gloucester, Mass., where the Hammonds have a fine estate.

Vincent Astor is cruising in the West Indies on his yacht with a party, including Mr. and Mrs. Robert D. Huntington, Lady Patricia Ward and William Rhineland Stewart. Huntington is a brother of Mrs. Astor. Lady Ward is a daughter of the Earl of Dudley by his first wife, the late Rachel Guiney. His present wife, stepmother of Lady Ward, was for a generation

a musical-comedy star in London. Gertie Millar, whose first husband was the late Lionel Monckton.

Philip Plant is also cruising in Florida waters, accompanied by his friends of years, Mr. and Mrs. Leo R. Best. Leo and Betty Best accompanied Phil and Constance Bennett, the movie star, to Greenwich when she and her two were married, and later Leo accompanied Phil to Paris when the divorce suit was filed.

Last summer Plant chartered a vessel belonging to Sir Ernest Shackleton and with Best went to the Arctic Circle, to hunt polar bears. The winter before Best went to the South Sea Islands with William B. Leeds, and flew from one island to another in an airplane. Leeds was recently divorced by Princess Xenia. Plant's mother, Mrs. William Hayward, who inherited millions from her second husband, Morton Plant, is also at Palm Beach.

Rennies Happily Wed  
James Rennie has replaced Lou Tellegen in "Escapade." He and Dorothy Gish have been happily married for years. They participated in a double wedding in Greenwich, the other couple being Constance Talmadge and John Flanagan. Later, Constance divorced John, and still later divorced Capt. Alastair Mackintosh, finally marrying Townsend Netherer. Netherer had been divorced by Gertrude. Mackintosh later married Lela Emery, New York heiress, sister of Audrey Emery, who married the Grand Duke Dmitri.

Cortez and Valentine  
Cortez and Peggy, dancers, have made a hit in the Chicago tryout of the Shubert "The Great Show." Partners for years, he was married to and divorced from a New York girl named Jacobi. He once shared a room in the Hotel Madison with an Italian dancer, Signor Rudolpho, who later became Rudolph Valentino. With part of his early earnings he ran a Spanish boarding house in the Shubert "The Great Show." Cortez is Spanish. Peggy is Irish.

A Viscount

A foreign gentleman of pronounced mannerisms recently announced a bookshop near Sutton Place, and in the interim had been prior to a Viscount Alain de Leche, requested that a window display be given his new book, "Mr. Goldreyer's Part New." The design is by Mrs. Harry Lehr, and rumor has it the heiress daughter of the late Joseph Drexel of Philadelphia (who was a partner of the late J. P. Morgan) may marry the Viscount as her third husband. She was the widow of John V. Dahlgren before becoming the wife and then widow of Harry Lehr, who was dropped up in her clothes and years ago was often photographed in feminine attire.

The viscount has been taken up by a certain set in New York, where he is living at the Ritz Tower. In Paris he was a protegee of Count Boni de Castellane, who was married by Anna Gould in order to marry Boni's cousin, the Duke to Talleyrand. Temperamental Americans who frequent the Select Bar in Paris encounter the young Count de Castellane, son of Boni and Anna.

Ruth Shepley, Part

Ruth Shepley is leading lady in the new show, "Sporring Blood," by Lewis E. Ely, presented by George Cohan. Her new Broadway was in "All for a Girl," at the Bijou in 1908, and later that year she was in "A Gentleman from Mississippi," with Douglass Fairbanks and the late Tom Wise. In 1927 she was named by Inez Plummer, actress, who divorced "Paul Ducky," playwright, Miss Ducky married Gordon Harre.

Young Baruch and Peggy  
Salling Baruch, Jr., is conspicuous in the liveliest set at Palm Beach. This fall he was often encountered with Peggy Joyce. The only members of the family in the Society Register are the uncle and aunt, Mr. and Mrs. Bernard M. Baruch, and their children, Bella, Renée and Edward. Another uncle, Horatio Baruch, was leading man with Olga Nethersole in "Carman," a generation ago, under the name of "Baruch." His brother, the late brother of Mrs. Salling Baruch, moves in a temperamental set.

Jack Buchanan is living at 2 West 67th street. Mollie Gwynn, who does covers for movie magazines, has rented an apartment at 44 Gramercy Park North. Anne Andrews is occupying an apartment at 400 East 58th street.







# RCA Starting Huge Commercial Network in Europe—Current Inferior Programs as Wedge

Paris, Feb. 2.

Capitalizing upon the general inferior quality of radio programs in Europe, RCA has started what probably will develop into a gigantic commercial broadcasting network in Europe.

General broadcasting is done in France by half a dozen stations located in Paris, including one in the Eiffel Tower, and in the provinces by stations located in Lille, Lyons, Bordeaux, Grenoble, Marseille, and Juan-les-Pins.

Broadcasting organizations, which are under government supervision but independently managed, are entirely dependent on the revenue derived from advertising on the air as in America.

Advertising and plugging are done in such a fashion that often cause unpleasant reaction in the listening public. Instead of announcing that, for instance the XYZ Soap Company is broadcasting a certain number of the soap company arranges to have broadcast between numbers is some such announcement as "Buy XYZ Soap."

As such advertising announcements are more and more annoying to the broadcasting schedule, and since the entertainment is only given as a bait for such advertising and cost reduced to a minimum, the listening public, whether possible, tunes in London or Daventry (England) for jazz music; or Vienna and Prague for classics.

To have broadcasting costs, gramophone records are frequently used. When real performers get on the air, cut salary is compensated by the oft repeated announcement of their names.

2,000,000 listeners

In spite of such broadcasting, the French are exceedingly fond of radio. There are fully 2,000,000 listeners in France among 40,000,000 inhabitants. Equipment may be obtained for as little as \$40, and it is possible to tune in on neighboring countries with a \$120 set. Price range up to \$300.

French broadcasting, using various wave-lengths, is not very powerful. No station in Paris exceeds 1,500 kilowatts. The most powerful in France, at Bordeaux, is 3,000 kw, considerably under the new Rome station (RCA-Italy).

This Rome station, under Italian Government control in alliance with RCA, will be one of the spokes of a gigantic commercial broadcasting network in Europe in which RCA is interesting itself now.

In Russia, two more such stations are being readied for opening. This probably coincides with a \$1,000,000 blanket hook-up between the Soviet film industry and RCA Phonophone for the use of RCA sound-recording and reproduction equipment. Elmer E. Bucher, a vice-president of RCA Phonophone and chiefly a commercial merchandiser, is currently "surveying" the field here.

RCA "Casting Eyes"

RCA, through its National Broadcasting Co. in America, has long cast eyes at Europe as a field for commercial expansion. Under the name of David Sarnoff, now the president of RCA, and Merlin Hall Aylesworth, president of the NBC, came to Europe for a personal study of radio, with a frank eye to its commercial possibilities, not alone in England for English products but generally on the Continent.

Same condition as in France was found by the radio experts: the kilowatt weakness and variance of wave-lengths calls for complete reorganization. From that came the idea of building new key stations at points north, east, south and west, in that wise blanketing the Continent.

Rome, Jan. 24.

New Rome broadcasting station of 50 kilowatt power is admittedly the highest powered radio broadcasting post in Europe, and is only equalled by two American stations. Equipped by the American Radio Corp. of America, built the Rome station for the Rome Broadcasting Co.

Station is on 441 meters and is heard all over Europe. A new short-wave station is shortly to be inaugurated near Rome which will duplicate the concerts and programs

## RADIO ADMISSIONS

WLS in Chi Puts Two-Bit Peep Tax on Rural Rubbernecks

Chicago, Feb. 11.

Peculiar early spring radio situation has caused one station, WLS, to order 500 seats which will be sold for 25c to visitors who come to watch the show.

Idea was put in effect last week when it was discovered that the spring hordes of visitors were out-of-towners who, passing up the stairs, came to visit the radio station and once-over the folks they had listened to, during the cold months. Other stations report as high as 1,000 visitors on a week-end with plenty of folks standing in line to get a peep at the ether acts.

## N. B. C. ADDS TO NAMES, HAS BIGGEST AIR LIST

N. B. C.'s latest confidential contract list, containing the names of all artists held under exclusive contracts for radio and all other engagements, shows an increase of 27 over the previous issue and a total of over 130 names. It is the largest list of talent under exclusive contract to any theatrical organization in the country.

Other new additions to the two classes are Harry Edison, Bob McGimsey, Pickard Family, Frank A. Arnold and Dick Grace. New dramatic names exclusively playing for N. B. C. are DeWolf Hopper, Roseline Green, Harvey Hays, Percy Hemus and Katherine Tift Jones.

Pauline Haggard, soprano; Carmela Ponselle, contralto; Reinhold Werrenrath, baritone; Earl Waldo, bass; Milton Cross, tenor, all classic concert and operatic names, are other new contract artists. Also Andy Sammel, saxophonist, and Sam Herman, xylophonist.

New announcers are George Hicks and Snedden Weir, latter doubling as a baritone soloist. Rosario Burdon, Harry Hotelick and Cesare Sodero have been placed under exclusives as conductors. New N. B. C. band is Howard Phillips.

## Bargain Sets

Illustrative of how the market has dropped out of the radio merchandising business are the sales in radio shops around town. Old models, but never used, are marked as low as \$24.44 with tubes extra. Quite good-sized and standard makes in earlier models go from \$15 to \$30.

A cabinet radio priced at \$175 a year ago is available for \$49 with many other similar slashings.

## Cohan CBS Super

Edwin K. Cohan is the new technical supervisor of the Columbia Broadcasting system.

Cohan in 1928 was radio engineer for the Panama Canal Commission. His first station connection was with WOR.

of the 50-kilowatt station on a short wave of about 75 meters. This station, with 12 kilowatt power is expected to be heard practically all over the world.

Inauguration is expected about February 1. Station was built by the Marconi Co.

## Washington, Feb. 11.

Radio manufacturers are stepping out for foreign business. Figures given by the Commerce Department disclose that total exports of last year ran to over \$23,000,000, as against the previous year's total of about \$10,000,000.

Biggest competitors are England and Germany. Canada's American purchases alone are about \$15,000,000.

## Ukelele Honored

Chicago, Feb. 11.

Musicians' local has ruled that radio players of ukuleles, mandolins, guitars and accordions come under the jurisdiction of the union.

This goes into effect immediately. Those who do not join are out of jobs.

## L.A.'S REMOTE CONTROLS MUST HAVE MUSICIANS

Los Angeles, Feb. 11.

Radio stations broadcasting by remote control in the future will have a minimum of 10 musicians, following threats of a walkout on the part of the local musicians' union. This applies to class A stations. Stations in class B will only have to employ six musicians. The salary for 10 men will cost the station \$550 weekly.

The threat of a strike was made after a number of stations had discharged their orchestras to cash in by using hotel orchestras via remote control and getting the program free for plugging the hotel. Most of these programs have been sponsored by name-brand companies, who pay the station heavy for the broadcast. Until this time, remote control broadcasts have been all profit for the station.

## French Lyricists' Idea

Paris, Feb. 2.

Minor lyric writers are agitating to obtain increased rights for mechanical use of foreign sale, for the songs for which they wrote lyrics, even if they sold these outright.

Mechanical rights of music published in France previous to 1917 are unprotected if there are no lyrics, but fully protected otherwise.

## LYRIC WRITER'S CLAIM

Seitman Holds Up Sale of Cecil Arnold's Song

Hollywood, Feb. 11.

Cecil Arnold, composer of a song called "Beautiful Swedish Girl," obtained a temporary injunction here, restraining Joe Seitman, lyric writer with Universal, from interfering with the sale of the number and from claiming 50% royalty on it.

Miss Arnold alleges that she first submitted the song to U, which it used under option and proceeded to change the title. It was twice altered, Miss Arnold claims, winding up with Seitman, who called it "You Told Me."

U eventually decided not to use the song and returned it. She then took it to Metro, where it underwent more changes, but when Metro was ready to buy, Seitman stepped in and claimed he was in on half because of his work on the song.

Meanwhile Metro is holding off buying the number until the matter is straightened out.

## WMCA COMPLAINT

Complaint of WMCA against WGBS, in which it is alleged the latter station is not entitled to its present broadcasting frequency, will be aired by the Federal Radio Commission in Washington, Feb. 20.

Both stations are in New York. WMCA believes it should have the frequency allotted to WGBS. It will attempt to prove its programs are more deserving.

## Atlast CBS Chi Mgr.

H. Leslie Adams has been named manager of the Chicago office of CBS.

Stuart Eggleston was announced as western sales manager.

## King In Par-Public Hour

Doris King will be heard in the Paramount-Public week hour on the Columbia chain Feb. 15.

## Hylton's Scandinavian Tour

Copenhagen, Feb. 11.

Jack Hylton and his band have been booked for a tour of Scandinavia commencing in April. He opens here.

## Lyman in Parade

Hollywood, Feb. 11.

Abe Lyman and his band will be spotted for an act in "Paramount on Parade," talker.

# The Air Line

By Mark Vance

## DEPT. JUSTICE LEARNS OF RCA'S 3,500 PATENTS

Washington, Feb. 11.

Department of Justice has at least found out one thing concerning all patents held by RCA in the radio industry. Something is that RCA still owns or controls about 3,500 patents.

This information was given Congress via the Interstate Commerce Committee of the Senate by John Lord O'Brien, assistant to the Attorney General. Throughout the hearings on the Couzens' bill before this committee on a proposal to have all communications under a new commission, whenever there was a lull in the proceedings some one would go after the "radio trust," with RCA named as being it.

Finally, the committee wanted something out of the department, so O'Brien submitted a rather lengthy letter stating that the department was still investigating. He described the RCA situation as the "most complicated ever undertaken by the department."

O'Brien also claimed that though the Federal Trade Commission had certified the results of its five-year delve into the same alleged trust, this "complicated" condition still exists.

Department has tried to influence RCA in several ways to let go, but to each such attempt the answer has come back that the corporation was acting strictly within its rights under the privileges granted by the patent laws.

O'Brien expects to file a detailed report with the committee within three or four weeks, as he believes the case will then be in such shape as to justify some sort of action—either to drop it or bring suit. Gen. James G. Harbord, chairman of the board of RCA, appeared before the committee on the same day.

O'Brien's letter arrived. He said nothing on it, confining his testimony to the proposed merger of British and American communication systems.

## Bellows C. B. S. V-P

Henry A. Bellows, who has been advisory counsel for C. B. S. and head of the advisory board of its "Farm Community" network since November, has been made a vice-president.

Bellows also is head of the Northwestern Broadcasting Co., operating WCCO, Minneapolis. Formerly was a founder-member of the Federal Radio Commission.

## Germany's "Revelers"

Berlin, Feb. 2.

Germany's Revelers, known as Les Abels, a quartet similar to the American Revelers, are becoming popular on the Polydor disks. These are German made records.

Popular, singing the latest pops in German, but as a carefully-orchestrated as the Victor quintet.

## STAMPER OFF FOX LOT

Hollywood, Feb. 11.

Among the first of the music writers to reach the picture colony, Dave Stamper turned in his Fox contract last week. He has gone to New York for a brief rest.

Stamper's agreement was for two years, with six months yet to go. Known as a class composer, Stamper halted at a jazy composition, this leading to the break. The composer is said to have opened negotiations with another large studio before departing for the east.

## FAMOUS' OWN L. A. OFFICE

Hollywood, Feb. 11.

Famous Music Company has separated operation of its Los Angeles office with Harms. Hereafter it will be conducted as an individual distributing office for all Paramount pictures songs published under the Famous label.

Eddie Janis takes charge of the new Famous office here.

## All Saints Band Suit

New Britain, Conn., Feb. 11.

Thomas Barbieri is suing Raffaele Macri of Meriden for \$300 for services of his band during the service of the Feast of All Saints in Meriden last August.

Outstanding event on air was the appearance of Mme. Galli-Curci on RCA Victor hour (WEAF). Her voice came over beautifully. The musical embellishment was splendid, Nathaniel Shilkret did some excellent directing. "Request numbers" on Atwater Kent's program, (WJZ) ran more numbers that have not been popularized by picture themes. Sounds strange.

## Sherwood on WJZ

Bob Sherwood and his Dixie Circus on WJZ goes merrily on. Looks a permanency. Honolulu Melodists (WMCA). Hawaiian outfits all sound alike. Jan Garber orchestra one of the best air bets on WMCA. Raybestos Twins (WEAF), short of gags but twang on songs. Cities Serenade concert (WEAF) manages to hold its own with air competition. Vocally improved by Jessica Dragonette, formerly with Philco.

May Singli Breen and Peter De Rose (WJZ) bulge feature. Old-time (WJZ) Singers that were reliable and entertaining. Only 15 minutes for Ben Bernie and band but by on their late efforts came short for an air program of this sort. Brevity of period didn't give the maestro much chance to wise-crack.

The Natural Bridge program of "Famous Loves" (WJZ) may look great on paper but it doesn't hold much tension. For most part pretty dry stuff. "Curtain at 8:15" on WRNY is just late efforts that could stand a lot of improvement.

Eskimos Dependable

Harry Reser's Clilocut Club Eskimo (WJZ) Singers that were heard for flashy banjo soloing, thanks to Reser himself. Alpha and Omega Opera Co. on WEAF is a new one. It's by on their late efforts came over much better. Johnny Burke was for L & L but was just warming up when he had to bow out. The "Great Day" has been opening one. Kinney orchestra (WOR) pleases in spots. Emil Velasco, organizer, WOR, effective.

## Spook Period

"Mystery Four" on WEAF, kidded in its effort to send the child in and down the spinal cord. It was a flop by the radio adaptation of "The Beggar on Horseback" (Kaufman and Connolly) which was directed by Cecil Lewis, the British stage director. Lewis announced as "guest director." Lewis seemed himself with credit. Cast seemed pretty much in place as to the knowledge of running on time.

(Continued on page 67)

## Lopez at Pavilion?

Vincent Lopez may have the opening summer's engagement at the Pavilion Royal, on the Merrick Road, Long Island.

Not negotiating it will be on a salary basis. John and Christo are negotiating with Gene Gelger, manager for Vince. But \$500 difference at present.

## RED STAR ADDITIONS

Three more out of town representatives have been engaged by Pat Flaherty for the Red Star (Fox) Music Company. They are Robert Earle, who will cover the southern territory with headquarters in Philadelphia, and Carl Moore, Boston. Sammy Wiegler, formerly with Metro's music department, moved into the Red Star offices last week.

## OLSEN'S OWN

Hollywood, Feb. 11.

Upon George Olsen and band concluding the current indefinite engagement at the Hotel Roosevelt, Olsen will start a nice place of his own in this film village. No location is reported, but it is said the rendezvous will seat 700. The only place of that capacity around here is Sebastian's Cotton Club.

## Harry Ruby Returning

Hollywood, Feb. 11.

Harry Ruby expects to wind up at Radio this week after finishing the book on "Radio Revels" and return to New York. No location is reported, but it is said the Ruby music writing combo, came west for the one picture only.

# Threats, Losses Grow in 5 & 10c Lyric Sheet War

First attempt at prosecuting sources of the song sheet supply was taken by the M. P. A. last week when Morris Shapiro and Samuel A. Cohen, owners of the Darby Press, and Harry B. Paul, owner of the Rexall Press, were arraigned before U. S. Judge Thomas and held in \$5,000 bail. Indictments were presented against the men by District Attorney Charles Tuttle. Trial will be held tomorrow (Thursday) in the U. S. District Court.

If the men are found guilty, Judge Thomas pointed out during the arraignment, it would be of a federal misdemeanor, which carries penalty of \$1,000 fine and one year in jail. Song sheets containing from 50 to 100 lyrics are sold for 5c and 10c. The song sheet racket has reached a more serious and troublesome proportion than the publishers and protective society originally feared. While the racketeers have been making threats against anyone trying to interfere.

John G. Paine, chairman of the M. P. A. board, last week received an anonymous communication calling his attention to the fact that a meddler had been stabbed in Brooklyn. Leo Ward had been the victim of the same treatment. Similar warnings were sent to Commissioner Whalen and District Attorney Tuttle.

Chicago racketeers are acting even tougher than those in New York. A private detective engaged to run down the printing plants by the M. P. A. was told by a gangster, "There are no printing plants in Chicago—hot and cold. Which do you want?"

Milton Weil, Chicago publisher and member of the M. P. A., started action to rid Chicago streets of the hawkers and caused them to lose approximately \$7,000 through the proceedings. Shortly thereafter the gangsters claimed by the M. P. A. to be members of the Capone clan, ordered Weil at the point of a gun to make good their losses or take a risk. Weil replied that he had no money. The gunmen forced him to sign an agreement giving them permission to use all his songs for their sheets. Later Mayor Thompson issued a writ of habeas corpus ordering the sale of the song sheets as public nuisances, and instructed the police department to arrest any of the pirated song salesmen.

**National Coverage**

In New York, states Paine of the M. P. A., the racket is apparently controlled by the gangs, one of which has a national coverage. Evidence of rivalry is seen in many street brawls occurring in various sections of the city. Paine claims that Paul of the Darby Press, under indictment, is responsible for the nation-wide distribution.

The headquarters of the other gang is not known. Authorities in Pittsburgh have advised the M. P. A. that a Philadelphia group is supplying New York territory with the sheets. It is stated the Philly group is composed of carnival men and circus racketeers.

No doubt that the lyric sheet racket has made potent inroads in the sale of legitimate sheet music. Profit sales have been dropped more than 25 per cent. Composer, are also hit, with smaller bulk royalties. Radio created the market for these song sheets. The melody is learned via, and from 50 to 100 lyrics may be purchased from the vendors for 5 and 10c.

In New York the song sheets are sold for 5c. Same sheet is sold for 10c in other territory.

**Milwaukee, Feb. 11.**

Many Milwaukee dimes have been handed over for song sheets, and this city by Chicago racketeers a week ago.

Three Chicagoans blew into town with 5,000 copies to start things off and sold out in a hurry. They returned with 10,000 more and sold them to local newboys for two cents a sheet. Sales were great until police stopped the song sheets being sold without street trade permits. Newboys were instructed that sales would be permitted provided the song sheets were not displayed or handed.

Restriction made sales drop and the Chicago boys blew, urged by the police department.

## HERB BROWN'S SOFT JOB AND RADIO CONTRACT

**Hollywood, Feb. 11.**

Nacio Herb Brown has just returned from New York where he made a contract with Radio Music. It breaks up the Brown-Arthur Fried combination in existence at M-G-M for a year. The Radio term is for two years at a high weekly guarantee against his royalty account, with distribution likely by Feist's.

Brown is to have his own publishing company and release his songs through his own publishing concern to any distributor or itself.

The deal was made by Rufus Le Maire, who accompanied Brown to New York.

Edward Eliscu, who recently collaborated with Vincent Youmans, has been engaged by Radio Music to work with Brown in the immediate future.

Arthur Fred, teamed by M-G-M with Brown, has a new two-year contract with M-G-M.

## Foreign Musicians in France Carry New Cards

**Paris, Feb. 2.**

Prefecture de Police has issued new orders to theatrical managers that all foreign musicians must hold "foreign cards," like any other foreign laborer. Any alien not already in possession of such an official permit to work in France, issued by the Department of Labor, must not be employed. Those already engaged in any orchestra must obtain the card immediately, or be discharged.

This regulation applies to all bands and music ensembles, subject to a fine if employing a worker without the card, which is not the ordinary identity card. Many foreign musicians are engaged here in bands without this work-ers card and the French Musicians' Union, in view of the large number of French members now without employment, has taken the matter up with the authorities.

## WHITEMAN'S STAGE DATES

"Jazz King" Nearly Finished at Universal

**Hollywood, Feb. 11.**

Paul Whiteman, with his orchestra will open Thursday (13) at Loew's State here, playing the following week at Fox's, San Francisco. Each of the stage engagements will be at a guarantee with a split percentage over the average gross.

Whiteman's Universal special musical, "The Jazz King," was finished in its first outline last week. The Whiteman bunch will go back to the lot March 1 for retakes and insertions. "Finale" called "The Melting Pot" causing conversation among the locals who have seen it.

"The Jazz King" is due to open on Broadway next month.

David Braunstein of the Pelham Heath Inn, Bronx, is dickering with Paul Whiteman as the musical attraction for his theatrehouse for three months commencing April 15.

Hitch at present as reported in the terms, with Whiteman demanding a percentage, and also that the musical will run the full term be deposited in advance.

## Ladner's Royalty Idea

**Ottawa, Can., Feb. 11.**

L. J. Ladner, C. P., is preparing his amendments to the Canadian Copyright Act for the consideration of the Canadian Parliament, opening here Feb. 20. Ladner's amendments would enable the Performing Rights society to collect royalty on British music played in Canadian theatres without registration of the thousands of selections at a fee under Canadian regulations. Measure was sidetracked by the Canadian house last year.

## SCHENCK'S RED STAR POST

Herman Schenck, formerly with Shapiro-Bernstein, has been engaged by Pat Flaherty as concert representative for Fox's Red Star Music Co.

Eddie Peterson has been engaged to cover the vicinity of Detroit.

## Music by Mail

Previous to the opening of Warner pictures in key cities, each critic in the city will be mailed a set of music regulars of the songs in each production.

Joe originated with Sam Server, handling exploitation for the Warner publishers. He believes the songs will go over better if they are not heard cold and hope enough of them can read music to make the thing worthwhile.

First picture to be given this extra plug is "She Couldn't Say No," slated for release Feb. 14.

## ALL PUBLIX MANAGERS TO LEARN SONG PLUG

Paramount will train the 1,400 Public managers and assistants in the art of song plugging for exploitation of all songs used in Paramount films. In the future, sales of the songs as well as gain added publicity for the picture.

Staff of the Famous Music Co., jointly owned by Paramount and Warner, but operating solely as an outlet for Paramount songs, will be kept at a minimum, with barely any additions made to the present staff. Murray Press, in charge of Famous Music for Paramount, will have the road representatives of Famous make the rounds of Public managers and teach them how to plug the songs.

Among other things, house men will be shown how to tie up Par's tunes with the neighborhood music stores and how to get them plugged on local radio stations.

Public music department also is engineering various plans designed to assist in the marketing of music in the theatres. A list of the 10 best sellers of music from pictures will be furnished all Public houses weekly to assist in the marketing of music. J. Scott Middleton, head of the department, under Boris-Morrow, catching all new pictures and with consensus of others arriving at the selection. Theatres will be notified of the songs prior to general release of the pictures, this advance ballyhoo to plug the songs being designed to push them into the public mind.

Also planned is a catalog of Public records as a give-away to patrons purchasing music (sheet form or on wax) in the lobbies. This will list numbers recorded by Public. Special numbers from stage shows, for exploitation in the unit houses, are to be furnished as a part of the general plan in the Public music merchandising scheme.

Sheet music and record dealers are also being urged by publishers and record companies to make the most of all music from talkers through special exploitation and tie-ups with theatres. Advance record and music lists to dealers everywhere emphasize importance of merchandising music from pictures in the most effective manner, with as heavy a plug behind product as can be arranged.

## Fox Would Settle with Over-Manned Song Staff

**Hollywood, Feb. 11.**

Fox has requested three-fourths of the songwriting staff to accept settlements on their contracts, as the Fox music department is glutted with writers.

After rejecting the proposition, the following songwriters accepted settlements: Byron Gay, Burke, Fease and Nelson.

## Tiffany's Music

**Hollywood, Feb. 11.**

Carlton Kelsey, music director for many months at Tiffany studios, has resigned. He will shortly align himself with one of the larger producing companies.

Tiffany in future will farm out its scoring and musical synchronization.

## ALEX BUNCHUK ELEVATED

Alexander Bunchuk, musician with Loew's, and brother of Yascha, conductor at the Capitol, New York, is being elevated to post of guest conductor.

Honored Saturday (Feb. 15) at the Valencia, Jamaica, and later will play in all the other Loew's de-luxes, including the Capitol.

# New Copyright Bill Favors Owner In Bargaining for Mechanicals

## FRENCH FIRM'S EXPORTS

Besides Music, Includes Scenery and Troupe of 85 to Havana

**Paris, Feb. 2.**

No wonder some French music publishers make money, when French impresario help them do business. Rottenbourg and Goldin are responsible for the export, mostly to Italy and Spain, of over 150,000 copies of "Valencia" and 90,000 copies of Chevalier's "Valentine."

This same firm's export activity extends in all directions from sending new scenery to the Hansa theatre, Hamburg, Germany, and a company of 10 to play the Havana National theatre, Cuba.

## INDIE PICTURE FIRMS AFTER MUSIC REVENUE

Indie picture producers are trying to cash in on special theme songs and enter into the same as the larger companies using special tie-ups with publishers to handle music.

Thus far, with indies proceeding cautiously in their output, there has been no direct indie acquisition of a publishing house to guarantee output, nor have songwriters been placed under contract. A producer working in the east declared Hollywood is filled with songwriters who could be nabbed for pictures individually where theme music is wanted.

Where at first the indies were using any music they could pick to go along with their talkers or synchronized product, now special composers are being called in for individual jobs.

"The Rampant Age," indie talker, made by Continental Pictures, has "Life's Like That" as its theme song, and "Phantom in the House," another Continental production, had "You'll Never Be Forgotten." Both are being published by Shapiro-Bernstein under a special tie-up with the company.

Continental is planning to use and have published-theme and other music for all its pictures containing numbers.

## Jolson Dictates

**Hollywood, Feb. 11.**

"Al Jolson designates the publisher of the songs he sings in any talker. He will pursue this intention on his Warner made pictures, and the same provision is incorporated in Jolson's contract with United Artists, which includes four pictures after the final one for Warner.

Jolson is probably the single star of the picture colony with such an agreement.

## \$60,000 Maine Music Camp Promoted by Stock Mgr.

**Augusta, Me., Feb. 11.**

A combination summer resort and school of music is to be established on Lake Mesalonskee in Kennebec County. Students of both sexes may pursue their musical studies. Intention is to give public concerts and recitals, making the music camp a culture spot in the Maine woods.

Willard H. Cummings, one of the owners of the Skowhegan dramatic stock company, is behind the new venture. Capital to the amount of \$60,000 is available to establish the music camp to be modeled somewhat along the lines of the National Band and Orchestra camp conducted each summer at Interlochen, Michigan, by Joseph T. Maddy.

## ROCHESTER UNION TROUBLE

**Rochester, N. Y., Feb. 11.**

No agreement has as yet been effected in the controversy recently ended by the Rochester union when Public brought Walter Davidson, Louisville Loons into the Piccadilly. Union demanded the band be withdrawn and Rochester musicians only be employed on the stage falls.

Both sides are trying to arrange a settlement. This week is the band's third here.

**Washington, Feb. 11.**

A new bill has been introduced in the House (H.R. 9839) by Chairman Vestal of the patents committee to repeal the mechanical clause of the present copyright law.

Under the old bill the presented does away entirely with every previous attempt to placate the mechanic manufacturers, dropping the provisions of the previous bills which brought in the Copyright Office as a place to record transactions between copyright owners and the reproducing companies.

Under the old bill of last session (H.R. 13452), if the copyright owner entered into an agreement as to price for reproduction, that was to be recorded in the Washington. All other reproducers were then automatically granted the right to manufacture under the same terms as the first agreement. This is now out entirely.

In the old form the bill was favorably reported by the committee, but was blocked on every occasion when it was reached on the calendar, in spite of all the efforts to get it through. An appeal was even made to the Rules Committee, but nothing was ever done.

Now, it is evidently the attitude of Mr. Vestal and the American Society of Composers, Authors and Publishers, behind the measure, to throw all compromising overboard. This new bill kills the present two cents royalty clause plus the right for all to reproduce when one manufacturer is granted that right.

Consistent with the bill of but two sections, the only move at compromise being that an extra proviso is added making the new proposal, if enacted into law, to only affect music made after the proposed effective date, July 1, 1930.

Gene Buck, president of the American Society, writes last Saturday and was very enthusiastic as to the chances of getting it through before adjournment now scheduled for June.

It is expected that the bill will be introduced in the Senate by Senator George Moses, Republican leader. With the new proposal enacted into law, the copyright owner would be given the right to bargain for his royalties and to also have exclusive control of reproduction.

Incidentally, the present law is the only statute where the publisher is resorted to in the arbitrary 2-cent clause.

## Musicians' Holiday Law Answered by Wiring

**The Hague, Feb. 1.**

Groningen, northeastern Holland, has passed a local law favoring theatre musicians, especially those in picture houses. The new rule makes it a municipal mandate to accord them a weekly holiday.

Cinemas countered by wiring with cheap equipment and dispensing with the musicians entirely.

## U'S 50% OF NEW FIRM Picture Producer on Verge of Deal with 3-Firm in N.Y.

**Universal City, Feb. 11.**

Negotiations are on between Universal and the music publishing firm of H. J. & G. M. of New York City, for the picture company to acquire 50% interest in the new publishing concern.

It will be a concession to act as U's official music publisher. The deal is expected to be closed this week.

## Society's Verdict

American Society was awarded the right of representing all the publisher members during an action for infringement of copyrights. Decision was given last week by a U. S. District Court in Missouri. Society commenced action against the Knickerbocker Dance Studio, Kansas City, for using copyrighted numbers without the necessary license. Attorney for Knickerbocker filed a motion to dismiss the suit on the grounds that the American Society was not a necessary party to the determination of all the issues involved. The court then made its ruling known.

## Along the Coast

By Bill Swigart

Hollywood, Feb. 8. Latest reports concerning bands along the coast show that an arrangement between the Carr Brothers' orchestra and Max Fisher has been made whereby the two bands will alternate between the Casino at Agua Caliente and Max Fisher's cafe in Los Angeles. Alternating schedule calls for two-week engagements by each band. George Fabrigotti band folds at the Hall's Chinese restaurant next week and is being booked for an eastern tour by Patrick and Marsh. Cooney Conrad and his El Patio ballroom aggregation are doing much to pack Los Angeles' biggest ballroom, while Lou Traveller at Ocean Park is doing much to draw customers to the beach ballrooms. Owen Fallon and his Californians are playing to heavy matinee and evening crowds at the Wilson ballroom. Abe Lyman is kept busy covering mileage by playing a triumvirate of band dates at Paramount studios, M-G-M and Nightly at the Chinese theatre. Paul Whiteman determined the number of friends he has in the picture colony when he celebrated his first anniversary over the air. Among wedding party guests were Frankie Cody, Jack Oakie, Madge Bellamy, Lola Lane, Mildred Harris, Richard Arden, Lillian Roth and June Clyde. All gave their services gratis to the coughing cigarette company. Ray West recorded three numbers in one day for a Pathe short.

The number of out of town song publishers and their representatives making their appearance here last week read something like a convention register. The influx was stated by Edna Anderson, publicity manager for Robbins. He was followed by Bill Wieman of Marks and Bernard Pollack, sales manager for Witmark's, now here, while Harry Engle of the Davis, Counts and Engle firm made a trip here for but four days.

Latest changes in the local music publishing offices report the famous catalog being divorced from the Harms office and handled independently by Eddie Janis, former manager of the Harms office here. The Harms catalog will be represented by Arlie Mehlinger, who came out here less than a

month ago to plug for Plantadosi. Splitting of Harms and Famous here was brought about by the Paramount studio executives, who claimed that Paramount picture songs were not getting adequate representation through the Harms office. Their list of current plugs now consist of "Sweetest Than Sweet," "Dream Lover," "My Love Parade," "If I Were King" and "If I Have to Have You." Art Scharif remains at the local Witmark office for another year, with the publishers holding an option on his services for that year. Billy Burton has been appointed in charge of the Ager, Yellon & Bornstein office here, replacing none, as the office has been inactive for many months. Ben Beriman of the DeSylva, Brown & Henderson office here is being swamped with numbers by the recent acquisition of the Stept and Green catalog and the new production numbers of White's "Flying High" show.

Hollywood's wandering musicians, familiar figures on every studio set in the old silent days, have reappeared at the Radio studios to act as emcees for stars and players who need the soft music to bring out their emotions for a better performance. The Radio studios have reverted back to the old practice of assigning "set" musicians to each producing company.

Victor Baravelle has renewed his contract as musical director for Radio Pictures.

More than 122 musicians and 80 voices are being used constantly in the production of "Viennese Nights" for Warners. This is the first original screen opera to be composed by Sigmund Romberg and Oscar Hammerstein.

### Prices in Miami

Miami, Feb. 11. George Price suddenly departed from voice and hoped down here. He opened at the Club Lido last (Monday) night. He remains there for four weeks.

### Keating Doubling

Fred Keating will double between "Sis Revue" and the Casanova Club. He opens at the club end of this week.

## Fingerprint Hostesses

Assemblyman Spencer Field last week introduced a bill in the state legislature which if passed will require all hostesses and dance instructors in New York to be licensed as fingerprinted starting July 1.

Annual license fee under the bill would be from \$5 to \$25. Assemblyman Field lives in New York City and is from the 23d Assembly district.

## Mopping Minneapolis

Minneapolis, Feb. 11.

Federal prohibition department here has announced that abatement proceedings will be instituted against all Twin City night clubs where liquor is brought into the establishments and consumed by guests. It is also planned to jail all such patrons found carrying liquor, on charge of violating the prohibition law.

M. L. Harney, Federal prohibition administrator for the northwest, put the policy into effect last week, when he stationed several agents in all leading night clubs. Harney said he not only proposes to start arresting the customers within the next few weeks, but also will call on them to testify in abatement proceedings against the night clubs and cafes.

## ROAD TOUGH FOR OPERA

Chi Troupe Finds Few Towns Willing to Underwrite

Chicago, Feb. 11. Chi Civic Opera Co., now on tour, is facing one of the worst seasons of its career. Few towns will underwrite the showing despite the fact that every available man and woman in the opera company is now on the road trying to get the music societies and business men to come in with a guarantee.

Coupled with this is the serious opposition from S. Hurk's German Grand Opera Co. In nearly every stand of the Chi company Hurk is two weeks ahead, with his show coming in underwritten.

## Wants Royalties Held

Will Mercer Cook, former Amherst college student, who claims to be the author and composer of the song "I Love You," applied in Supreme court Monday for an injunction restraining Shapiro, Bernstein & Co. from paying royalties on the song to Art and Kay Fitch and Ed L. Fitch. The royalties are alleged to now total \$2,500.

Cook brought suit last July, alleging that he originated this song in 1924 while at Amherst, and that it was featured there at social functions and became popular throughout the East. Cook claims that in 1926 the Fitchs copyrighted it under the name of "Dear Little Girl of My Love You" and that in 1928 the copyright was assigned to Shapiro, Bernstein & Co., who again copyrighted and published the song.

Publishers filed an answer asserting that if Cook ever had any rights to the song, he assigned them to the Robbins Music Corp. in 1928. They say the Fitchs wrote the song prior to 1924, and that they first performed it successfully in 1922.

## LIFT BAN FOR SYMPHONY

Quincy, Ill., Feb. 11.

Musicians' Union, Local 265, has raised the ban on the Empire, rated unfair, and will permit the Cleveland Symphony Orchestra (union) to appear there March 13. Arrangements for the local Civic Music Club.

### "Susanna" Publisher

Los Angeles, Feb. 11.

Differences between Franklyn Warner, producer of "Susanna," and the authors over the choice of a music producer, have been settled with Warner agreeing to allow Alfred Huestick, lyricist, to publish the numbers.

Harry G. Neville, local publisher and owner of the sheet music departments of Platt Music Company, will distribute.

### Schipa for So. America

Tito Schipa leaves in May for a six months' concert tour through South America. He will be accompanied by his entire family.

## Night Club Reviews

### LITTLE CLUB

Miami Beach, Feb. 8.

Picture pretty society girls sitting on the laps of the boys in the orchestra of a miniature night club with a capacity of 50 people in the club proper, and two small booths, not unlike Pullman compartments, capable of holding 20 other guests. That's the Little Club.

It is a wind-up retreat, situated at the north boundary of the Carl Hoyer Show and a stone's throw from Deauville. No covert change, there are three tables for gambling. It is operated by Billy Shannon, once a jeweler, and he has virtually transformed the place, formerly the fabled inn into a jewel box.

Club has a floor show and the Ross Allen orchestra, last year at the exclusive Bath Club. Five young men in the band, highly pop-

ular with the dobbies. This spot is perhaps the smallest club in the country, little larger than the checkroom of any of the regular joy haunts.

Club depends mostly on the Deauville patrons, either overflow or afterflow. Despite its non-covert policy, it frightens away the proletariat. There are but two waiters and a maid, aside from the proprietor. In the rear are three coupes, also the office of the owner which is decorated and furnished with rare tables, chairs, rugs and tapestries. All guests are invited to inspect the office.

Floor show consists of Ann Allison, a very good toe dancer; Rita Well, blues singer, and Frankie Hoyer, Show is dainty and quite in conformity with the environs. Rounders shouldn't miss this spot. Best time to visit is after two, although any hour after is good until morning.

### WB TRIO OUT

Two Sides to Washington, Magidson and Cleary Being Off Lot

Hollywood, Feb. 11.

Bobby Crawford, acting for DeSylva, Brown & Henderson, did not renew for Warner's with Washington, Magidson and Cleary, song-writing trio. His explanation was the firm's need for taking care of other writers under contract.

Writers explain their exit as, due to a refusal to sign at their former salary when each had been promised a raise of \$100 weekly.

### CLUB FOREST

New Orleans, Feb. 11.

"Smiling" Henry Berman is the floormaster of the new Club Forest, which is turning in from away nightly and tops the South at present in point of popularity. Berman doubles as host and m. c., keeping things going at a fast clip, and is a potent factor in aiding a more than auspicious result.

With the Forest show is incidental as far as its financial end proper is concerned, but it is on a par with those of the best night clubs and entails quite an expense. The \$150 cover, including a meal, means the Forest is about breaking even on the cabaret. Sporting rooms immediately adjoining make the good mine.

July Gerty is highlight of the floor show. She is properly placed at the Forest, her booming voice and cheery manner being perfectly attuned to the environment. She is set to remain for the balance of the winter. The Castles, rather smart dancers and quite personable, rank much above the average team. Rita Delano has clicked with the clientele, but Frankie Meadows, brought down from New York, seems not to have sensed local requirements. Berman stands out in his specialty, while Charlie Fish-burn and his orchestra, which includes that great pianist, Buzzy Williams, are nearly hot.

Club Forest is being maintained by M. Karger. Samuel.

### Quebec Liquor Profit

Quebec, Feb. 11.

Quebec Liquor Commission reports sales for year at just over \$27,000,000 with \$5,000,000 net profit. This is record.

Gross receipts since commission formed eight years ago have been \$155,324,828. Increase for last year and record stated due to U. S. tourist trade.

In five past years sales of spirits has increased 125% and wines 21%.

### BLIND MUSICIAN'S COMPLAINT

New Britain, Conn., Feb. 11.

George Peters, blind orchestra leader, had his employer for two weeks haled into court and fined for not paying the musicians. Peters, of Plainville, was engaged to play with his band at the Silver Slipper Inn. The following Saturday was just another day in the week. Following Saturday also was without salary. Peters had a warrant issued for Ludwig T. Naylor, proprietor of the inn. Justice Hewes slapped a \$100 fine on Naylor.

### YACHT CLUB REOPENING

Phil Green and Billy Walsh have taken over the old Yacht Club at 117 West 48th street. They will reopen it Feb. 20 under the name of Night Boat.

June Day, in the past few years playing in the Plantation Club, Paris, will be the feature attraction at the Night Boat. Musical attraction will be Vic Irwin's band.

### 2,000TH PERFORMANCE

Toledo, Feb. 11.

Paul Spor, m. c., now in New York, on return will conduct a special show marking his 2,000th local appearance. This is believed an endurance record for a Public m. c.

### A. F. of M. Elections

Locke No. 809, American Federation of Musicians, has elected Daniel Bruno and Conrad Henri as delegates to the A. F. of M. convention.

Other elections are: Louis Wolf as delegate to the Central Trades and Labor Council; Joseph Abrahams, Michael Briglio and Edward Urbach as members of the governing board; Harry Bennett, Maurice Bernhardt, Joseph Briglio, Daniel Bruno, William A. Deutsch, Demeck Fantilli, Max Frey, Henry M. Kleigast and Jack Zimber as members of the trial board.

### Harms' Coast Office

Hollywood, Feb. 11.

Harms music firm, controlled by Warners, is opening an office here in the Warner Theatre bldg., with Arlie Mehlinger in charge. Mehlinger was with the Plantadosi firm.

## LEADING ORCHESTRAS DIRECTORY

**IRVING AARONSON**  
and His COMMANDERS  
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Opening Solo at the Million Dollar  
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CHARLES SHULMAN, Salem, Mass.

**VINCENT LOPEZ**  
and His ORCHESTRA  
Summering at the  
PELHAM HEAT INN  
Pelham, N. Y.  
Doubling at the  
ST. REGIS HOTEL  
New York City

**GEORGE OLSEN**  
AND HIS MUSIC  
ROOSEVELT HOTEL  
HOLLYWOOD, CALIF.  
WITH SID GRAUMAN  
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**PAUL WHITEMAN**  
And His Greater Orchestra  
Now Making  
"KING OF JAZZ"  
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**B. A. ROLFE**  
Radio's Premier Conductor  
Lucky Strike Dance Orchestra  
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**ANSON WEEKS**  
AND HIS ORCHESTRA  
Now in Third Year at the  
HOTEL MARK HOPKINS  
San Francisco  
COLUMBIA RECORDS

Will Operate Alone  
Contrary to report, David Braunstein maintains he has no deal on for a partnership in Pelham Heath Inn.  
Braunstein intends to operate alone and is negotiating for two bands to split the summer.



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## ED. SHIPP FORMING NEW SOUTH AMERICAN SHOW

Edward Shipp, formerly part owner of the Shipp & Feltus circus of South American fame, is organizing El Gran Circo Shipp on his own for a tour of Central and South America, where circuses can win plenty of dough. The trick as now being organized in New York by Shipp, who is understood to have procured part of the bank roll here, will be about the equivalent of a five-car circus in America, traveling by boat and rail on the tour, but will not travel on its own cars, that not being customary in those countries.

James Douglas, son-in-law of Shipp, will be general agent and is now placing the trail for the party which leaves New York by boat at the end of February. Shipp is taking a man from Duffy's El Capitán theatre, Los Angeles, along for treasurer, Esiste Fay and her horses, Moe Arons and other circus attractions from America will sail from here with Shipp and his family. Guttenberg's got a play from Shipp, many of the acts from the minstrel show, the spectacle and the street parade having been bought there.

Shipp knows the territory he plans playing like a book. He expects to be out for three years. He will use a 110-foot round top with 50-foot pieces of side wall.

## OUTDOOR NOTES

Paddy Harmon was re-elected to the board of directors of the Chi Stadium. No changes and no election to the press on annual elections.

Fred Buchanan is the best posted Shriner in Iowa. Has had many spinning dates this year for judges.

Peru, Ind., sold out every local party containing a note of Jerry Mugivan. Requests from all parts of the U. S.

Geo. McElhan, addressed the Cleveland Traffic Club last week.

Rubin Gruberg made a bid for services of Arthur Hopper while in Chi. Hopper is still slated to take the general agency of the Robinson circus.

C. W. Finney will be Floyd King's partner this season in successful floating the Cole circus, now in hands of National Printing Co.

Three new circus books soon roll from the press. M. Willson Disher of London will bring out "Circuses of the World." Sherwood also has another titled "Hold Your Horses; the Elephants Are Coming," while Clint E. Perry, chairman of the Circus Fans' Association, is working on one to be named "The Annals of the Circus."

Mabel Stark is the feature of an article by Francis Beverly Kelly, Collier's of Feb. 8, while of an article. Mabel Stark is now in California breaking new acts for the Barnes circus.

A guy with a yen for knowing things in Chi had released there are 153 carnivals that are not afraid to let the world know where they are. He hasn't the dope on how many hide out.

National Printing Co. in Chi. is asking \$5,000 cash release the Cole Bros. circus at Brehman, Texas.

J. A. B. Hossick has filed suit against the Ringling Corp. for two years' salary, which he claims is due him on contract.

Frank Braden, formerly general press representative of the 101 Ranch, will not be with that show this year. Braden and R. M. Harvey, general agent of the show, have differed recently but without results. Braden has not trouped with an outdoor attraction in several seasons.

Flying Floreys, Riding Rooneys, Hodgini and the Martini Family to the Shrine Indoor Circus, Galveston, Tex.

Oscar Lowande is still operating a small circus on the island of Cuba.

Sammy Lawrence will manage concessions on the Rubin & Cherry Model Shows.

Frank West announced he would not have any stingiest stores so he kissed the Braden boys good-bye as a most friendly way. The announcement brought a laugh from the fraternity, but when the Braden boys showed up on the roster of

## Cole's Concession Profits

Chicago, Feb. 11. Check-up here by the National Printing Co. of money possibilities of the Cole Bros. Circus, reveals that last year, with the season a month and a half short, the circus took nearly \$50,000 on the concession end. No question but that the circus, now in Brehman, Tex., will go out early in March, even if National has to bankroll.

## TURTLE RACE CIRCUIT MILLER-HARVEY PLAN

Ponca City, Okla., Feb. 11. R. M. Harvey and Zack Miller plan to breed 50,000 turtles for races to be staged in auditoriums and halls throughout the country. Miller on his farm here now has about 10,000 turtles.

Each turtle, numbered on its back, is sold for \$2 to participants. The holder can win plenty if his number will cross given line. Elimination races are staged, with a flock of turtles in an enlarged tub which has no bottom. When the tub is hoisted the muds begin their grind, some often coming to within an inch of the line and then dumbly turning back. After all eliminations comes the Derby, which pays according to the number of entries.

There is no entrance fee, making it lawful in all states.

## Ringling-B-B Miss. Fair Jam Over Regina Date

Jackson, Miss., Feb. 11. Ringling-Barnum & Bailey circus will play the Jackson Fair one day. Price \$2.00 for the day.

Other attraction on the midway for the week will be Rubin & Cherry carnival.

Chicago, Feb. 11.

Ringling office here is in a huddle over the Regina-Fair date of the Hagenbeck-Wallace circus.

Can't figure how they can get the circus into Canada under present routing, and still show a profit. Possibility date may be wasted.

another organization, they withdrew the laugh.

The Riding Lloyds are part owners of the Urutut & Lloyd Circus now in Anagau on a tour of the British West Indies.

Stathis Antonopoulos, who has had concessions in and around the city of New York, including many of city-owned ventures as well as at Yankee Stadium, died Friday.

L. B. Backenstoe, owner of the chimp, Joe Mendel, now playing the Palace, New York, is flitting with the idea of returning to the carnival lot with something new in midway shows.

With the passing of Jerry Mugivan, and Bert Bowers not interested in outdoor show business any longer, Fred Buchanan becomes the second richest circus man still active.

Harry Earl and George J. Mendelsohn have been re-engaged for the press department of the "101 Ranch."

N. J. (Cap) Shelton, veteran circus p. a., has deserted the white tops for fiction writing.

Jerry Mugivan is reported to have cleared up most of his interests in carnivals before his death.

Roland Butler, formerly with the Sparks and Ringling Circus press departments, now operates a commercial art service in Boston and gets a heavy play from show press agents playing Beantown. Not decided whether he'll be with one of them or not this season.

Beverly White, p. a. for the Beckman Garrity carnival, got kicked by his head in Chicago when a pinet apple went off next to his rooming house.

Rubin Gruberg went to the Tampa Fair and made bids for several disaffiliated attractions.

Zach Miller, after a trip South, is back playing cards on the front porch at Ponca City, Okla.

## YAKIMA CANUTT'S IDEAS ON OWN FILM BUSINESS

Hollywood, Feb. 11. Yakima Canutt, back from roping for the Shrine circus at Toledo, is making his final western for J. Charles David. His 1930 program is to make his own series to state right.

Plans to shoot the first at Newhall, put it in shape, then personally peddle it through the key cities.

Canutt figures his personally conducted sales trip at about six weeks, then back to finish his series.

## Florida Side Shows

Miami Beach, Feb. 8. Aside from mang the pounds of gay spots, there are numerous odd diversions for spare hours.

One may take a ride for \$1.50 on a sea sled at the Florida, skimming the waters of Biscayne bay. It is non-hazardous and thrilling.

Or one might care to cruise to the coral reef on a glass bottom boat. One can see the bottom for \$3 a trip. Lots of sport looking for octopus or sharks. Try to find them!

One may satisfy a yen for a gondola ride in the artificial Venice here at \$3 an hour alone or \$10 an hour for a party over-four.

There are the 'Goodyear' blimps, continuously in the air, which give one a birdseye view of the Magic City for \$5.

There is a veritable Coney Island below Fifth street with scores of concessions, exactly like Palisades Park, no roller coasters or ferris wheels.

In Biscayne boulevard, near the MacAllister hotel, are sidewalk assemblages, satelites, etc.

And, nearby, the public band concert. Every night.

For sightseeing, there are buses which leave at Collins and Fifth for a glimpse of the territory hereabout.

You can swim at the Deauville for \$1 if you bring your own suit; \$2 otherwise. Satelites offer Roman pools. You can see a man wrestle an alligator and a show of aquatic stunts in all divisions.

One may fish.

If you go for dog races, there's the Biscayne Kennel Club.

Shriners' Canada Date

The Shrine's Convention for the week of June 14, at Toronto, will be a very big affair this year, since this is the first time it has been held in Canada.

Plenty of dough will be spent to entertain the nobles and their crowd. One of the attractions talked of for the date is the Ringling Brothers and Barnum & Bailey Circus to play the Fair grounds, the price for the week being set at \$100,000.

Sum of \$20,000 will be spent for fireworks. Other entertainment.

Hoxie with 101

Los Angeles, Feb. 11. Reported at this end Jack Hoxie will be the cowboy star this summer with 101 Ranch Wild West.

This appears to dissipate the rumors Tom Mix might go with the Millers.

Jones' Terrible Week

Tampa, Fla., Feb. 11. Week's end for Johnny Jones carnival on midway of fair here took a nose-dive.

Booking plans now up in the air.

AMMON IN CHARGE

Milwaukee, Feb. 11. Ralph E. Ammon, Madison, has been appointed to the division of fairs and state development by the Department of Agriculture and Markets. Ammon last year was secretary of the Dene country fair.

New position places Ammon in charge of the Wisconsin State Fair to be held here the last week in August.

Sparks' Show Staff

Chicago, Feb. 11. T. W. Ballenger will again be general agent of the Sparks circus. Due to illness, Ballenger and Arthur Diggs car manager.

Bruce Chesternap, who has handled the newspaper for some years will again be P. A.

## \$55,000 in 9 Days

Los Angeles, Feb. 11. Shrine Circus, under the auspices of Al Malaikah Temple, with vaude acts brought on from the east, grossed \$55,000 in nine days. Or that total amount \$20,000 was net.

## ED. ARLINGTON ROUTES ALL-MIDGET TENT SHOW

Edward Arlington, who used to tell P. T. Barnum and James Bailey where to play their circus, and who has more recently been connected with several hotel fiascos in New York City, is now back in the circus business. Together with a company of 50 midgets, animals and performers of note, he left on the S. S. Mohawk for Jacksonville, Fla., where the Lester Brothers European Circus is being organized. Starting about February 20, this circus will play through Florida and come north under the routing of Lester Brothers.

Lester Brothers, in case you don't know, are well known in the British Isles for their midget enterprises. It is understood that this midget circus is going to pay full salaries.

Max and Joe Kunkely are going to Jacksonville to look after the requirements in the way of canvas.

## Murphy Ties Up St. Louis Lot as Circus Holdout

St. Louis, Feb. 11. D. D. Murphy shows, wintering here, have sewed up the circus lot for the next three months and are holding out on an offer of the Seale Bros. circus to use the grounds for spring showing.

Town was agitated by Ringling office as first sprung date under canvas, but account of Murphy's move may have started opposition.

Started by Murphy to shut-out showing of Beckman-Gerrety, Wortham carnival. Both carnivals winter in East St. Louis, and try to make the same lot for the first stand.

Auto Show on Side

Chicago, Feb. 11. Robert Buchanan, of the Robbins' Bros. circus, will have two automobile shows with circuses this season. Circus uses a separate tent with display of new cars, all admissions getting a trip thru the auto tent.

General Motors Co., reported liking the idea, with Buchanan hoping to interest Ringling on some of his circuits. The two circuses set are Robbins and Christy with a possibility of the "101" coming in line. Medium priced cars used.

## AIR LINE

While hurried the broadcast suggested possibilities of what can be done with stage places.

Henry Burble bobbed up during the week-end period on WABC. This program pleasing. Eversharp Pencil had some good musical stuff, but a weak program (WABC) brought Norman Brokenshire in as a "guest announcer." Musie typical of the period. Josef Koestner won new musical glory with his orchestra during Armour program (WJZ).

Ben Pollack on WABC had some soothing topical numbers. Tuneful Takes (WOR) talked its period into exhaustion. Goodwin period (WMAA) was a good one. Almost good Jewish stuff, with a Mr. O'Hara and a Mr. Schultz introduced for atmosphere.

Miss Hill, femme baritone, enjoyable on WGES.

Major Bowes' Family Major Bowes' Family diversified program and results gratifying. WFAA. Banjo solo over great. Chase and Southon Chorus orchestra (WEAF) entertaining; Ohman and Arden, piano playing, also good. Nina Kautsky on radio. Atwater Kent hour (WEAF), without a break.

Marion and Halsey Strauss playhouse (WOJ) good in spots. A tap dance was especially so. Beth Farber period (WEAF) is a contrast to the jazz band stuff. Almost good enough for a collection. Olimatics (WJZ) show improvement with type of numbers. Gladys hour (WJZ) doing usual jazz ballads. South Sea Islands (WJZ) don't get far from home.

Bert Lown, now coming in his own bar as his name on the air is concerned, is showing care in his choice of material. Almost good. WABC. He's been around the studios long enough to be discerning.

## JONES MAY TRY CIRCUS AND QUIT HIS CARNIVAL

Tampa, Fla., Feb. 11. Johnny J. Jones, it is reported here, may quit his carnival and enter the circus field. Jones is said to have had this plan in mind for some time. Many of his plum fair dates have slipped away.

The past three weeks' biz, worst in his history, is said to have hastened his plans. Jones was extremely friendly with Jerry Mugivan, and after discussed the circus end with him. He expressed a desire to leave the carry field.

The Johnny J. Jones Show lost the Class "A" circuit of fairs in Northwest Canada, the North Dakota circuit and also the State Fair at Jackson, Miss., but retains Savannah, Ga.

Jones plans to play Washington, D. C. as usual and is considering taking in the big cities in the East. There are some big spots for him to play here at Baltimore, Philadelphia, Newark, Jersey City, Bridgeport, Springfield, Worcester and lots of towns in New England with a population of 100,000 or more.

## Sunday Law Dooms Menlo Park and Flaming Youth

Reading, Pa., Feb. 11. Flaming youth in Perkasie, Pa., 30 miles east of this city, will have to do its flaming week days and week nights. Town council has recommended, over the Burgess' veto, a Sunday law in Perkasie.

Ordinance, regarded as drastic, practically puts out of business Menlo Park. Henry Wilson, owner, says the park cannot operate unless Sunday operation is permitted.

In retaliation Wilson is expected to demand the closing of the town's stores, ice cream parlors and suspension of trolley service.

Calif. Rodeos

Los Angeles, Feb. 11. Southern California will have two rodeos during April. First one will be at Burbank on the 13, staged by Garrett and Wright. Other will be the annual event at Saugus April 27, staged by Baker and Anderson.

Roy Arnold is promoting an event to be held in Los Angeles during July.

Other rodeos to be held in Calif. during the season are at Sonora May 10, Azusa in June, and one promoted by Gary and Wright at Santa Ana, Oct. 3-5.

Chautauquas Merge

Chicago, Feb. 11. Columbus McKelvey, chairman of the circuit, and Chi Redpath will be merged this season, with W. S. Rupe, general manager. Territory will be from Gulf to Great Lakes.

The two organizations operated in 1914 when business was good. Both circuits owned by H. P. and W. V. Harrison.

School Build-Up for Mix

Chicago, Feb. 11. Ringling office is readying a plan to have a young woman visit schools on the route of Sells-Floto and sell his yo-yogsters the western line, which Tom Mix will represent.

Growth of America, the west and all it means will be the sum of the lectures the young woman will deliver. Femme not yet chosen.

Bert Earle Dies

Los Angeles, Feb. 11. Bert Earle, prominent fair concessionaire, died suddenly in a telegraph office here. Detailed report is in the obituary department.

Earle's fair contracts for 1930 will be carried out by H. P. Bee, his business partner for the past 15 months.

JARVIS TO TRY PARK

Arthur Jarvis, for a while manager of Luna Park, but more recently associated with George Humid in the operation of White City park near Worcester, Mass., will try to get it on its feet in New York.

He plans an amusement park at Freeport, L. I., built along the lines of the Westchester County-controlled development at Rye, N. Y.

# CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

## Englewood

Preview night remains bargain for the shoppers down South and they continue to park the house for the 10 acts every Tuesday evening. Opening were the Three Marvella girls, with a nice hoofing routine; over well. Pat Lane gave ten weak stuff with well remembered gags. Billings and Thomas man and woman song team, missed with their tunes; mostly old stuff and too slowly paced for this house.

Burgess and Kay have a few laughs at the start with their comedy dramatic reading, but dig themselves into a bad hole later. Need a new routine. Frank Hamilton has built his turn on his stutter song but the rest of his act won't do. Should buy himself a couple of numbers. Fennie at piano does a weak warble solo to give Hamilton a change interval.

Leo and Graff, first on the regular half, were big with their strong arm stuff. Merritt and Norman, comedy hoofers, have an idea but don't know what to do with it. Their straight hoofing oke, but their clowning doesn't click. Melodyland and too high a nut for the fun entertainment it delivers. Old stuff. Five females with string instruments and a classical dance pair. Can't stand competition. Wilton and Murphy, song two-act, pleased with some tunes and couple of gags. Max and his gassy act, over big, and deservedly; being a dog act with fine touches of comedy, besides real stunts. Loop.

## Belmont

Said Senator Murphy, "All of these acts have played the biggest and best houses in America," proving that he's funny. Winchester and Ross, hoke team which has modernized with a blood and thunder film on the screen, while they do the talking from behind, supplied 15 minutes of entertainment next to closing. The remaining eight acts as usual.

Georgia Steppers, four colored boys, opened with a song and finished on tap attempts. Gypsy Strollers, man and girl, sing. Mirror of Personalities, flash act with four

men and two girls, neatly staged, has a two-act team of good hoofers modeling after half of the Four Kings. Shaffer and Bernice, comedy dialog duo, list as a man looking for a wife while a girl tries to sell him a used car. Vanity Fair, flash act of four girls and a man, which tried at the Englewood the week before, still needs pep and cutting of a "Bathub" blackout to pass muster.

Lee Evans, with a pianist, did three songs in a baritone, plus interjections. Good voice, but routine

who went to the coast to break into pictures, is out of the profession temporarily. Now operating Bradley hotel, Ocean Park with his wife, Hazel Baker.

Dan Russo opens at the Edge-water Beach Hotel Feb. 14 for an indefinite stay. Will be replaced at the Beach View Gardens by the Earl Hoffman band.

Clarence Parrish has replaced Harold Lee in charge of the local Witmark office. Lew Butler out since Green and Stept catalog taken over by DeS. B. & H.

Tiffany's franchise told in Illinois is now near the 500 mark. Chicago exchange, under Henry Elliman, has sold 40 since Jan. 1 and four men in the field.

Illinois Independent Theatre Owners' Association, which affiliated with Allied States, is making a drive for townstate members. Steve Dennis, Lincoln, Ill., Ind., and E. E. Alger, Chicago, are chairmen.

features blamed for the fair attendance.

Carmela Ponselle is booked at the local Ketch house for a week beginning Feb. 17.

A new theatre to be erected here in the so-called Deering district. Leon P. Gorman, former manager, Main and State theatres, has been appointed treasurer of the Deering Theatres, Inc.

Recovery of a Photophone equipment attached by a deputy sheriff is asked in a \$2,000 suit filed in the Superior Court here. Lew Anger, Bridgeport, Conn., is plaintiff. He claims the property belongs to him and not to the Colonial theatre.

Racket over the 34 sheets got extra bit for "Party Girl" (Tiff) at Hamrick's Music Box.

Local censor board demanded white strip pasted on bill posters showing much limb. Papers picked up the protest. Result: plenty more seat sales.

## ROCHESTER, N. Y.

By DON RECORD

Lycorne—"Gala Night."  
RKO Palace—"Wedding Rings"; vaude.  
RKO Temple—"Hit the Deck" (24 week).  
RKO's Rochester—"Devil May Care" vaude.  
Eastman—"Condensed."  
Flood—"Love Racket"; vaude.  
Regent—"Behind the Makeup."  
Victoria—"Dark."  
Strand—"Change."  
Sandy—"Change."

Rochester Community Players, producing "Voice in the Dark" mystery play by Ralph Dyer, starting Feb. 13 for nine performances.

RKO Palace, under new manager, Jacob Golden, trying out 11 A. M. opening instead of 12.30. Now hour corresponds with competing houses.

Publix worrying over poor Rochester big. Heavy competition downtown is hitting the Eastman and Regent, and new stage shows at Floodville are not drawing as expected.

RKO Temple gave pre-showing of "Across the World," at home of George Eastman. Film magnate's residence is fitted for pictures and he was personally interested because episodes in his last African trip when he met the Johnsons were included in this film.

Officials see little chance of getting conviction in recent Ray's theatre fire. Plenty of circumstantial evidence of arson, but investigators unable to turn up any direct evidence. Rebuilding and insurance money held up pending completion of investigation.

Eastman Theatre Subscribers' Association, wealthy group supporting musical activities in city, are seeking larger organization to help foot the bills. Some of the concerts gave the fund a bad kick this winter and added burden of Civic Orchestra causes problem. Worst concert flop so far was leading Metropolitan star (Gigli) guaranteed \$5,000, tossed subscribers for \$2,000 loss.

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## CORRESPONDENCE

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## TOLEDO

By E. H. GOODING

Palace—"Sunshine Up."  
Paramount—"Street of Chances," stage show.  
Valentine—"Hallelujah."  
State—"Hot for Paris."  
The Temple—"The Couldn't Say No."  
Panthéon—"Playing Around."  
Rivoli—"The Couldn't Say No."  
Rivoli—"Vaudeville."  
Empire—"Burlesque (Mutual)."

Wright Players (stock) folded last week in the Palace after six weeks. The Palace, which goes dark. Howard Feigley, manager Rivoli, is keeping Walter Vaughn and other of the co. for a series of dramatic sketches. First next week, Holworthy Hall's "The Valiant," with Vaughn, Betty Colter, Carl Dwire and William Lavau.

Fuse in the Paramount's power plant blew one day last week, plunging house in darkness for 35 minutes, during picture. Nothing to do but sit there as stage talent was out to lunch.

John Evans, Hillsboro, O., film theatre operator, arrested on charge of opening show on Sunday. W. C. T. U. and four preachers complainants.

Theatre managers in Findlay opening again Sunday evenings, after 15 years of Sabbath darkness. Local preachers plan fight.

## SAN ANTONIO

Malesic—"Sunshine Up."  
Texas—"Street of Chances."  
Arco—"Their Own Desire."  
State—"Gals."  
Empire—"Song of Love."

Fields and Andrews' "Connecticut Yankee" had its 1,001 performance at the Municipal Auditorium here Thursday night. House, estimated at 2,600, considered small with seating capacity of more than 6,000.

Edwin Carewe here and in Dallas last week on business.

Chicago Civic Opera Company booked for Municipal Auditorium March 14-15. Sixth season here. Opera has always gone over without deficit.

Vic Insirillo, m. c. at the Texas, will not go to the Paramount, New York, as previously announced.

Staff men of three dailies announced they would produce "The Front Page" shortly. Carl Glick, Little theatre director, will stage it.

## PORTLAND, ME.

By HAL CRAM  
Jefferson—"The Stock."  
Keith—"Playing Around." Vaude.

Alice LaMar Johnson, publicity director, Hayden Players (Jefferson), has resigned.

Arthur Martel has closed four weeks' engagement at the organ at State and Strand here and has returned to the Metropolitan in Boston.

Portland's 18th annual auto show closed after a week of one too good business. Lack of entertainment

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—Haywood Brown, "McNeill" Mag.

### R-K-O WOODS

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# HOLLYWOOD and Los Angeles

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F. & M. press books are being included as a supplement to "Now," Fox West Coast theatres trade paper, instead of being issued in mimeograph form.

William Hardwick added to the staff of F. & M. publicity department.

Forrest Taylor, Lloyd Taylor, Arthur Lovejoy, Louis Fitzroy, Eleanor Brown added to "The Nut Farm," opening Vine St. theatre Feb. 16. Forrest Stanley's name noted in this cast in error.

Chic Sales left Feb. 6 by plane for New York via St. Louis.

Dick Stogenton, Pat casting assistant, goes absent Feb. 17, teaming with W. O. Christensen.

Radio has borrowed David Newell from Paramount for a part in "Cooking Her Goose."

Lucille LaVerne will give "To What Red Hell," new play by Percy Robinson, a tryout at a special mat. Feb. 14. If it clicks it will follow "The Nut Farm" Feb. 20.

Sheldon Lewis and Miss LaVerne play the leads, supported by Rita Allen, William Eugene, Roy Copeland, David Henderson, Earl M. Pingree, Joseph Buckley, Grace Trean, Harry Willard and James Page. "Sun Up" closes Feb. 15.

San Diego Orpheum (formerly Pantages) is still using a prop billing sign in front of the house, as the owners of the property will not permit a new marquee to be put up unless some financial agreement is made with them. Case has already gone to court, where a decision is pending.

Due to the anti-Philippine feeling in some spots on the Coast, F. & M.'s "Manila-Bound" idea has been changed to "Havana-Bound." As soon as the company leaves the Coast it will be "Manila-Bound" again.

Strand, San Bernardino, sold by Brockway & Elkins to the Orange Bels Theatres, Ltd.  
Logan theatre, L. A., sold by E. A. Edwards to Zweiss & Willard.  
Eagle Rock theatre, Eagle Rock.

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Cal, sold by L. & J. Cohen to Calvi, Buffo and Buffino.  
Montrose theatre, Montrose, Cal., sold by Reeve Houck to S. G. Carr.

Fred Campbell, former manager of the Orpheum, is now in the insurance business.

Albert Goodstein replaces Leo Hirsch as assistant manager of Warners' Downtown. Hirsch transferred to the Forum.

State labor office investigation and proceedings against the producers of the stop "Front Page" show on the Coast, have wound up in a civil action filed against Dr. Montrose Bernstein for his share of the liability, \$145. Bernstein owned 18 1/2% of the show, with remaining interests held by Ray Bryant, 25%; John J. Hill, 32%, and Mr. and Mrs. James Norval, 25%.

Jack Gardner, casting director for Fox, on way to New York in search for New York stage talent for future pictures. The actor is accompanied by his wife, Louise Dresser.

Mahde Howard, pianist, has filed salary claims with the State Labor Commission against Michio Ito, manager of the Japanese Players, for \$259.

Colonial, Orange, Cal., has been sold by the Vulekiss Brothers to A. L. Easterly.

Raymond Lawrence for "Let Us Be Gay," at the Dufwin, Oakland.

Arthur Metcalf, Jack Seed, Bobby Hill added to tryout cast of "Lola Palooza" at Santa Monica.

Frank McGowan, cook, and Dave Phillips, painter, filed salary claims against the Duck Jones Wild West Show amounting to \$300.

Elsie Bartlett had laryngitis and Marion Clayton had two hours to get up as Mistress Poppins in "And So to Bed."

It was the first emergency of the Civic Repertory theatre at the Hollywood Music Box.

Robert Kurrie's five-year contract with Edwin Carewe as chief cameraman has been dissolved by mutual consent. Kurrie will move from the Radio studio where he was loaned by Carewe, to Warners. He will photograph "The Sea Beast" and other Warner specials.

To avoid confusion with title of the old silent film, Warners will not use the handle "Those Who Dance." Film will go out as "Three Flights Up," title of the play from which the yarn was taken.

Nat Mannheim, Universal export manager, is due here at Universal studio.

Harry Bortz, trick roper, filed salary claims against the Buck Jones Wild West Show for \$75.

Mary Thomas, trained nurse, filed salary claims against Joseph Lee, pictures, for \$25.

Leahorne Bushman, daughter of Francis X. Bushman, engaged to Dean Markham, Hollywood book-seller.

Charlotte Lillard and Louise Hastings, selling subscriptions for the Civic Repertory theatre, filed salary claims with the State Labor

Comm amounting to \$150. The girls claim that after they had sold tickets for the highbrow shows, to be presented by the Rep company, they were unable to collect their salary. Girls used the house-to-house method.

Victor Seastrom will direct the M-G re-make of "Never the Twain Shall Meet." Martin Flavin is assigned on same lot to direct "Blushing Brides," Joan Crawford's next.

Paramount has loaned Paul Cavanaugh to Universal for the male lead in "The Storm."

Mon Randall and Harry Johnston have opened offices here to serve picture producers with complete advertising and exploitation art work. Randall was formerly associated with the M-G studios here in a similar capacity.

Arnold Korff, German stage director and actor, engaged on term contract to direct pictures for M-G-M. This is the first work of a foreign director to be signed to a term contract in Hollywood since the inception of talkies.

Winkler Film Corp's "Krazy Kat" cartoon comedy stage is being moved from New York to the coast. Included in the cast are Ben Harrison, Manny Gould, Art Davis, Al Rose, Harold Liebhich and Joe DeNat.

Samuel Behrman, playwright, is here under contract to Fox.

First dialog on "Lillom" in collaboration with Sonya Levien.

Ian MacLaren to "Bill of Divorcement," Civic Repertory theatre.

"Your Uncle Dudley" with Taylor Holmes, comes to the Los Angeles President following "Give and Take." Now playing the San Francisco Alcazar.

Gay Seabrook, Pauline MacLaren, Lowden Adams and John MacKenzie supporting Frank Craven in "Salt Water." At the Hollywood Playhouse Feb. 15.

## OAKLAND, CAL.

By WOOD SOANES

Maniacal shifts here remove Jack Hunter from the Vitaphone and Ira La Motte from the Dufwin. Hunter has resigned and will go to Los Angeles. La Motte goes to another Dufwin house.

O. O. Bondeson returns to Oakland where he is the agent for the Noblie-Italia, was given two showings. Harry Nasser has charge of the Vitaphone.

Percy Pollock comes from New York for a coast engagement in Martin Flavin's "Broken Dishes" at the Dufwin Feb. 15.

Allice Joyce played two final performances at the Dufwin Feb. 1, preparatory to opening in San Francisco opposite Hale Hamilton.

"Kraasin" Russian Soviet film, dealing with the rescue work of the Noblie-Italia, was given two showings at the Women's City Club last week.

Kathleen Clifford, advertised to appear at the Vitaphone and on Radio KLX, cancelled and started directly east from Los Angeles.

A. M. Bowles, division manager, for West Coast, put the kibosh on the plans for the Theatre Managers' Club of Alameda County to hold a Night Club Frolic at the Auditorium Washington's birthday. Bowles decided managers working for him should stick to their jobs. This reduced the committee from a group to a unit and a dinner dance was substituted.

## SAN FRANCISCO

By WALTER RIVERS

For the third time the Green Street theatre was ransacked last week. All the loot taken included three pairs of women's hose, a dime bank containing \$6, a pair of old shoes and a quantity of cheap stage jewelry.

Talking pictures were installed on the Motion Picture "Moloch" last week. RCA Photophone was the system adopted, and the first showing will be on her trip Feb. 22.

H. A. Olson, operator at Acme theatre, small neighborhood house here, was seriously burned last

week. A film caught fire in his booth.

Betty Blossom quit "The Deep-hole" at the Green Street theatre last week because of illness. Valerie Noyes substituted.

Henry Duffy has signed Percy Pollock for "Broken Dishes" (President) opening Feb. 16.

Leo Carrillo is en route from Australia and upon arrival here will go into rehearsal of "Mister Antonio" (Henry Duffy).

Maurice Chevalier proved a big draw at the San Francisco Auto Show. Receipts thus far reported much higher than previous years. He has been making two appearances a day.

## MINNEAPOLIS

Metropolitan-Dark.  
Suburb-Seconds Interlude" (Bainbridge stock)  
Big Orpheum-"Their Own Desire," vaude.  
Tanager-"The Lost Zepherus," vaude.  
Tanager-"Steph'n Hill" (stock burlesque).  
The Donovon Affair" (td loop run).  
Minnesota-"General Crack," Publix show.  
Century-"Sunny Side Up," (td week).  
Seventh Street-"Happy Days."  
Lyric-"Harris in Kalle."  
Grand-Hells Heroes.  
Astor-"Harris Night's" (td loop run).

Closed a week following the cessation of the vaude-film policy, the Seventh Street (RKO) is open again as a deluxe picture house.

Plenty of grand opera, but no legions in sight for the Twin Cities. The Germania Opera Co. here Feb. 10-13. Chicago Grand Opera Co. is due at the Auditorium next month.

Shriners' indoor circus at Auditorium last week a money-maker, netting approximately \$4,000 above all expenses.

"Buzz" Bainbridge doing own stage directing at Suburb (stock), replacing Arthur Behrens, who has returned to New York.

Boulevards of Paris, leading night club is using revue and six acts for show.

After her engagement at St. Paul palace this week Irene Rich goes back to Hollywood by airplane to appear with Will Rogers in "So This is London."

New Public pass rules are so strict in St. Paul that even the critics of the two dallies there are off the season list. The m. e's of the papers were taken care of, but the men who review the pictures were left to use their imagination on a way to get by the gate.

## BUFFALO

By SIDNEY BURTON

Teck-"Naughty Marietta."  
Century-"Seven Keys to Baldpate."  
Elmwood-"Tiger Rose."  
Great Lakes-"Chasing Rainbows."  
Lafayette-"The Last Zepherus."  
Gayety-Burlesque (Mutual).

The Little Theatre (Art Cinema) has abandoned attempts to build a community art center adjoining the theatre.

Jake Isaacs goes to Cleveland with Charles Jacobs filling vacancy in Gayety (Mutual) stock.

Samuel Wallerstein, proprietor, Broadway theatre (neighborhood picture), was discharged in City Court after a trial on an assault charge brought by Louise Hilbert, picture operator, Lafayette Square theatre. The fight rose out of the strike of picture operators now in progress.

Hilbert on night of Jan. 14 was picketing in front of the Broadway and claimed Wallerstein struck him across the face. Wallerstein stated that Hilbert was blocking the entrance and that he was obliged to push him aside in order to pass through.

## BOSTON

But few films "had" was the report given out at the Massachusetts Federation of Women Clubs convention here last week. General improvement during the past year in quality of pictures was pointed out by Mrs. O. A. Blinfield, motion picture chairman of the organization.

Residents of Winchester, ritzy Boston suburb, are having a battle over whether or not the town shall have a picture house. Like Brookline, the wealthy have always opposed the idea, as they think rat-rapage that may be attracted to the theatre will not be desirable. At present the situation hangs in balance, with wealthy Winchester men ready to build if given permission and a number of ministers opposing the plan. Question will be voted in March at the annual town meeting.

Mayor Russell of Cambridge has approved "The Whistling Oyster," a satire on Greater Boston politics by Ex-Representative Arthur P. Blanchard of Cambridge. Play will be produced in that city next month. Criticism of the play by Cambridge politicians led Blanchard to send the manuscript to the mayor for approval.

## SARANAC LAKE

By "HAPPY" BENWAY

Thirty below zero reported last week at the \$0 Park avenue san.

Mrs. Al Atkins, who "cured" him at \$0 Park avenue, now living in San Antonio, Tex.

Andrew Malony returned from New York looking his best; now resting at \$0 Sheppard avenue.

Saranac does wonders. A year ago Benway, "the voice of the New Woods," didn't have a tooth in his head, now he has 32—and how!

An "exam" was held at the san. by Supt. Murphy. Charles Hagdon was asked to repeat the alphabet. He did, omitting two letters.

"Who wouldn't?" modestly answered Chris.

Andrew Erving has moved from a nursing to an up-cottage and is now at \$4 Park avenue.

Gladys Bishop, of Bluefield, W. Va., is on unlimited exercise; has gained plenty of weight and is now ready to go back to the land of soft coal and hill-billies.

Irving Bloom (Irving Bloom orchestra) new arrival at the san. now living at \$4 Park avenue. Just over-worked and needs rest.

Olga Kalinin has gone to New York to the French hospital for a minor operation.

Oscar Loraine, after two months of recuperation, is going to go downtown to witness the talkies.

WHEN THE BIG SHOTS OF STAGE AND SCREEN VISIT HOLLYWOOD THEY ALWAYS LIVE AT THE

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One family home, 12 room cottage, two baths Spanish tile roof, on plot 60 x 100, two-car garage, oil burner, refrigerator, electric vacuum cleaner, located in one of the finest parts of Manhattan, Brooklyn, near Telephone Studio.

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# EDDIE BUZZELL

## PRINCIPAL COMEDIAN

"THE  
Gingham Girl"

"Lady Fingers"

By EDDIE BUZZELL  
Based on Owen Davis' "Easy Come, Easy Go"

"Good Boy"

"THE  
Desert Song"

"THE  
Town Clown"

"No Other Girl"

"Sweetheart Time"

"Tip Toes"  
(California Company)

FEATURED IN 1ST NATIONAL'S PRODUCTION OF GEORGE M. COHAN'S PLAY

# "LITTLE JOHNNY JONES"

Directed by  
MERVIN LEROY

Screen Story and  
Dialogue by  
ADELADE HEILBRON  
and  
EDDIE BUZZELL

### NEW YORK "DAILY MIRROR"

By BLAND JOHANESON

"A vastly entertaining little picture, introducing a real screen find.

"Eddie Buzzell, fresh from the Broadway stage, makes an impressive movie debut in this story of the jockey, 'Little Johnny Jones.' His appearance is young and likeable. He can sing and act. And his description of a horse race in one sequence is one of the neatest pieces of work you'll see in the movies."

### NEW YORK "SUN"

By JOHN S. COHEN, Jr.

"'Little Johnny Jones' at last becomes a talkie single, and its chief claim to film life is the engaging personality of Eddie Buzzell, the musical comedy comedian.

"Unimportant, that is, save as a vehicle for the genial, likable Mr. Buzzell."

### NEW YORK "AMERICAN"

By REGINA CREWE

"Eddie Buzzell screens well and has a pleasant microphonic voice. He sells his songs nicely; he conveys conviction and sincerity to the role. It is not the type of thing in which Eddie appears to best advantage."

### "VARIETY"

"Eddie 'Have-You-Hard-This-One' Buzzell, one of Broadway's most determined story tellers and an electric lighted comedian of musical comedy, makes his major film introduction in this old Cohan quasi-epic of the turf. Oshkosh and Podunk won't know much about Eddie, but the picture should deliver general satisfaction on its intrinsic entertainment. It's a nice, agreeable and well done feature. And a propitious beginning for the Buzzell lad.

"Buzzell is unlike any other young actor brought to the screen since dialog. Essentially a comic and smart cracker, he is still able to play a love scene without changing makeup. Broadway will probably be a little surprised at some of his more serious histrionics, though he's always had a flair for pathos.

"Screen credits list Buzzell as one of the collaborators on the screen adaptation. This would identify many helpful touches of humor.

"A number of the old Cohan tunes are sung by Buzzell. They may carry some sentimental appeal for old timers, and they further demonstrate Buzzell's versatility.

"Picture is good lightweight diversion. Buzzell made a personal appearance at the Strand the first day handing the audience some chuckles on his own. Screen audiences, in general, will like him." *Land.*

### NEW YORK "DAILY NEWS"

By IRENE THIRER

"You'll enjoy 'Little Johnny Jones' if you've a craving for laughs and songs. Eddie Buzzell, title-rolist of the talkie, renders them with vivacity and feeling—almost tenderness.

"And they couldn't have chosen a more convincing jockey Johnny than Eddie Buzzell of the musical comedy stage, who is little, cute, good-looking, and well versed in the way a song should be put over."

### "MOTION PICTURE NEWS"

Reviewed by RED KANN

"Eddie Buzzell, fresh from musical comedy, comes through with a couple of colors flying bravely in the breeze. He is a surprise—the pleasant kind. Photographs well, act apparently without restraint and warbles a couple of songs pleasantly. Eddie Buzzell, known to musical comedy goers here and there, taking his initial bow in talkies and owing to the last handicap the applause that is his for a nicely rounded out, pleasant and sincere performance."

### N. Y. "EVENING JOURNAL"

### Eddie Buzzell Real Star in Former Cohan Hit

By ROSE PELSWICK

"'Little Johnny Jones,' current at the Strand, is an entertaining talkie.

"And that's because of Eddie Buzzell. The Broadway musical comedy star makes his screen debut in this one and proves to have a likable film personality. He gets over his role with a disarming smoothness and both his acting and singing brighten the old familiar situations."

### N. Y. "HERALD TRIBUNE"

"'Little Johnny Jones,' which introduces Eddie Buzzell to the talking screen, in this opinion, scarcely gives Eddie what is known as a 'good break.' For it is a pretty old vehicle. But even with such a handicap he comes through with a conviction that he is suitable material for a screen comic, and that his acting can be human and emotional.

"Mr. Buzzell gets several chances to sing, which he does well. He grows better as the film gets under way. There is a likable, ingratiating manner about his screen personality that has appeal."

## A N D

THREE TWO-REEL COMEDY FEATURETTES FOR WARNER BROS. VITAPHONE VARIETIES

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By EDDIE BUZZELL

"Keeping Company"

By STANLEY RAUH and EDDIE BUZZELL

"The  
Royal Fourflusher"

By EDDIE BUZZELL

ALL DIRECTED BY MURRAY ROTH

WATCH FOR MY "BEDTIME STORIES FOR GROWN-UPS"

P. S. THIS AD IS ABOUT  
EDDIE BUZZELL

Direction LOUIS SHURR

# VARIETY

 PRICE  
25¢

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## FILM MEN WHO HAVE FAILED

### Epidemic of New Freak Cults Is Sequel to Stock Market Crash

Chicago, Feb. 18. Cults, all kinds of cults, are extremely popular in these parts, especially among performers. To the outside new cults look like hokum, but to those inside they are more powerful than family religions.

The cults, however, go through fashion cycles. They spring up suddenly, out of nowhere, gather converts rapidly, live a short while, then die, out as quickly as they arose. New ones are formed immediately to take the places of the old. Some of these societies are only rackets, others appear to be dead in earnest.

Psychiatrists are explaining this sudden epidemic of cults as result (Continued on page 89)

### GYP AIR RACKETEERS AIRED BY COAST CO'S

Los Angeles, Feb. 18. Major radio stations here have turned down the fortune telling, sex secret and horoscope gag. When any of the racketeers, cashing in on this gag, shows up at the station they are told there is no time available.

The stations have had too many kick-butts from listeners-in, who have been gyped by the racket. One station where a seer had been operating claims it has had over 300 squawks following a one week broadcast by the fortune teller.

The people who had been taken as they expected their answers to be broadcast over the air, but discovered they had to pay \$2 to find out what the future held for them.

Most say they received but a 10 cent mimeographed horoscope for their dough.

The fortune teller announced he did not have enough time to answer all questions and requested the sender to write for his or her answer. Those he answered on the radio were phonies.

### New Haven Court Defends Customer's Right to Razz

New Haven, Feb. 18. A precedent liable to mean plenty of future trouble here when theatre pests was set in a local court when a disturber was dismissed outright in spite of having admitted the charge. The man was arrested on complaint of the Paramount theatre management that he refused to halt his razzing of the "Chauve Souris" Publix unit, breaking in here this week.

Bird artist's attorney, entered the novel defense that if his client was legally permitted to applaud, it is also right that he should be allowed to show less favorable reaction. Court agreed.

New Haven, the home of Yale, like all other college towns, is tough on actors. Thursday nights are the worst here, and probably the worst in the country.

### Dine, Dance and Film

Chicago, Feb. 18. Dinner and pictures for \$2 is becoming popular and profitable at the Hotel Stevens. Two shows on Sundays, afternoon and evening. Pictures supplied by Universal.

Bill is a feature, cartoon and newswear. All Universal line up as a rule, though outside pictures sometimes used. Ballroom is equipped with Western Electric wire.

Besides the meal and show, diners also get dinner-and-dance music and a couple of singers.

### MORMONS DON'T TAKE TO BIRTH CONTROL GAG

Salt Lake, Feb. 18. Birth control talk on any stage in this Mormonized town is poison. So the Mormons informed Grant Pemberton, manager of the local Orpheum, when the Eddie Pardo company started its turn as part of the vaude bill. In the Pardo act is a short stretch carrying comment in a gag way on the best method of population suppression.

As Salt Lake was moulded into a city on the reverse, Pemberton was told that the Pardo stuff was in wrong. With the manager advising the actor to delete, Pardo is filling in the void with songs and regrets for the remainder of the week.

### RADIO CHAINS OFF FILM DEBUTS FOR NETWORKS

National radio broadcasts of picture openings are "old throughout the country, partly as a result of the broadcast for "Condemned" from Hollywood a couple of months ago. Overtures on the New York end recently for a radio "first night" broadcast established the sentiment among the radio people that it was too dangerous to put a bunch of wisecracking actors before a mike with no way of controlling or censoring the remarks.

Radio officials explained that while by dint of advance beseechments actors might be careful what they said, there was no way to keep them from talking exclusively about themselves—and this was almost as offensive as off-color gags or flip remarks for network events.

### COME BACK AS TITLELESS EXECS

Organizer Spots Them in His Various Co's—Psychology Is That They're Not Leaders but Can Be Led, and They Are Trained Men—Not a \$5 Bill at First Board Meeting

### IF CLICKING, CANNED

The film industry has a Bowery mission of its own. It is an internationally known trade organization and its head, rated high in Bradstreet's, takes pride in describing his working personnel as men formerly prominent in the business who came to him as "derelicts" so far as remaining in the film industry was concerned.

These men who are working for the organizer are without title. That (Continued on page 84)

### Chi Nite Club Operators Will Try Summer Boats

Chicago, Feb. 18. With nite club biz definitely in the red this winter, operators are looking around for some means of recuperating during the summer. Success of a taxi dance hall on a boat moored in the Chicago river has inspired preparations for floating night clubs.

Three promoters are at present making arrangements for a season on Lake Michigan. One has already chartered a steamer and imported an eastern decorator to give the boat a modernistic atmosphere. Another operator is planning a pirate boat, and is searching for an old galleon.

First operator is figuring on a regular club, with a definite reserve list every night for sailing at midnight and a return in the morning. Ducats will sell for a sawbuck. The other is planning to anchor his pirate boat a mile off shore, with a launch to provide transportation.

Boys figure the ordinary excursion steamer doesn't get any play from wise mob and is only for bargain hunting youngsters who grab off a dance and a ride for six bits.

It is reported Chi operators are also planning to try the boat clubs east.

### Wiring the Point

West Point has decided talking pictures are here to stay and will install Western Electric equipment. Silent pictures have consistently been exhibited to the corps in the gymnasium, but steel girder construction and its acoustical properties render the building unfit for wiring.

The new Point film parlor will probably be the mess hall, unless a better spot is figured out.

### Femmes Flop as Dialog Writers, Hubbies Can't Hold in Headaches

### Funeral Rights

Los Angeles, Feb. 18. Pierce Bros., local morticians, have engaged Otto Poletz, concert baritone, and former Hollywood Bowl artist, to supply the vocal music to their funeral services.

The company is using display advertising on Poletz.

### CROWDED RADIO TIME BRINGS "AIR SPECS"

Speculating with radio advertising and selling it for premiums high above actual cost is one of New York's modern rackets. It grows out of the first grade stations' practically complete sell-out of commercial time between the dinner hour and midnight.

A group of high-geared gabblers has been organized by a Manhattan promoter to solicit all big and moderate buyers of night radio time on a chance they will let some of it go for a price. The other specs have made offers as high as double the amount the advertisers are paying broadcasting companies and stations for the time. This clique is reported to have landed several choice hours, and is holding back to spring the valued minutes to high bidders. One means of relieving the huge demand was recently tried with fair success by several advertising agencies. Clients who had purchased evening air space were asked to help less fortunate accounts by splitting (Continued on page 66)

### MIDNITE SHOWS RUIN COAST NITE CLUBS

Los Angeles, Feb. 18. An epidemic of midnight shows hitting this town is cutting in plenty on the draw of the cafes. With dancing taboo after midnight Saturday and the midnight shows spilling at 1 a. m., there is little incentive for the boys and girls at the high spots.

L. A. and Hollywood were at best 9 o'clock towns and the popularity of the midnight performances is at leasting those brave souls who can keep from yawning after 10.

Now the boys can cut down the nut of stepping out with a gal. The show sets him back \$150 for two, and he can talk her out of going to a cafe because the dancing has stopped by the time they leave the theatre.

Hollywood, Feb. 18. Talkers have proved an anti-feminist movement, so far as writers are concerned. Transformation was tough on all Hollywood writers with the migration from the stage. Especially on the femmes.

Today all the women writers—that count—can be tallied on the fingers of two hands. Smaller fry are in the cold or back home again with the carpet sweeper.

Of the new crop of writers, imported from the stage, none is of the sex called weaker. Excc at one of the major studios, who superintends writers, says eventually the writer percentage of the screen will compare with the stage—about 1% skrit.

Same exec gives the low down for the diminishing femme. Many, he pointed out, were wives of directors, with husband pulling in the head-ache after him, oftentimes as a team. (Continued on page 64)

### Anti-Sunday Clergy Now Showing Sabbath Films

Providence, Feb. 18. The sanctimonious clergymen who put up such a holier throughout the width and breadth of Rhode Island a few years ago over Sunday films have practically become exhibitors, and are giving Sunday shows.

That's the opinion of showmen in this town and nearby suburbs of the "blue laws" proponents, and now the boys are burning up.

These same proponents of the blue laws are giving Sunday pictures under the sign of "sacred films." Shows are being staged in assembly rooms of churches and auditoriums of the Y. M. C. A. Performances are ballyhooed through the galleries.

### Show Biz Will Supervise Washington Celebration

Washington, Feb. 18. Congress has turned to show business to take charge of the nationwide celebration to honor Washington's 200th birthday in 1932.

Sol Bloom has been named with Col. U. S. Grant, 3rd, to act as associate directors to put the celebration across through the period of its duration. To start the ball rolling a special celebration will be staged on Washington's birthday this year by the House of Representatives.

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WHEN YOU GO TO BUY  
**COSMETICS**  
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## FOREIGN TIE-UP FUEL FOR U. S. AGENTS

Paris, Feb. 9.  
Sojourn here by Arthur Seelig, representing the Jerry Carrell agency, to establish either a Paris or a London office, and the general futurity of an American agency located here on its own, brings up the subjects of continental agents—notably in Paris.

Even the best organized of them all, William Morris, with the Posters in London and Henri Lartigue and C. C. Fischer (Agence des Champs Elysees), have two-thirds of its Paris branch in local hands, divided between Lartigue, Fischer and Edmund Sayag, the resort impresario. Other agents are but haphazardly represented at best in Paris, and London isn't much better, although Lartigue is able to arrange foreign dates through London connections rather than here.

If not unreliable, the local agents' outlets are meagre and certainly not of any scope to permit a practical hook-up with a progressive American agent. For the main, the local agents have but one or two spots as a basic means for sustenance, such as booking a theatre in the provinces or in another city. What happens to acts after the fortnight or month they play at this house, or two houses, isn't their concern. There's no regard about the acts' welfare thereafter, and as general things agents take it for granted that acts shift around from one agency to the other and seek engagements wherever possible.

Through the Morris-Sayag hook-up, Seelig found out that the Riviera is virtually closed to any outsider, Lartigue selling everything for Monte Carlo, where Sayag is in control. And through the Sayag partnership with Andres, the casino king in Ostende at the Kursaal, Andres' own Riviera ventures at the near-by Cannes also give Lartigue-Morris an almost exclusive inside track.

Seelig also found that any other tie-up with the sundry local agents is unsatisfactory. It resolves itself down to a case where an American act, coming over to work, must chance it, and it's risky at best. After a few weeks they find themselves either obligated to cut their figure radically, if they would remain on the continent, or return home. And expensive transportation figures for the all too brief foreign run.

Other high spots are also pretty well taken care of. The Empire buys its big acts through Lartigue-Foster here and London, or through Reeves & Langford and other agents in London. The rest of the people don't rate importantly for the few hundred francs they get paid off in nightly.

No sound film production available as yet, and what there is in Lartigue has covered in handling Bob Kane's shorts.

### "Bing Boys" Revival

London, Feb. 13.  
There is every likelihood that Charles Laughton will do a revival of "The Bing Boys" at the Winter Garden.

Idea is to have George Robey and Violet Loraine play their original parts and cast Arthur Boscomb in Alfred Lester's part.

### ADDED TO "BRIDE"

London, Feb. 18.  
For the London opening of "Here Comes the Bride," at the Piccadilly, Feb. 20, Howell, Harger and Naldi have been added as strengtheners.

### Greenwald's Vaude Tour

London, Feb. 18.  
Joseph Greenwald opens at the Coliseum (vaude) March 17 for a short tour. He will then be seen in a new play.

## The Tiller Dancing Schools of America, Inc.

64 WEST 74th ST., NEW YORK  
MARY REED, President  
Phone EDIcott 8214-4  
New Classes Now Forming

## BRITISH EQUITY SNAG

Draft of Plan Proposes Own Theatre and Productions

London, Feb. 18.  
The draft of the constitution of the British Actors' Equity Association, just released, sets forth as one of the objects: "To acquire a theatre and manage and carry on theatricals."

Movement is progressing slowly. The snag upon which it appears to be caught at the moment is the point, upon which all players are not united, whether the organization will adopt trade unionism as the American Equity has done.

## Am. Students Form Own

Little Theatre in Paris

Paris, Feb. 18.  
Headed by Harrison Gladstone, a group of American students have organized an American Little Theatre to open next season here. It is supported by the Rev. Clayton Williams. His American Church is being temporarily equipped for these shows.

Kaufman and Connolly's "Dulcy" is opening Feb. 28. All seats are 60 cents, except to students, who are admitted at a lesser fee. There are no reservations.

## Rougher "Front Page"

Moscow, Feb. 18.  
The Vokhtangor theatre will soon present Eugene Zamiatin's translation of "Front Page." Here it is titled "Sensation."

Profanity in the Russian is considered to eclipse that in English.

## Vedrenne Dies at Show

London, Feb. 18.  
John Vedrenne, retired manager and producer, died here, Feb. 13, following his collapse in a box at the St. James' Theatre where he was watching a matinee performance of "Michael and Mary."

## "Bolibar" Colorful

Berlin, Feb. 18.  
"The Marquis of Bolibar," dramatized from a novel by Leo Buzus, proved a colorful romantic play at the Deutsches Schauspielhaus.

Principal role gives abundant opportunity to a strong character actor, handled here by Paul Wegner.

## Police Guard Actors

Bucharest, Feb. 18.  
The Opera National is heavily guarded by gendarmes because students have threatened to molest several members of the cast.

## Fay Compton and Kiefe

London, Feb. 18.  
Fay Compton, appearing in "Virtue for Sale" on tour, underwent an operation successfully last week. During her absence her sister took her place in the cast.

## MAY HAVE A HIT

Paris, Feb. 18.  
Sax's American Players opened with "Beyond the Horizon" to capacity at the Comedie Caumartin. Show has an excellent chance.

Performances of Alan Ward, Larry Fletcher, Joan Kenyon, Conway Winfield, splendid. Jessie Ralph, as Mother Atkins, especially good.

Sax will produce in New York a translation of "Sentimental Pilgrimage." In French it runs for nine acts.

## STAGING IN "NEWS"

Paris, Feb. 18.  
Allen K. Foster's mixed troupe of 28, in "Good News" at the Palace, will stay for the run of the play, having had their original contract for eight weeks extended.

Spencer Leslie, American specialty dancer, also stays for the length of the run having had his option exercised.

## MME. LUNN DIES

London, Feb. 18.  
Madame Kirby Lunn, famous singer, died yesterday (Monday) at the age of 57.

Frances Day at Splendide

London, Feb. 18.  
Frances Day goes into the cabaret show at the Hotel Splendide cabaret Feb. 19.



(CHIC) (ROSE)  
YORK and KING

Originators of "Tin-Type" Comedy. Now Star Attraction on Armand-Desclat. (That's the name of a boat.)

Represented by JENIE JACOBS.

## Indifference Returns on

Sybil Thordmike's Sketch

London, Feb. 18.

Sybil Thordmike, England's premier actress, appeared with indifferent success at the Coliseum in the sketch, "To Meet the King." Playlet is an unsuccessful attempt to present a supernatural incident which is not understandable to the vaudeville mob.

Schubert's Troup of circus riders from the World's Fair Circuit which has been touring in the provinces showed a familiar savd routine and were quietly received.

## French Non-Jazz Band

Under Cuban Auspices

Havana, Feb. 18.  
Societe des Instruments Andens French orchestra playing old fashioned instruments and doing a repertoire of works composed before 1800 B. J. (before jazz), has arrived here from Miami.

Orchestra will give a series of concerts under the auspices of the Cuban music Guild. The orchestra was founded in Paris in 1901, and has played for all the rulers of Europe, according to their billing.

## London Club Dates

Segar Ellis, singer, and Frank Crummit, go to the Cafe de Paris, London.

Ellis opens March 24 and Crummit June 16.

Rita Bell opens at the Mayfair hotel, London, April 1. All booked by T. D. Kemp, Jr.

## WEAKNESS FOR DANCERS

Cairo, Feb. 18.

Mary Noble, American dancer, is now performing in Syria after touring Japan, India and Egypt.

She admits all dancers into its territory.

## SAILINGS

March 14 (New York to London) Mary and Margaret Gibb (Maestric).

March 7 (New York to Paris) Terry Turner, Fred La Reine (le de France).

Feb. 28 (New York to London) Ula Sharon (Maurentania).

Feb. 26 (London to New York) Dora Maughan, Windsor Castle, Murray Leslie (Berenegaria).

Feb. 22 (Caribbean Cruise) Emil Jensen (Reliance).

Feb. 21 (New York to Naples) J. E. Strock (Augustus).

Feb. 21 (London to Capetown) J. E. Strock (Augustus).

Feb. 19 (London to New York) Sir Archibald Flower, Lauritz Melchior (Aquitania).

Feb. 15 (Capetown to London), Fisher and Gilmore, Harry and Marjorie Ristori, Splendide and Partner, Two Shards (Windsor Castle).

Feb. 13 (Paris to New York) John Zant, Richard and Jessica Barthelness (Bremen).

Feb. 12 (Paris to New York) Arturo Tuscanni (Paris).

Feb. 11 (Melbourne to London) Bertha Belmore, Cyril Northcote and Co. (Malasia).

Feb. 10 (Melbourne to London) Muriel, Greel and Penn (Oreova).

## PARIS ROW

Literati Group Stages Cabaret Battle Against Rival

Paris, Feb. 18.

The Malador, a new Montparnasse cabaret has the scene of a battle at midnight by one group of a literary society, while another group was being entertained at a pajama party given by Princess Paleologue. Two factions got on each other's hair and there was heavy fighting with clubs, bottles and furniture. Sally ended in the police station with plenty of black eyes and split lips.

## ACTORS ABROAD

TURN SENSITIVE

Paris, Feb. 18.

Either the actors will have to be less sensitive or the critics will have to watch their steps and spare actors' feelings.

Reverberation of law suits over newspaper comments, upon player folk here.

Jean Borlin, Swedish dancer, started it when he retained Pierre Laval, a French publisher, Sweden because the Swedish critic, who signs himself "Volmal," said Borlin was getting—er—fatter. Paper got Lawyer Samuel Krainik to demand the action. Ground for bringing a suit in Paris is that the Swedish paper circulates here.

Rolf de Mare, wealthy Swede, has backed Borlin's recitals at the Theatre Champs Elysees here several seasons. Newspaper attorney argues that what "Volmal" said about the dancer wasn't a mark upon the comedian, but the comic Malberbe of "Le Temps" and nobody has sued "Le Temps."

On top of that suit Pola Negri comes to bat with an action through her husband, Prince Sergi Milvian, against the "Chicago Tribune," alleging that it misrepresented her character by saying she and her husband resisted the seizure of a string of pearls under legal process in Berlin.

"Affair happened when Pola and her husband, Prince Sergi Milvian, were in Berlin. Sam Rachman, former millionaire and now an agent, sued out a writ of attachment under claim of \$5,000 commissions resulting in the seizure of the pearls."

Anyhow Miss Negri considered the report undignified. So did her husband, Prince Milvian, who is with the star at the Chateau Madrid, Paris hotel, where he confirmed the bringing of the law suit, although the "Tribune" hasn't yet been served.

## All-Male Cast of 45

In New Pigalle Play

Paris, Feb. 18.

"Donogoo-Tonka" is the title of a novel play by Jules Romaine, which is scheduled for production in Baron de Rothschild's New Pigalle Theatre in Paris.

Play has a cast of 45 men and no women and is done in 30 scenes, with a change of scenery for each scene.

Theatre has to be especially equipped to handle this production. Romaine is the author of "Trouha-dec" and "Knock," both former hits at the Theatre Champs Elysees.

## Radio on French Trains

Paris, Feb. 18.

Regular radio reception for passengers on French trains has been inaugurated on the Paris-Havre line. Head phones are attached to seats and are available to passengers at a charge of 20 cents.

However, many hours of French time without any broadcasting makes it necessary to tune in on foreign programs frequently.

## ELLA SHIELDS' JAUNT

London, Feb. 18.

Ella Shields sails for South Africa Feb. 21. She opens in Johannesburg March 17 and returns in time to play the Coliseum here in June.

Tommy Tucker, American pianist, goes as her accompanist.

Wodehouse on "Musketiers" Book

London, Feb. 18.

P. G. Wodehouse is adapting the book of "The Three Musketeers" for the British Union of the musical at the Drury Lane.

## BRITISH LEGIT FIGHTS RIVAL TALKERS

London, Feb. 18.

The Society of West End Managers and the Theatrical Managers' Association, which represents the provincial theatre and touring companies, are banded to oppose talkers of stage successes released in time to compete with the stage versions.

Whole legit division is disturbed at the harm the talking pictures are doing to touring productions. What was a profitable field is now represented by losses. Managers attribute the decline of touring to the custom of releasing rival versions in the provinces in close proximity and sometimes simultaneously with stage productions.

Instances are cited in the cases of "White Cargo" and "The Desert Song."

Both societies are meeting in secret this week with the Incorporated Society of English Authors, Playwrights and Composers with the object of prevailing upon the writers to insist that future talking pictures of their works shall not be released until after the plays have been produced in the West End and have toured the provinces for not less than two years.

If some kind of a pledge can be obtained the associations concerned will set about enlisting the co-operation of American and European writers to a similar end. Trade here holds that the authors society will not be much moved by the managers' appeal, because the authors and composers can get more money from screen rights now than they ever can obtain for all the stage rights.

## Rural Romeo-Juliet

London, Feb. 18.

"Devonshire Cream" revealed at the Playhouse, Feb. 18, is another Eden Philpotts comedy, this time with a British rural Romeo-Juliet plot.

Plot is well acted but handicapped by an extravagant dialect which is not generally understandable. Unlikely of success.

## FOR S. A. IN MAY

Paris, Feb. 18.

Victor Francen, local matinee idol, supported by Suzanne Dantès and Renee Corclade, head a company which sails for South America the end of May to play French comedies there.

Tour, arranged by the Arnaud agency, will last three months, and includes, of course, Buenos Aires and Rio de Janeiro.

## LONG TACK'S \$2,000

Paris, Feb. 18.

Long Tack Sack and his troupe open in Madrid Feb. 21 at \$2,000 a week and then go to Barcelona. After a month in Spain the act leaves for a 10 weeks' South American tour.

P. B. Arnaud booked the Spanish and S. A. tours.

## G. SISTERS WITH HOPE

Universal City, Feb. 18.

The G. sisters, brought here from Berlin by Universal City's "King of Jazz," are off at U. They are lingering here hoping to studio connect elsewhere.

## COLUMBIA RECRUITS

London, Feb. 18.

Browne and Ivelle have been contracted by Columbia Pictures on the strength of satisfactory tests.

## Shorts Help Singer

Paris, Feb. 18.

Opening April 4 Di Mazel plays a three week date at the Casinò Brussels.

He is a singer, lately in demand because of his French talking shorts.

Worry is interest paid on trouble that may never become due.  
MR. and MRS. JACK NORWORTH  
150 City Hall Street  
New York



## Projecting Stage Scenery by Lights; Vienna Saves \$16,000 on 2 Productions

Vienna, Feb. 8.  
Projection of stage scenery in light and shade, instead of its simulation with actual wood, cardboard, and expensive scene painting and carpentry, is a scenic invention over here.

Professor Geyling and Engineer Paul Planer, both of Vienna, after working on this device since 1920, have practically perfected it. Max Reinhardt has arrived at his Vienna theatre, and the Viennese State playhouse, the Burgtheater, and the Vienna Opera House are also using it, with savings of \$16,000 on two productions alone.

At the Burgtheater, where "Feer Gyn" was mounted, this projected scenery saved the house \$6,000, and "Rugold," at the Opera House, was staged at a cost of \$10,000 below normal, due to the new lighting. Instead of freighting heavy scenery en tour, all that is necessary for the Planer-Geyling device are sets of five by seven inch glass slides and the special projector.

In Line of Focus  
Principal difficulty, as explained by Planer, is to keep the actors from getting in line of focus with the projector. This results in blotting out part of the background. Inventors think they have solved this by placing the projector at a very steep angle. This means that the scene as painted on the glass slide is necessarily designed a bit out of perspective so that it comes out right when projected at the steep angle. Planer now uses an illumination, but hopes to have a successful bulb projector.

With economy its prime objective, adaptability for fake (but more realistic than the present scheme of painted backdrop) scenery for pictures is stressed by Planer. He foresees the greatest benefits in that field. Local demonstration to an invitation audience at the Viennese State theatre evidenced that some further development is still necessary. Color and plasticity are almost perfect and, especially for fantastic backgrounds, the shadow scenery proved better than the real thing. But in some cases it looked unreal and immaterial. Its ultimate theatre benefit, when perfected, is obvious for general economy.

Description of this Geyling-Planer device is not unlike the lighting mechanism in which the Loew circuit is interested and which was described in last week's Variety. New system is known as Colorama over here with M. Messner and F. J. Cadenas credited as engineers.

## Private Rehearsal at Comedie Wrecked by Nut

Paris, Feb. 18.  
A semi-private rehearsal at the Comedie Francaise of Jean Cocteau's one-act play, "Voix Humaine" ("Human Voice"), when a "nut," hidden in the balcony shouted insulting remarks referring to himself as the author's "boy friend." The players resumed after the disturber had been given the bum's rush. Supposed the crank had a grudge against the author.

Berthe Bovy does splendid acting in the short piece, but it is poor stuff with a single character, mere play on over-long telephone conversation by a jittered girl with her walk-out lover. It wouldn't do for the States.

## LONDON "APPEARANCES"

London, Feb. 18.  
"Appearances," by Garland Anderson, American Negro, is to be produced here by Mrs. Arthur Boucher at the Royalty theatre starting March 10.

Production will be in the hands of Bernard Nedell. Doe Doe Green and Nathan Shandell, of the original cast, are coming over for the piece. Anderson got his own financing.

## "ROSARY" 500 TIMES

Amsterdam, Feb. 18.  
Florence Barclay's "Rosary," which opened in April, 1927, is now past its 500th performance, a very unusual record in Holland.

It was produced by the Vereenigde Schouwspelers under the management of Pierre Moles.

## Monks Sue on Mingled Hymn and Jazz Disks

Paris, Feb. 18.  
The Dominican Order of Monks permitted a phonograph company to make records of religious chants in their chapel. When the disks were released, jazz music was recorded on the reverse side, opposite the monastery rituals. Dominicans now say the sale of these disks is sacrilegious, and have asked the court to have the records seized. Order also is suing for damages. Phonograph company says it was within its contract.

## "SILVER WINGS" SMASH

Musical From "Broken Wing" Looks Like Year Run in London

London, Feb. 18.  
"Silver Wings," opening Feb. 14 at the Dominion, looks like a ten-acter for the balance of the year. Piece is a musical adaptation of "The Broken Wing" and is produced by Clayton & Waller.

It has all the marks of an instantaneous success with reviewers raving over its blending of story, music, dialog and lyrics. It's a \$100,000 production with first rate casting, excellent dancing and all the other details on a high scale.

## PARIS CABARET CHAIN IN FINANCIAL TANGLE

Paris, Feb. 18.  
The Paris night club business is in a tangle. String of places was taken over last December by Paul Santo, night club mogul, on behalf of Huntley of the Huntley-Palmer biscuit concern, British corporation. That group has withdrawn and the Banque d'Expansion Financiere which was concerned in the operation has gone into voluntary liquidation.

The Embassy club has been sold to Sabarier while the Florida, Narguleh and Rat Mort have been shuttered.

Remainder of the club chain, including the Perquet de Paris, Palermo and Plantation are being operated by Santo, representing the liquidator. Catch-as-catch-can operation of operating is causing many embarrassments, supply people demanding cash for all deliveries of material.

Cash terms is due to fact creditors had to settle for 50 cents on the dollar, losing an aggregate of \$150,000.

The Russian Eagle and Tienda, where Santo has a half interest are going behind \$4,000 a month. Club business all over is unsteady with violent ups and downs. Casanova took in \$1,400 in two nights and the next night grossed just \$34. Monico has run along at \$1,000 a night and then dropped to \$5.

One London rival of the flop is that Hartman, decorator of the Russian Eagle, has accepted in part settlement credit in due bills for more than \$3,000 in food and drink.

## Czechoslovakia Bans All Foreign Players

Vienna, Feb. 18.  
Non-resident foreign actors and troupes are forbidden to play in Czechoslovakia, rule being a measure to protect local companies in towns near the border.

An instance is that of a Viennese company playing three times a week in Bratislava, a Czech culture center near the frontier and about an hour by train from the Austrian capital. The visiting troupe copied all the local amusement budget and left the local stock company with meagre crumbs.

Edict does not prevent resident aliens from giving performances.

## Dean's New Piece

London, Feb. 18.  
Basil Dean will produce "Wealthy and Wise" at the New theatre next week.



WILL MAHONEY

in Earl Carroll's "Sketch Book"  
44th St. Theatre, N. Y. C.

"Variety" said: "Will Mahoney is the comedian star of 'Sketch Book.' How that boy clicks. When he danced the first-nights would hardly let the show proceed, and the first act finale was well on its way when Mahoney had to appear from an exit for a queuing bow."

RALPH G. FARNUM  
1560 Broadway

## \$8-\$12 A HALF FOR ACTS IN VAUDFILMS

Paris, Feb. 18.  
About 1,000 vaudvillians are eking a meager existence in the cheaper class vaudville houses in Paris and suburbs.  
About 100 such theatres pay \$8 to \$12 for three days' work, and it is a lucky act that gets work three days a week regularly.  
Agents try repeatedly to get these performers to take up some other means of living, and have generally been successful with the girls, but the men appear to want to stick.

## Clayton-Waller Clinch "Frenchmen" for London

London, Feb. 18.  
Although the Clayton & Waller piece, "Silver Wings," opened at the Dominion Feb. 14, Clayton quietly sailed two days before on the Majestic.  
He is on his way to New York to clinch a deal with the Warner Brothers and E. Ray Goetz to produce "Fifty Million Frenchmen" in London.

Musical is scheduled to follow "Dear Love" at the Palace about May. Bobby Hawes has been engaged for the leading role at a salary of \$1,500 a week and a percentage of the gross.

Hawes is under contract to Dillingham for the Broadway production of "Mister Cinders," due when the piece ends its London run at the Hippodrome March 29. Dillingham has agreed to Hawes' request to cancel the agreement on the actor's plea that a baby is expected in July and he is reluctant to be separated from his wife at this time.

Dillingham said he would negotiate a new contract when he is in London next summer. Hawes sails for New York to look over "Frenchmen" at the end of March.

Original intention was to end the run of "Mr. Cinders" March 15, but date was shifted to March 29, due to the "Co-opists" not being ready. The Co-op aggregation is practically new, with the exception of Phyllis Monkman, Dave Burnaby and Stanley Holloway.

Group now comprises Elsie Randall, Mimi Crawford, Elsa MacFarlane, John Barry, Herbert Mundin, Stuart Ross and Joe Sargent, the last named two being Americans and originally of the Three New Yorkers.

Dudley Rolph, a "discovery" of Henry Sherell, may also join the troupe. Miss Randolph's presence with the company is a temporary arrangement. She has been engaged as leading woman for Jack Buchanan's show in his new theatre next fall, the piece probably being "Sons of Guns."

## Subsidized German Managers' Ass'n Plans Elimination of All Agents

### Cable-Mail Datelines

On "Variety's" foreign news pages the distinction between foreign matter received by cable or by mail may be found in the date lines, other than in the location.

Matter by mail is usually dated from 7 to 15 days previous to "Variety's" current day of issue. Cabled news is dated the day before.

In position whenever convenient all mail dated matter is placed on a left hand page and the cabled news on the right hand. Oftentimes these overflow, with the cabled matter more frequently being pushed onto the left hand page as well.

### NEW MAROT HOUSE

450 Seater Set for Fall by Caumartin Manager

Paris, Feb. 18.  
Edouard Millon, known as Gabriel Marot, and chairman of the Caumartin theatre, plans to open a new house with 450 seats (Caumartin also is an intimate establishment) in the Rue Troyon, near the Arch de Triomphe, using the ground floor and the basement of a standing building.

It is to be open in the fall. Management will be in the hands of Robert Gallois, now manager of the Comedie Caumartin.

## SEQUEL TO PAGNOL'S "MARIUS" COMPLETED

Paris, Feb. 18.  
Marcel Pagnol has completed "Tanny," designed to replace next season the same author's success, "Marius," current at the Theatre de Paris.  
"Tanny" is a sequel to "Marius" and the same characters appear in both pieces.

Pagnol is the author of "Topaze," which opened on Broadway last week and was well regarded by most of the critics. "Marius" is also slated for New York shortly.

## Toto Balks on 15 Mins. Gets 26 and Is a Riot

London, Feb. 18.  
Toto the clown, coming at the Palladium, found himself scheduled for 15 minutes and threatened to quit unless his time was extended. Management gave way and the eccentric did 26 minutes of the most amusing buffoonery the house has seen in many a day.

Toto will continue with his longer title and management wanted to hold him, but he is due at the Hansa, Hamburg, next week, starting a month's stay. From there he goes to the Scala, Berlin, for another month followed by a fortnight at the Simples, Paris, returning then to the Palladium.

Also at the Palladium was the Quatour Vocal Russe Moussorgsky quartet of male singers doubling from Chez Tagliani cabaret and doing nicely.

## NOVEL AS LONDON PLAY

London, Feb. 18.  
"Murder on the Second Floor" is near its end at the Lyric. It will be superseded by Frank Vosper's dramatization of George Stern's novel, "Debonair."

The author is a woman hiding her identity under a man's name. Madeleine Carroll probably will be leading woman.

## \$65,000 DROP

Syndicate Halls, controlling seven suburban theatres, dropped its profits from \$200,000 for 1928 to \$135,000 last year.

## Swedish Cabaret Date

London, Feb. 18.  
Chancy and M. O. open at the Tivoli cabaret, Oslo, Sweden, in March.

Berlin, Feb. 18.  
The first stage of the German government's plan to dispense with all kinds of entertainment agents is seen in the formation of the "Paritätischer Engagements Nachweis für Variete, Zirkus und Kabarett Gesellschaft," meaning the "Mutual Association of Managers and Artists."

The object of the association, which is under direct government control, is to obtain engagements for performers in all branches of entertainment without charge to the players or the managers. Argument is that the system will do away with the agent "racket."

### World-Wide Plan

The society already has 23 offices operating in Germany, and the object is to extend the organization throughout the world, with all representatives under fixed salary from the parent association.

Agencies here are said that the independent agencies which remain are to cease operations at the end of this year.

The so-called "joker" in the scheme, according to its interpretation by performers, is that it is designed to shave salaries of acts to pay the operating costs of the society and the agents serving as goat for the enterprise.

## Agents' Prexy Quits When Members Start Double-Xing

Paris, Feb. 18.  
P. B. Arnaud, president of the new booking agents' association, resigned as president when he found that advantage was being taken by his colleagues to try and steal his acts while he was devoting his time to their interests.

No new president has been elected and the association is not showing any activity.

## Paris Gaming Spot, Dark For Years, to Reopen

Paris, Feb. 18.  
The Parliament finance committee voted 12 to 6 to re-open the gambling casino Enghien, about 15 miles from Paris and closed for years.  
Place is controlled by Ducloux who also runs the Municipal Casino at Nice. Parliament's approval probably will be necessary before the casino can be lighted, but that formality is expected to involve no dispute.

Enghien likely to prove heavy opposition to Cercle Hausmann, operated by Francois Andre, casino which runs the Monte Carlo establishment and that at Deauville.

## Toscanini Sailing for U. S.

Paris, Feb. 18.  
Arturo Toscanini, Italian conductor at the Scala, Milan, is due in New York with the arrival of the Paris, sailing from this side Feb. 12.

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# Expect Peace on U. S.-German Sound; Fox Faces Spanish Suit Over Aeo Light

Berlin, Feb. 18.

Early settlement of the battle between the American and German sound patent holders is expected here. General and Western Electric representatives in conferences with the German patent holders are supposed to have reached an agreement which is acceptable to all concerned.

Under this, world territory is to be divided, with the Americans getting as exclusive territories both North and South America, United Kingdom and Australia. Germany will hold on to all German speaking countries this including, in addition to Germany, Hungary, Austria and part of Switzerland.

Germany leaves Holland, Italy, Spain and the rest of the world open to competition.

The lower courts have granted to Klinghans and Lorenz the right to manufacture and install sound equipment using radio tubes for amplification and at the same time Klinghans and Telefunken, holders of certain tube patents, are prohibited from interfering by warning exhibitors against use of the Klinghans apparatus.

Telefunken alleged a contract with Lorenz for exclusive use of the use was no longer in force and cancelled it, which led to the suit being brought.

Rivalry between Telefunken and Klinghans, a powerful German concern affiliated with Lorenz, is believed to be behind the litigation.

Madrid, Feb. 18.

Action has been brought against Fox Movietone News for making profits in Spain by use of the so-called Aeo Light in recording.

Tobis is bringing the court action as the owners of patents alleged to control the art.

Fox has already been enjoined in this same regard against making pictures in Germany and Austria.

Tobis suit against Fox is scheduled to be decided March 11, and should Tobis win the understanding here is that like actions will be brought against Fox in every European country.

Fox holds the American rights to these patents but did not buy in the European rights at the time of the original sale. Locally it is said that Fox could have bought the said rights for \$40,000 but turned it down.

No Word of Truce

Tobis Klinghans-recorded German and English productions are being imported to the U. S. even by the smallest independent companies to run over American talker equipment, which is barred by court ruling from Germany.

Regardless of the dispatches intimating of compromise with American producers on the picture situation, Tobis interests declared here this week that neither Western Electric respectation nor recording will be permitted Germany until American producers follow the precedent established by Warner Bros. and pay for licenses. That is what the Brothers intend to do. They show the picture and others in Germany, it is declared authoritatively.

"That the stand taken by Major Horron of the Hays office when Western was defeated on the patent issue, and when the Warners refused to participate in what they termed 'a fight between electric inventors' is further weakening, is also gleaned."

Several other companies, including United Artists, have recently made inquiry about the special license now required to project Western recording in Germany. Before he called Herbert Brenon, who made "Luncheon" announced that within a few weeks the Reuten version will be shown throughout Germany.

Paramount has indicated its trend in that direction by announcing that among foreign stock companies which it will be looking to Hollywood will be one from Germany.

To Herron, who has refused to be personally interviewed since the stand taken by Warners and the gradual breaking down of barriers, was submitted several pertinent questions via an intermediary. The replies were general, the intermediary crediting him with saying that German pictures are not yet

## TO REBUILD ISLINGTON

Rowson-Gell on Gainsborough Board Balcon Retiring?

London, Feb. 18.

Simon Rowson, head of Ideal, and William Gell, general manager of Gaumont, have joined the Board of Directors, formerly produced, production unit of Gaumont British.

Islington studios will probably be rebuilt and it is also probable that Michael Balcon, present head and founder of Gainsborough, will shortly retire.

## From Delicatessen Clerk to Von and High Hat Director

Hollywood, Feb. 18.

A German technical director on one of the war films in the making at the coast in reported using great care to avoid further contact with anyone who knew him a year ago as a clerk in a Springfield delicatessen.

One of his compatriots around the lot is the Hollywood correspondent of the Chicago "Sonn-tagpost" and devoted several hundred words in one article to an expose of the high-hatting.

"For years I have every week visited a certain delicatessen store in my neighborhood to make small purchases," he explained. "A very polite young German usually waited on me. He and I occasionally exchanged a few words and I was pleased by his courtesy. Then unaccountably the youngster disappeared from the store."

"In June of the year of his departure I was called upon to work in a few scenes of the Fox film, 'Married in Hollywood.' To my utmost astonishment I met the young man again. Upon my inquiry from him he answered laughingly, 'To be sure, I am now in pictures, and earn much more money than ever before.'"

"I noticed a growing intimacy between this young man and several assistant casting directors. I ran across him in many of the picture studios and upon one of these occasions I discovered the young man had acquired the title of 'von.' The delicatessen vendor had become a nobleman."

"Recently I was called to an interview at a certain studio. Knowing that this must mean a nice role, I went there with a little curiosity to familiarize myself with the possible competition. Someone passed me and I was cognizant of a familiar face. I was surprised to find the eyes of the former delicatessen vendor. A half dozen German actors literally were hanging to his coat-tails. One passed him his cigarette and another was there ready with the light."

"Asking an American beside me, 'What is this fellow doing here?' I was surprised to hear him say, 'Man, what's wrong with you, don't you know that this is the technical director for this film, and that today he will engage about 50 people?'"

"A queer feeling overcame me. An inner voice told me to leave, but I stayed. The youngster had already seen me, but did not let on. Within several hours he passed me about ten times, but he would not recognize me."

popular and are being used only in the smaller houses.

Western Electric also intimated a revival of the non-interchangeability war. It termed the subject of Western it will permit Klinghans recordings to be reproduced over Western equipment here "hypothetical" at this time.

One of the latest of the states riggers, attracted with bigger interests, such as the Schlesinger, to form for foreign product is the Unusual Photoplay Corp. Headed by Dave Brill, who recently had a slice in U. S. American distribution, the firm has exchanges here, in Boston, Philadelphia, and Chicago. Brill has a foreign representative who is closing for 12 German dialog features and as many British pictures.

## BRITISH NOW HAVE 2 WAY SQUAWK ON QUOTA

London, Feb. 9.

Squawk against the quota has broken out again. This time it's taking two forms.

First, complaint of American renting houses is that they can't get moderate British pictures at a price which would get their money back. Second, growl by British producers themselves at kicking American houses for taking junk British silent in preference to worthwhile local talkers.

Americans allege that by sinking their money in a flop picture they can scrape out on the cost by cutting all advertising and exploitation, but they haven't a chance of getting back their check on the good homestead talkers as the producers want too much for the negative.

British producers are crying in official circles, clamoring for an amendment to the quota act to give pictures not up to standard from making the grade.

If an American film doesn't get all the cheap quota pictures it needs, it makes 'em itself.

## FAVORS THRILLERS

Par. Deems Melos and Westerns as Best Bets for Foreign Field

Thrillers, melodramas, and westerns are pegged to be made in Spanish, German and French versions by Paramount. That to have actual foreign version, sans the least bit of dubbing, will be "The Benson Murder Case." Spanish first for this one.

First foreign stock unit to be formed by Par. on the Coast is complete by Spanish list of players. W. Tuschinski and J. Carrara Rebata are adapting "Benson."

## Technicians Abroad

Hollywood, Feb. 18.

First contingent of technicians to go from Radio Studios to London to work with Associated Productions, in the Anglo-American tie-up, are on the way.

These due on London, March 5, are Joseph McKenna, cameraman; John Burch, assistant director, and F. G. Eisenberg, sound engineer.

Robert Martin, cameraman, will go to England next week. Also several electricians and cutters.

## Screen Paris Play

Paris, Feb. 18.

Picture rights of "Arthur," current musical at the Theatre Daunou, have been purchased by Leonce Perle. French director, once noted in Hollywood, for production.

Picture will be done on the screen, with its original Paris theatre cast. An English version also will be made.

## Stop Russian Film

Paris, Feb. 18.

Police prevented Eisenstein, Russian director, from showing his latest film at the Sorbonne Auditorium because of the heavy propaganda angle.

Director of "Potemkin" was however, allowed to go on record favoring color but knocking sound in a public address.

## British Film Field

By Frank Tilley

London, Feb. 7.

Checking up on Board of Trade registration returns for last year, the 1929-30 season was found to show some extent, but until returns are published there is no means of dissecting them comparable with the results of 1928.

From the end of November, 1928, to Dec. 1, 1929—actually 13 months' survey—1495 features were registered. This compares with 1774 from Jan. 1, 1928, to Dec. 31 of the same year, and a reference to figures previously given in this department will show how the fall in numbers of features was mainly in the last quarter of the year. Subsequent figures now given reveal how this drop continued.

Of these 495 features registered over the 13 months, 384 were American, 60 British (60 of these being silents), 58 German, 15 French, four Russian and two each Swedish and Italian. In the Jan.-Dec. period previously surveyed, the American average was 464 features a month; in the period now covered it aver-

## French-Made Talkers May Force U. S. to Cut Loose Good Films

Paris, Feb. 9.

While from time to time M-G-M's Madeleine-Cinema (boulevard des Capucines) holds midnight screenings of Metro's latest pictures, the native French picture industry at large wants to know why all the good pictures are held back. French persist that every so often some producer, or director, returns from America or London and raves about the new Hollywood-made talkers, color stuff, etc. But there is no proof of it in Paris.

This may be a sad state of affairs, but it's also true.

There are but two de luxe American houses here, the Paramount and Madeleine. Latter shows anything it pleases, and usually runs anything for months, averaging four new films per year on a reserved seat basis. The Paramount, with a weekly change, does ditto in unloading Paris last year. It even the 1927-28 product—and packing them in regardless.

This house gives them the usual Public trimmings in the approved Public manner—no charge for programs (a local graft) or charge for coatroom service, or any tipping. They jam 'em in on a 10:30 to 1:30 grind, including five de luxe shows.

## German Quota Flops Again—Not Enough Pictures

Washington, Feb. 18.

The German film contingent has fopped again, says George Canty, picture commissioner in a report to the Commerce Department.

For years, says Canty, the German government has worked to bring about a plan that would be "fool proof." When the new figure was set for 1929, starting last August, thought was that just enough foreign films would be permitted to come in to stimulate the home producers. Plan would have had 450 features with 210 of them foreign.

However, instead of it working out that way, the German produced 12% less films than the year preceding and a shortage resulted. Exhibitors are left with dates for 26 theaters and no place to get them, says the American official. Foreign productions cannot be admitted and there are no domestics to be had.

To make it tougher, present regulations stopped any carrying over from the year preceding which actually creates a 60% production shortage to be faced. Then came word to further complicate it.

Houses are now being wired with the Germans seemingly concentrating on this, but thinking little of putting some of this money into production. Estimates have it that every first and second run house will be wired before another year elapses.

Commenting on the situation Mr. Canty says: "Even assuming that fewer features will be required for the 1930-31 season, in view of the longer exhibition runs of sound pictures, supply is inadequate, and a merchant in America in the German contingent for the next release season, commencing August 1, 1930, seems absolutely necessary if the trade is to make any progress."

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There are but two de luxe American houses here, the Paramount and Madeleine. Latter shows anything it pleases, and usually runs anything for months, averaging four new films per year on a reserved seat basis. The Paramount, with a weekly change, does ditto in unloading Paris last year. It even the 1927-28 product—and packing them in regardless.

This house gives them the usual Public trimmings in the approved Public manner—no charge for programs (a local graft) or charge for coatroom service, or any tipping. They jam 'em in on a 10:30 to 1:30 grind, including five de luxe shows.

## What They Get Away With

For the rest, the Pathe-Natan or Aubert-Franco Film houses must take anything and still do trade. However, the Pathe-Natan is under seated so that they can get away with more murder on inferior product than any other metropolis in the world. Odd for a city that rates as one of the largest in the world, and as one of the foremost cultural and artistic centers. Yet, such is the case.

If Aubert gets a good picture, as "The Jazzy Singer," which ran for 11 months and currently "Singing Fool," at the Aubert-Palace, he can play it until unconscious. By a process of elimination, since there's nothing else good to go to, the audience will wait for a reserved seat booking and thus patronize only what's worthy.

Tiffany has a boulevard show-case, the capucines, but couldn't click with some of its stock to unload here, where it might have been wiser to throw in a good picture and thus carry the rest of the product.

Same thing goes for Warners despite the Lion successes. They tried to unload "Noah's Ark" at the Max Linder, also a boulevard house, playing it on percentage, and public disinterest was the result.

"Lucky Boy" (Tiff), in the same house, was booked off in two or three days as a copy of "Jazz Singer."

## Just Somewhere to Go

Yet, the answer is that Paramount's silent, "Showdown," despite considerable unfavorable comment, and being frankly whistled at in the unmistakable native manner of manifesting disapproval, was held over a second week. And the Paramount will still draw, getting the reserve element which finds itself with no place to go.

Maybe there's a more impressive and important reason for the American distribut holding back product, but as pointed out, since they're so hungry for industry to go, it doesn't matter much. At least it didn't until recently. The advent of the French talker has thrown a new light on it. They're flocking to native dialog features, and maybe the American producers will be forced to throw out the market some of their latest stuff.

But until now French supervisors of talkers, French directors, and French producers have no product in experience, but with actual knowledge of what Hollywood has turned out of recent months—even talkers in the best of last season's crop which hasn't even been produced—have found themselves perplexed at not seeing any of these pictures.

They counted their actors and producers about how great Hollywood has been, and how pardonable French indignation the local industry scoffs at the current crop on exhibition and derisively wants to know if that's a sample thereof; if so, that's nothing to laugh about. And they're right.

(Continued on Page 7)

# Whole Fuller String Goes Talker, Sir Ben Coming for U. S. Capital

Sydney, Feb. 18.

Every theatre in the Fuller Circuit is changing from the vaudeville policy to all-talker program, completing a transition evident as a tendency for some time.

Sir Ben Fuller in making the announcement expressed his conviction that the specialty and revue type of entertainment can no longer make any headway against talking pictures, a view forced upon him during an unsuccessful battle for a year to hold to the older policy, he said.

Fuller intends to throw their entire line which represents \$15,000 into the new policy. The first move will be the renaming of the Fullers, Sydney, the Roxey.

Sir Ben sails for the United States in April for the purpose of consolidating the company's film contracts and also to negotiate for American capital with which to expand along the lines of the particular reference to the building of modern type mammoth theatres in the principal centers of Australia and New Zealand.

## The Talker Vogue

No question but that talkers now command the theatre here.

"Rio Rita" is a smash at the Capitol, Melbourne, where "Hollywood Revue" is in its fifth week at the Palace, while in Sydney "The Love Parade" (Par) and "The Trespasser" (UA) are solid successes.

It is estimated that \$2,000,000 will be paid to the Commonwealth in film duties in the year ending with June, 1930, from imported pictures, exclusive of product from England, which is free. This represents a footage of 40,000 feet of film, the \$500,000 feet or so from England free of the 6-cent duty disregarded.

Legitimate theatre is badly crippled by the widening influence of the talking screen. Richard Bellars, an independent producer, made a curtain speech at the Sydney Opera House a few nights ago, in which he declared with a "good deal of heat" that America is responsible for the unemployment of Australian stage players who are jobless on the streets while the theatres are occupied with "cheap canned drama."

## FOREIGN TONGUE ACTORS RUNG IN ON TALKERS

Hollywood, Feb. 18.

Paramount is making a series of novelty features for the purpose of opening up new fields in the foreign market.

The method is to take a French, Spanish or Italian actor on a tour of the studios where they are photographed on sets of European theatres in production. The foreigner meets the known players and talks with them in his native tongue. In the event the actors do not speak the visitor's language, her part in the conversation is later dubbed in by a translator.

## DUPONT'S EMEKA POST

Marks German Effort to Put Co. on Sound Basis

Berlin, Feb. 18.

E. A. Dupont, director well known in the States, has been made general supervisor of Emeka under semi-government appointment.

Move is the first step of the Reich toward putting the company, in which the government owns a stock majority, on a sound business basis.

Appointment is lauded in picture circles.

## STALK TOURISTS BY FILM

Cairo, Feb. 18.

Lebanese government is contemplating a film project. Not so much for entertainment purposes as educational. Object is to develop tourist traffic in Syria.

A Lebanon special agent will shortly visit Egypt.

## SO. AFRICA HOUSE BURNS

Capetown, Feb. 18.

Fire destroyed the Theatre Royal, Kimberley, Cape Province, Union of South Africa, last week. House was owned by the municipality and was under lease by African theatres. House was dark when it took fire.

## At It Again

Capetown, Feb. 18.

Local newspaper prints the story that Bebe Daniels' origin has been established as in Johannesburg and Richard Dix was born in Maritzburg, Natal.

This seems to be a favorite foreign newspaper sport. Not long ago somebody discovered that Gloria Swanson was a native of Melbourne. Before that a Budapest publication dug up an intricate lot of word Dix, Charlie Chaplin was a Hungarian, or maybe it was Czechoslovakian. It is also understood the Turkish government has created a commission to gather evidence that Jimmy Durante wasn't born anywhere near Constantinople.

## UA, PAR. DISTRIBUTE FOR RADIO IN SPOTS

Paris, Feb. 18.

United Artists Paris office will handle the distribution of Radio Pictures in certain territories, including France, Belgium, Switzerland and Italy.

Radio has agreements covering this season's product with UA, Paramount and local film interests in foreign countries for the distribution of its talkers, including "Rio Rita" which is set to go into every civilized land in the world.

UA is to handle the Radio product for France, Italy, Belgium and Switzerland, while Par will distribute in Cuba, Panama and the West Indies.

Other distribution contracts are with Reed Hall, representing local interests in Germany for the Radio product there and with Capitol Theatres, Ltd., of Singapore for pictures in Dutch East Indies and the Straits Settlements.

"Rio Rita" opened last Saturday (Feb. 15) at Hamilton, Bermuda, for its first showing outside of the United States.

The entire product of Radio will not be distributed all over the world, nor will all Radio product be handled by UA and Par in countries allotted, although "Rio Rita" will be shown everywhere. Only such pictures as are considered desirable for countries covered are to get foreign distribution under existing agreements.

## Stoll's Wide Screen

London, Feb. 18.

Sir Oswald Stoll, at the Kingsway last night (Monday), opened his "Broadway," wherein the screen enlarges automatically to fill the entire proscenium opening.

Standard size film stock was rather more than the ordinary projection. Screen unsmacks without falling flaps, as used by magnascope, being evidently worked on spring principle, said to have been invented in England within the Stoll organization.

Projector head used is believed to be a development from American patents heretofore unused and brought back by Sir Oswald's son on his recent visit to New York.

## Browne's Film Co.

London, Feb. 18.

Maurice Browne, stage producer who presented "Journey's End" and recently acquired the Queen's and Globe theatres, plans to enter the talking picture field.

Browne will float a company, probably in April. No subjects yet slated.

## Kingsway Prologs

London, Feb. 18.

As a result of the younger Stoll's visit to the States recently, the Kingsway Cinema is to have a series of prologs.

First of the presentations opened yesterday, staged by Alexander Oumanski.

## Egypt's New Film Duty

Cairo, Feb. 18.

Film tariff on imports, previously assessed on a footage system, has been revised. Ad valorem basis now in use, with duty 15% of estimated value.

# Two Biggest British Disk Co's Partners in Film Making Plunge

## GAUMONT FRANCO DEAL WITH TOBIS HANGING

Paris, Feb. 18.

Nothing remains to close a deal between Gaumont-Franco, French producer and operator and owner of a sound device of its own, and the Tobis people who already control Germany on sound, except the formal merger.

Gaumont-Franco has called a general stockholders' meeting for March 25, at which the stockholders will be invited to ratify the merger of the two leading French concerns and also to elect officers. Reason why the Tobis deal is not closed right away is that there is no properly qualified officer of the French concern to sign the contracts, although Albert Kohan, banker who is engineering the Gaumont merger, has carried on negotiations up to the point of signing on the dotted line.

## SEEK SPANISH TALENT

Paramount Party Off On Scout Trip to Land of Grandees

Paris, Feb. 18.

William Powells, attorney for Paramount; George Boronsky, of the picture department of the Morris Paris office, and Andre Daven, production manager for Bob Kane, are off for Spain to scout for talent.

Object of the party regarded as significant due to a good deal of uproar in Spain over flawed Spanish dialog dubbed on American made pictures shown in that territory.

## In Kane's Shorts

Paris, Feb. 18.

Acts booked for Bob Kane's shorts (in French) include: Marguerite Moreno, Drea; Fernand Francell and daughter Jacqueline; Canaro Tango band with Roberto Rey; Dandy, and the Platter Bros.

Plattiers are now filling a short engagement at the Empire before they replace the Fratellis at the Cirque d'Eliver. Fratellis, after four years at the Cirque, go on tour in the provinces.

The two Paramount-Bob Kane shorts at the Paramount here this week are capital and won approval. In one Janine Bazine sings Russian and French songs, and makes a fairly good impression. In the other Saint-Granier does a sketch disguised as an old woman.

Audience liked both, reversing its opinion of the first. The subject at the same house recently, a cabaret bit.

## Dramatic Dubbers

Hollywood, Feb. 18.

Paquita Santigosa's Spanish dramatic company of 11, playing in New York, and used by Pathe in dubbing "Her Private Affair," has been brought to the coast to dub "The Grand Parade."

Emil De Recat will be in charge of the foreign versions of both languages.

## French Writers' Society

Washington, Feb. 18.

New authors' society of French cinema writers seems to be in the offing, reports George Canty, trade commissioner, to the Commerce Department.

This follows a series of conferences wherein writers are demanding a percentage of theatre grosses. M. Delac, acting for the French Chambre Syndicale, has refused this demand.

## Row Over Censor Dough

The Hague, Feb. 18.

The Hague film censorship fee has been reduced a quarter, going to 4 cents per 100 feet of film.

Disposal of a large surplus of cash accumulated during two years of the censor office precipitated a row and the reduced fee was determined upon in order to make the censor self-supporting but non-profit.

London, Feb. 18.

Mutual arrangements between Heads of His Majesty's Censor and Columbia Gramophone which have the aspect of a merger, are regarded as the preliminary to an important move of these two recording companies in the film producing, a development of immense significance.

The two concerns now are discussing working agreements which would have much the same effect as amalgamation, since two of the Master's Voice directors would sit on the Columbia board.

Object of the move is to end competitive bidding for disc names and to cut competitive costs in Northern Europe, principally in Scandinavia. Although the assets of the companies have not yet been rearranged it is likely that drastic changes are in the making in order to avoid overlapping of managerial functions.

It is known that Master's Voice has under consideration a plan to launch into picture producing in a big way and Columbia will have a hand in this expansion. Association of these two concerns in a sound picture producing operation would have a far-reaching influence on the whole trade here.

## W. E. SCOFFS AT NEW SWISS SOUND THREAT

Zurich, Feb. 18.

The Tri-Ergon company of Zurich, is renewing its threat of legal action against Western Electric, which it claims is in infringement of the Tri-Ergon device.

They have retained a lawyer named Smahout from The Hague who has already made gestures against American sound people in that country. Tri-Ergon people appear to have in mind a system of making Western Electric take out licenses under its patents to operate in Switzerland.

Move comes unexpectedly since the Swiss courts have already ruled against native concerns in parallel cases. One explanation is offered that the legal maneuver was inspired by the Tobis people, which Smahout had openly declared is the only system which is not in conflict with the Tri-Ergon patents.

Clifford Smith, European agent for the Western Electric company scoffs at the gesture. He says Western Electric still backs up its claims who use W. E. equipment to the limit with all its resources.

The Hague, Feb. 18.

Exhibitors who use Western Electric wiring are immune from damages for sound patent infringement, it is disclosed. Western Electric concerns take part of the phase. Tuschinsky, Amsterdam, and Odeon here are houses involved.

Matter came up in lawsuit here brought by Kuchenmeister, Ltd., the parent company of Tri-Ergon, Swiss sound patent owners who are threatening the American company in Switzerland.

## Spain's B. O. Record

Hollywood, Feb. 18.

Laurel and Hardy's "Ladrones," domestically "Night Owls," the first American-Spanish version to play in Spain, has broken all house records in Barcelona.

Cable with this info got M-G-M all worked up yesterday. Result, Buster Keaton's "Free and Easy," kidding the picture biz, will be immediately Spanish.

Keaton and Anita Page, of original cast, will be in the foreign edition. Otherwise a complete Spanish version.

Translation has been started by Salvatore De Albrich and production will go in within 10 days.

## Far Film Venture

Zurich, Feb. 18.

A German-Swiss expedition partly scientific, partly commercial, starts on Feb. 20 for the Himalayas in northern India, days of travel beyond the outskirts of civilization. Group is headed by the Swiss photographer Duval, who is subordinated by the London "Times."

## In Paris—

By Abel Green

They evidence marked displeasure at any theatre by a long, drawing whistle of disapproval. Ushers don't dare to interfere and nobody regards the more demonstrative auditors' reactions as being particularly amiss. They often talk back, be it the mundane "promoters" (standees), or the balconyites, and even the lower floor occupants.

Everybody does the tango. Nite clubs of any size have two orchestras, jazz and tango. If one doubles in both, they shift routines at will. Where oftentimes in America a jazz band walks off because he can't handle a wait, here all steppers are expert on all types of hoofing.

They tell an American girl by her trim ankle or her shoes; a man by his shoes or his long-pointed collars. Not to mention by his b. r. An Englishman by his gall, especially when steeled in the nite joints. A Spaniard or Argentinian, by his extravagance, loudness, sometime pugmugousness and great desire to escort more than one gal around town. Argentinians and Americans are the best spenders.

Eating is the top indoor sport. They eat on the slightest provocation. True, the breakfasts are light; just coffee and the native "boccho" (bun); no eggs. For luncheon, however! Two hours of it. Hors d'oeuvres, then either "oeufs cocottes" or "oeuf jambon" (small ham and eggs) or other forms of eggs, or a slab, this to precede a sturdy grillade or meat dish. Then cheese; then, desert and coffee, with beautiful de vin in the May's tea again for the more leisurely at five bells; if not, an aperitif at six or eight, meaning more coffee, possibly

a light sandwich, or as the word aperitif really means, appetizing drinks. Then dinner at 8.30, with a cup of coffee you'd get for a 30 home and not as good, and with more time wasted. Time is what they have nothing else but in Paris.

Nuts About Dogs  
They love dogs. Crazy about canines. In front of Louis Vuitton's establishment on the Champs Elysees is a "dog-bar," a water-trough for the swanky Jenny's customers which that couturier (slang for modiste) built for her patronesses' bow-wows. Dog acts go great on any bill; so much so that they book one and three on the same layout. May be not good looking, but dogs are cheap and they cater to a public preference.

You quickly become accustomed to those sidewalk roundhouses which so astonish new worlders but which you don't even notice after a while. The photo-mugging racket in the nite clubs during the season is a great gag. A buck a throw for a quick flashlight, with the house getting a cut, of course, and every tourist sends back prints to relatives to show them actually acting naughtily in gay Paris. Swell swindle, 'specially on galas, Xmas and New Year's eve, etc.

You pay almost as much for Scotch and gin and "foreign" whiskey. (Continued on page 45)

## London Chatter

London, Feb. 9.

Anthony Asquith takes a kick at American talkers in his new film. Situation: Is American talkers won't waste their time taking kicks at Anthony Asquith.

Some of the stage folks are laying off the New Year charity lists with the Hairy crash the excuse. Wall Street crash is doing for an "out" over here.

Monica Ewer, authoress of "The Best of Two Worlds," holds down the film box at the "Daily Herald" until the change of management due, shortly.

Immediately they kill him off in "Bitter Sweet." Alan Napier will trip around to Dally's to do his stunt in "This Way to Paradise" nightly.

American diplomatic steno's, over here for Naval Conference, got photographed by the "Horse Guards," and thought they'd gate crashed society.

"Tiptoe Through the Tulips" vague song of the moment.

Birmingham is killing off its parrots. An owner died of fever.

Sam Eickman, of Metro, is putting up golf prizes for the film lads.

Cochran threatens next review minus "Cochran's Young Ladies." Says the type is getting scarce.

They offer tea while waiting to see Earl St. John, general manager of Paramount's Plaza.

Bipin Hale out of "Mr. Chinders" for rést. Doctor's orders.

Cavalli, Shoo restaurant proprietor, banished to Continent. Home Office refuses to sign him.

A rearrangement of the vaudeville agency map is looked for this spring. Disintegration and new alliances scheduled.

Ernie Atherton is the latest cabaret rage.

Limelhouse is coming into its own again.

Dolores says she's going to marry her fourth.

"Evangeline" took in \$10 one performance at the Piccadilly.

Chorines as Kafkas round the supper tables these days.

Theodore Dreiser seems to be dabbling in English Journalism.

Sybil Thorneidge's the latest to get a slant on spiritualism.

John Drinkwater has a classy stamp album.

Paul Robeson's reminiscences to be published as, soon as he plays Othello.

Backstage at the Victoria Palace becoming the new rendezvous for film people.

Girls are calling Paris long dis-

tance for inside dope on the new fashions.

Francis Mangan's stage shows at the Plaza (Par house) are the nearest thing to Roxy this side.

The fact Fox grabbed Jillian Sands has put new life into the rest of the studio girls.

Bob Sheriff's next play will circle around cricket, the national game.

George Bancroft's "The Mighty" will close house at the Plaza.

Eugene Goossens' sister is playing in the Coliseum's symphony orchestra.

Gabrielle Casarelli is out of "Milestones" to play Ophelia. Joan Harben deputizing.

Jean Adrienne, Continental dancer, is getting a break in British musicals.

Harry Leachman's been on a reading plays marathon for a fortnight.

Slimmy Rowson's stunt of giving a Mickey Mouse the party netted more space than all the rest of the cartoons in the film industry put together.

Sari Maritza a new British talker discovery.

Daily Mail published a large photo of audience at premier of new play taken by ordinary theatre lighting.

Picture shows baid-headed man covering face with his hands. You never can tell.

Frankie Howerd's London Pavilion, just celebrated 70th birthday, old West End manager, and still going strong.

Short-distance messages delivered by taxi drivers, found more speedy than the telephone.

The dinner-jacket's coming back again—the icebergs.

Phyllis Shande, in the Godfrey Teale piece, is the comedian's daughter.

Cyril Maude, veteran actor, is the latest to take up the talkers. Says he's off to Hollywood.

Jack Strachey, composer, is synchronizing for British International.

Five monkeys circled a bottle with Mrs. Meyrick when she visited the 43 Club immediately on leaving prison.

Folks are wondering, now their split with the Gramophone Co. is pretty certain, where British Dominoes, talk units, is going to find its next rich uncle.

Anyone who can keep awake right through it has a chance to see "Min and Superman" in its entirety. Show himself kept away.

British talk companies are getting ideas from the local trade press reviewers and write to the bosses, enclosing ad copy, asking for

(Continued on page 66)

## 16 Yrs. Without Buying

Copenhagen, Feb. 9.

The talk of Copenhagen is the story of the actor who, dressed in a stagehand's white overalls, has watched 4,500 performances at the Royal Theatre entirely free of charge.

For the first time in 16 years, when a young man, poor but stage-struck, approached one of the senior stagehands and told him of his desire to find a way into the theatre cheaper than that of buying a seat. Moved by the young man's enthusiasm, the stagehand agreed to find him a chaperon backstage.

The following evening the young man, Thomsen by name, donned white overalls and accompanied his stagehand friend to the theatre, where he was introduced to a new assistant. He's been there ever since.

## ANTI-DANCE CAMPAIGN

Holland's Killjoys "On Rampage—Mustn't See Dancers From Street."

The Hague, Feb. 9.

Holland is full of killjoys. As their efforts to enforce prohibition have failed, they are now turning their attention to dancing. Curious aspect is that the mayor of Dutch city is, in a way, the supreme authority in the grant of a license, being chief of police.

At Amsterdam the Town Council is led by the mayor in anti-dancing, while at The Hague it is just the reverse.

At Amsterdam the mayor was forced to give a few restaurants, but gave them reluctantly and with a string of restrictions. The dancing couples are roped off from the public places, and the mayor is

At The Hague dancing in public places may not be visible from the street.

Still the Puritan killjoys are not satisfied and during their activities a royal commission will be appointed to investigate this problem and all its tangles.

## "Tempest" Poorly Staged; Falconnetti in Classics

Paris, Feb. 9.

Guy de Pourcellet, the translator of the French version of Shakespeare's "The Tempest" ("Tempeste"), now at the Odéon. Mounting is poor, with music by G. Honegger played by the Lamoureux orchestra.

At the Maison de l'Oeuvre there is a play on poster, theatrical directors and exhibitors have decided to suppress all billing matter.

Federal stamp on posters (printed or manuscript) is about 12c a sheet.

There is also a municipal stamp tax in Paris now of about a quarter the federal rate on this type of advertising.

## Drop Posters When Extra

Tax Is Slapped On

Paris, Feb. 9.

Municipality of Macon, of wine growing fame, having voted an additional 10c on posters, theatrical directors and exhibitors have decided to suppress all billing matter.

Federal stamp on posters (printed or manuscript) is about 12c a sheet.

There is also a municipal stamp tax in Paris now of about a quarter the federal rate on this type of advertising.

## Americans Abroad

Paris, Feb. 9.

Ernest Davis, William Mengelberg, Jeanne Krieger, Thérèse Banton, Katherine Hooper, Allan Ross MacDougall, Horace Held's band, Edward Meyer, S. Jay Kaufman.

Bill Tilden, Ed. Gerard Swope, Arlette Marchal, Marcel de Sano.

MONTH FOUR FOR RAQUEL

Paris, Feb. 9.

Raquel Meller, after her engagement at the Casino, Brussels, goes on a month's tour of Holland and Germany.

These dates follow her Paris concert engagements. Mlle. Meller is getting \$600 a day.

## Budapest Plays

Budapest, Feb. 7.

Walter Hasenclever's new satirical comedy, "Napoleon Interference," was first presented here in Hungarian prior to its presentation in Germany. It is very amusing, not so much for its political satire, but rather for the naturally comic situations.

Wax image of Napoleon, in a Paris waxworks, come to life. The wax figure of Landru, the man who murdered 11 women and who was guillotined, tries to convince him that he had best not meddle with this period, but Napoleon won't let himself be dissuaded and goes forth into present-day Paris. He tries to interfere with the League of Nations is just going to sell Europe to the United States and big money, represented by a multi-millionaire, supposed to be a typical American, but to no avail. Then he falls into the throes of an actress named Josephine, who makes him act the part of Napoleon in a motion picture. In the course of this he finds out that a hundred-odd years ago he was first introduced in the picture by Josephine, the actress—deceived him, a historical fact ignored by Napoleon himself. He is so upset at the information that he strangles the actress and after a short stay at a lunatic asylum returns to his work, only to find that he is to stay on a pedestal to be stared at for the rest of his life.

The play, produced by the Belvauros theatre with Somlay and Margit Makay in the principal parts, but much success has been met. It is considered so in these days that it is so hard upon theatres.

In a good chance in every country.

"The Venus of Biarritz," new musical comedy with book by Kardos and music by Szenkar, now, flopped.

## Russian "Blue Bird" Co. Clicks on Belgrade Return

Belgrade, Feb. 8.

The "Blue Bird" Russian theatrical company opened well at the Casino last week after an absence from Belgrade of over three years. Theatre is a picture house, but is used for plays and has been doing heavy business with this importation.

Company is headed by M. I. Jurkovic, an m. c. and gives pantomimes, ballets and sketches. Show will be taken to the principal cities of Yugoslavia, especially where there are sizeable Russian colonies.

## TWO PLAYS DUE

Paris, Feb. 9.

Somerset Maugham's "Lady Frederick," adapted by Horace de Carboville, will be produced at the Athenae after the run of "The Letter."

"Princesse Czardos," operetta by Emmerich Kalman, will be played in the Grand Theatre Lyrique the end of this month.

## Egypt

By Edward Asswad

Cairo, Jan. 30.

Ruth Deyo, pianist and composer, has left her home for America. She expects to return in about six weeks. While in New York Miss Deyo made arrangements for the production of her musical drama which she has been working on for the last few years.

Miss Deyo is making arrangements for the production of her drama, "The Egyptian Opera House in the autumn of 1931. They are interested include Otto Kahn, Leopold Sokolowsky, director of the Metropolitan symphony, and Mr. Henry White, wife of the American Ambassador to France.

Cecile Sorel attracted large houses in Alexandria at the Al-Husseini Theatre traveling by land to the Syrian State.

A big fire in Aleppo, Syria, 10 days ago at the Palace picture theatre. Blaze also consumed the Egyptian theatre.

Council of ministers of the Syrian states has decided to abolish the tax of 10% on theatres and cabarets.

Amin Atallah's company has arrived at Beirut and will play the whole of the Ramadan month. This engagement has been secured by Raymond Hertz, impresario.

Later is also making arrangements with Neguib Rihani, known as Kish Kish Bey, to bring his company to Syria and the Lebanon during April.

Suez Canal Company proposes to open a Casino, as well as a sports stadium, at Port Fuad.

In spite of great expectations, Muzio is nice and not without distinction, but the book is just too silly. Has to do with a nude portrait of a lady—seen from behind—discovered by a Polish artist asleep on a Biarritz beach. Three acts are too long to discover the nude model's identity.

Vigizhans presented a serious and important drama, "Alice Takata," by Dezzo Szomory, one of the most gifted and representative highbrows of Hungary. Play is about a woman physician who kills an incurable patient with morphine. She is too scared to take the consequences, so the young doctor, in love with her, takes the crime upon himself and goes to prison. Woman falls in love with the son of a professor and when the doctor who sacrificed his life comes out of prison and wants to marry her she informs him that it is too late, she is going to have a child whose father is the professor's son. This doesn't go to prove her an admirable character, but the psychology of the play is such that she is very human.

But very little action and many words, although beautifully written. Szomory is a good actor, but a dramatist, but the play is interesting and can count upon success among people for whom, for instance, "Strange Interlude" had a strong appeal.

Emmy Destinn, who did "Interlude" here, a somewhat similar character, has the lead. The entire cast is excellent.

LaReine to Paris  
Fred LaReine, agent, sails for Paris March 7.

Destinn has a list of American acts and attempt European placements.

## Emmy Destinn's Funeral A Nat'l Event in Prague

Prague, Feb. 7.

Body of Emmy Destinn, famous Czech opera singer, who died in Prague, was brought here for interment and the funeral became a national affair.

Soloists of the Czech national theatre, serving as a guard of honor, were the names "Aida," "Libusa" and "Sarka," roles in which Destinn had appeared.

One of the numerous wreaths was sent by President Masaryk. Leading persons of the government and society attended.

Burial was in Vysehrad cemetery where were rest noted Czech persons.

## Weather

Washington, Feb. 18.

Weather Bureau furnishes variety with the following outlook for week beginning tomorrow (Wed.). Partly cloudy, with rain, Tuesday. Thursday and Friday probably colder followed by showers Friday night or Saturday. Slightly colder Sunday.

## BETH BERRI IN REVIVAL

Paris, Feb. 8.

Beth Berril, now Mrs. Mark Hanna, has gone to Brussels on a three months' contract to appear in "Rose-Marie." Operetta is very popular on the Continent and is being done anew in Belgium.

Four He is actually related to the Cleveland Hannas, is with Paramount in the Orient, headquartered in Calcutta. He is due here to join his wife whom he married in Calcutta, following her tour in the Malayas.

## DECORATED BY QUEEN

Belgrade Feb. 7.

Madame Robine and Alexandre, of the Comedie Francaise touring Yugoslavia, were honored by Queen Mary, in the name of King Alexander, with the educational Order of St. Sava, during their engagement here.

They did "The Eloquence," by Duvernois, and "Mon Ami Teddy."

## Actors' Troupe Touring

The Hague, Feb. 9.

Schouwtooren's Company, under the management of two actors, Van der Horst and Jan Misch, are presenting for the first time in Holland Maxim Gorik's "Children of the Sun" written in 1905 and translated from the Russian by Josine C. Termat.

Troupe is now on tour.



# French Indicate They Will Not Let Hollywood Take the Best of Their Screen Talent—Main Need Is Showmen

Paris, Feb. 9. With the bankers now vitally mixed up in pictures, the best available talent will not be permitted to go to America apparently for any French versions to be made in Hollywood. French producers are intent on keeping everything possible, appreciating the need for showmen which currently figures as the gravest situation in the French business.

They lack showmen over here who appreciate what it takes to handle production, theatres and distribution. So far, everyone has mixed up in more than one of these branches. But while the French field is not as big as America, the same conditions are applicable; there is no now the situation is expanding and developing. The bankers, although not showmen, are now endeavoring to accomplish this very differentiation of interest.

With an eye to the necessity for showmen, Jean de Limur is being retained by Pathe-Natan at a figure he couldn't refuse, although the ex-Paramount director had bids from America. His contract also calls for a six weeks' annual vacation with all expenses paid to permit him visiting his favored California, although he recognizes that the bankers appreciate his trip to the studios would not be without beneficial qualities as to the new developments there.

de Limur has just finished Adolphe Menjou's bilingual French-English talker and is going to do a French musical revue, the first French-made musical. It will employ the various English dance troupes out of the current revues, some of which rate highly, notably the Jackson Girls.

France's Foreign Versions. Pathe-Natan indicates a serious intent for its talker activities in planning English and other foreign language versions generally. This differs with the policy of Bob Kane, with Paramount backing, is only making French talking shorts. Kane will also go into Spanish versions for the Latin market when he gets Western Electric equipment into his Johnny Weissmuller. Kane uses RCA Phonograph at Gaumont's Paris studios.

Gaumont also, like Kane, confines itself to French, with possibly German and Spanish versions later on, letting English alone on the theory it couldn't turn out anything good enough, as yet, to compete with the English. The ex-Menjou differs. He is optioned to Pathe-Natan for another feature to be made—if he does it—in Italian and Spanish. He is present in the market by a close of the Counting the regular silent version, this would make five versions of the Menjou feature. He has American bids, also stage offers in London and New York. He is planning to let his Pathe tie-up. He returns to America in March, or early April, regardless, following the opening of his picture here at the Marivaux.

Like de Limur, Robert Florey, former Metro director, is being kept in Paris by Pierre Braunberger who has a tie-up with a close of the dates to turn out talker specialists for them regularly, the theatres practically underwriting him. Louis Mercanton is another director with British-American training, still being retained in France for native production.

And that is the general picture of the French film trade to date. Everybody's watching the new developments ensue.

Indicators. Menjou's picture success or failure will be one sign. The actual closing of the deals of the Franco-Aubert-Gaumont merger and Pathe-Natan's several talker productions are others. Three talker companies are working simultaneously at this writing in Joinville. A visit to the studios, after six weeks' interval, indicates much technical progress.

Pathe-Natan through Natan himself and via one of those press agents' denials, scoffs at the Variety report of P-N uniting going in with Franco-Gaumont-Aubert. It's nevertheless a matter of public knowledge and by others regarded here as almost inevitable for general trade

## Rome Hasn't Forgotten Niblo and "Ben-Hur"

Rome, Feb. 4. Among the most valuable films recently here is Fred Niblo's "Adrian Lecouivre" (M-G), original American title being "Dream of Love." Despite critics finding fault, the film is praised and is drawing a big public.

Niblo is still a bit of a myth here in the cinematographic world, which has not yet forgotten the time when, a few years ago, he made some thousands of meters of a trial reel for "Ben-Hur" and sailed Roman galleys in the Roman port of Anzio, to the delight of the population.

"Lila Time" or "Seven Eagles" (FN), known here under the title of "Le Sette Aquile," is a success at the moment. The film, which is a synchronization is effected with taste and art without those excesses of high tonality witnessed in certain other American films which might justify their being called noise films rather than merely sound films. Colleen Moore comes in for much praise.

"Women of the Sea," or "Femmine di Mare," and "Noah's Ark" are two other American sound films enjoying successful runs in Rome.

## GOV'T FILM DEPT. AS CURE FOR SOCIAL ILLS

Paris, Feb. 9. French government, as with its colonization propaganda films, will foster a special company to produce propaganda and educational films on anti-alcoholism, hygienics and social ailments. Especially the latter, because official statistics indicate an abnormal increase semi-annually after the New Year's holidays and Bastille Day (July 14th), similar to our Fourth of July. Official representatives from the various French picture companies were invited to attend the conference, but it was decided that a separate unit would be founded for that purpose.

## Spain Honors Hays' Sec'y For Screen Protection

Washington, Feb. 13. Mrs. Irene Crisp, secretary in the local office of Hays, has been decorated by the Spanish government in recognition of her efforts to keep misleading material out of pictures having to do with Spain. Spanish film bureau's recognition of Mrs. Crisp's service was because of her personal effort in following through on every possible angle that might be offensive.

## 4 Out of 5

Belgrade, Feb. 8. Of five wired houses here only one, the Corso, is using the German-made Tobis equipment. The Kolorac and Casino, of the Kolorac group, are W. E. equipped, and the two theatres, on two different floors of the same building, which together form the Luxor, are both using Biophone installations. Hence four American equipments are in local use.

## MANILA'S GROUP

Manila, P. I., Feb. 1. Film Exhibitors' Association was formed here last month, with the membership generally consisting of the theatre operators who can't afford to wire.

Tentative officers elected were Dr. Jose Eduque, Jose S. Galvez and Lorenzo Bautista. Purpose of the association is business and social.

protection. It may also be that the P-N and P-G-A rival groups will, if removed from the scene, keep competition for the general good of the French picture industry. Then the advent shortly of some of the Hollywood-made French versions, with Chevalier's "Love Parade" probably the advance guard, will be something else again.

## STUDIOS' HARD WINTER

Constant Mist Has Halted All Exteriors—Nice the Best Spot

Paris, Feb. 9. Climatic conditions are raising havoc with picture production around Joinville. Weather has been Londonish all winter and days have gone by when the quickest of exteriors, such as boulevard scenes or of another period, could still have had to be abandoned and done indoors.

Nice is regarded as the ideal studio location over here. Franco Film has an excellent studio there but doesn't use it much. With the Franco-Aubert-Gaumont merger it will most likely be equipped soon with Gaumont wire for sound.

## M-G UNLOADING SILENTS IN FRENCH SHOWCASE

Paris, Feb. 9. Stuck with a flock of silents because of the quota wrangle, Metro piled up some good non-sound films for the summer of sound and Allen Byre, Metro's chief in France, found himself holding a celluloid hawk. However, Byre now sees a ray of hope with Jacques Haik's Olympia opening with "Trail of '98," then "Student Prince" and the rest of M-G-M's silent product on week stand chances instead of runs.

Byre is anxious to unload his silents as fast as possible. Having a boulevard showcase, the Olympia, he believes the rest will be easy and that he has enough provincial houses which can play silents. Byre just back from a tour taking him to Egypt, Morocco and Tunis, where French pictures were played, found that "Dancing Daughters" (silent version) topped "White Shadows," an especially popular M-G-M release, by over 30,000 francs in Tunisia.

Haik's Wire. Haik is wiring his Olympia with his own Radio-Cinema equipment, he states, and also confides that it would surprise him if he might use Western Electric ultimately.

The Olympia will be a 2,000-seater on the Boulevard Capucines, practically around the corner from the Hotel Solvay and close to the heart of things. House has been experiencing considerable difficulties with labor, plus delay on a cooling system and acoustical American features of Hays' venture.

With the Olympia becoming the showcase for Metro's silents, Haik also exhibiting some of his own talked shorts. Byre is on an unloading Metro silents in style. As the pictures will have been shown almost everywhere else in the world but France, notorious for late in getting decent American film product, it wouldn't be worth while sounding these silents just for the French market, hence the urgency to unload product.

Arthur Loew has advised Byre that Metro will have at least 30 French-dialogued or silent synchro-nized features suitable for this market by next fall. Already "The Duke Steps Out" is being French-dubbed. Laurel-Hardy comedies, popular here, are also being French-dubbed. As part of the general scheme, Hearst-Metrotone News will issue a French edition.

## Figure Rome Meetings As Good Film Propaganda

Paris, Feb. 9. Harold Smith, Will Hays' local representative, is now in Rome attending the 10th annual sessions of the Educational Cinematographic Institute, the official Italian-endowed cine unit which funds films for film educational purposes.

Chief recommendation is the abolition of all taxes on educational films. While it means nothing to the commercial film manufacturers this added interest in the screen, via the educational and non-commercial, is favorably regarded for propaganda.

Western Electric has donated a complete outfit to the institute to be used in conjunction with the Italian unit's educational film library. The unit is the complete of its kind in the world.

An imposing array of educators and intellectuals are attending the sessions. Next, a report on the taxation abolition will be presented to the League of Nations next May for ratification, whereafter it will be a matter for individual nationalities ruling to enact the necessary regulations governing each particular country.

# Italy Making It Plenty Tough for U. S. Films—Native Producer Plans 3

## Francaise May Try to Stop Lugnet in Pictures

Paris, Feb. 9. Andre Lugnet, French comedian, imported by Metro to work under Jacques Feyder, is likely to be the cause of another lawsuit. Management of the Comedie Francaise wants to prevent Lugnet from doing talkers and threatens injunction proceedings to prevent Metro from screening them.

Lugnet, formerly of the Comedie Francaise, was sentenced to heavy damages when he left that organization to play in "Hip's Revue," plus a fine for showing he would give with a new sentence due when performances would total 20. This case is now pending.

When Metro took him away from the revue, the producers had to be softened with coin for the release. Metro would probably welcome a suit for the publicity entailed.

## Padded Comedy 2 Reeler For French Feature Date

Culver City, Feb. 18. M-G's first French talker to show in Paris will be "One Extravagant Night," with Laurel and Hardy. Film will be distributed domestically as a two-reeler, but with added stuff, it will run in France as a feature.

Picture is shortly due in Paris to meet a play date of five weeks at one theatre.

## 2 CENSORING PATHS

Brussels Rigid Concerning Children, but Everything Goes for Adults

Brussels, Feb. 8. Film censoring methods here are curious. And maybe more than that. Films here are divided in two classes: Those which can be screened before children under 16, strictly censored and those which can be shown to adults only, liberally censored.

Admission of a film to the first named class carries possibilities of heavier receipts, many people giving up a show if they cannot take children along with them. Allowing children to be present when films are for adults only is a crime which can easily entail the temporary closing down of the house.

Liberality of the domestic films intended for adults is illustrated by the first Belgian talker, "Family Clubbings," at the Coliseum, Paramount local showcase. Film is a story of a Belgian family visiting Paris on a trip. Their adventures would certainly never pass a censor in the States. As the first Belgian talker is open to view to big business, in spite of heavily increased prices. They got 15 Belgian francs (45 cents), which is high here.

## 20c for Lobby Art, Double Fee on Fridays

Paris, Feb. 9. Turning spare time into spare cash has been inaugurated by Baron Henry de Rothschild at his Picture theatre.

A picture gallery (showing African art) is open to visitors at 20 cents admission, except on Fridays, when the ante is doubled. Friday is generally regarded as the fashionable day in Paris.

## LIKE "STREET GIRL"

Copenhagen, Feb. 8. Among recent American talkers, "Street Girl" (Radio) has met with a favorable reception. It is characterized as a very entertaining and more "European" than most American films.

Betty Compson is much praised, also her four partners, as well as the Danish director, Max Ree.

Viennese angle to the theme figures in the general opinion.

## \$18,000 for Italian Rights

Paris, Feb. 9. Italian rights to Leonore Percetti's "La Possession" (silent), starring Fernand and Jane Aubert, have been sold for \$18,000 by Aubert-Franco Film.

## Rome, Feb. 5.

Since Mussolini's decision a few weeks ago forbidding the projection of any talkers in Italy, whereof the dialog is in a foreign language, American firms with agencies in Italy, principally Paramount and United Artists, are beginning to find themselves in a difficult position. There are a number of American dialog films still being shown in Italy in provincial centers, but these were already on the road before the Italian censorship board stepped in as a result of the Duce's edict.

Working through the Rome offices of the American producing firms is rather a thankless one, they say. As the great majority of all films now being made in America are talkers, the Rome branch laboratories are obliged to resort to cutting and slicing, suppressing all dialog and keeping in only the sound effects. This is a complicated matter and hardly satisfactory. It was pointed out, as dialog films are one thing and silents another. But at present it's the only thing that can be done.

Fascist policy is dead-set against the subtle form of propaganda that (Continued on page 45)

## Budapest

Budapest, Feb. 6. "Submarine" (Col) was presented here by three houses simultaneously. It would be considered very well received but for the technical sound deficiencies of the Palace and Corvin Cinemas. The only adequate sound performance was at the Capital, "Words and Music" (Fox) who kicked off after only a fortnight's run at the Ufa.

"Fox Follies" is still running to capacity at the Royal Apollo in its third week. The only adequate sound performance was at the Capital, "Words and Music" (Fox) who kicked off after only a fortnight's run at the Ufa.

Tiffany didn't have much success with its first production to be shown here. This was "Modern Faust," at the Olympia and Capitol theatres. On the whole, talkers have overcome the opposition with which they met in their first appearance. At the present moment there are 17 cinemas wired in Budapest with two more, both belonging to Ufa and seating over 1,000, and with Klangfilm machines in February.

Of the long run theatres, what we call premiere houses, Royal Apollo (seating 1,000), Decal (650), Forum (650) and Radios (600), are wired by Western Electric. Also one of the minor houses, Jozsefvarosi, seating 650, is W. E. wired.

There is considerable business in Edison Bell machine, and two small houses, Patria and Bodograph, are showing the Edison Bell machine.

Ufa and Corso, long run houses, have Klangfilms, as will also have the small house, one Gaumont, one Gerard and one Televox. Two different sound production companies, Vesta Electric, have been installed at the Ujfalud and Vesta theatres, respectively.

It isn't going to be an easy job to solve the problem of interchangeability in Budapest. A year ago, a limited company was formed, under the name of HUNGARIAN FILM, composed of the extinct Corvin and Star producing companies. The money came from the government, derived from the sale of the rights to foreign made pictures. Only thing Hunnia has done so far is to back German production companies with Hungarian subjects, some of the pictures being taken in this country and many Hungarians being employed on them.

Now, Hunnia is to go into partnership with Paeagadopolis, a company controlled by the city of Budapest, and start the production of talkers on a big scale. Hunnia is also planning to take over the affairs, and Ripka, Lord Mayor of Budapest, are negotiating the matter. Hunnia is being president of the united concern if it comes to a clinch.

The money question, however, is still the principal difficulty. It is planned that all Hungarian picture houses should be obliged to show 40 percent of all pictures shown to Hungarian productions. Another plan is to give foreign producers 40 percent of the tickets instead of the 20 they now receive for every Hunnia picture which they back financially.

## Par's Own Arbitration Clause Ready, Will Use the Am. Arbitration Society; Claims Individual Right—Others Follow

With the proposed get-together of the distributors with the M. P. T. O. A. and Allied States for a new exhibition contract and return of arbitration still only a possibility, producer-distributors are well along on formulating plans to have compulsory arbitration as individuals rather than as a collective body. The best picture and legal minds in the business claim this is legal so long as there is no concerted agreement on the shaping of contracts.

This means, in effect, that the exhibitor will have compulsory arbitration depending on the nature of the clauses chosen singly by the various distributors.

The attitude is that so long as the distributor when he buys the film can contain anything within constitutional boundaries that the company wishes to include. If the exhibitor is not content with purchasing that company and legal minds stipulations of its contract, even if it demands compulsory arbitration, the legal viewpoint is that he (the exhibitor) is free to go to any other distributor.

According to reliable inside information, distributors do not see a favorable "cut" from the Thacher decree in optional arbitration clauses, with deposits on product, the alternative where the buyer of film refuses to agree to arbitral proceedings on any and all claims.

**Paramount's Clause**  
Paramount, first to try the optional arbitration clause, has just put this for a stiff compulsory arbitration clause which places that company in virtually the same position in its dealing with exhibitors as before issuance of the Thacher decision.

Other producer-distributors are reported framing similar clauses of their own, in their own legal phraseology, to go to the exhibitor's rights and protection as enjoyed under Film Board rules and arbitration.

Paramount's new contract, to be used in the future and supplementing the experimental optional arbitration clause, reads as follows:

"**Clause 15—Arbitration**  
"All claims or controversies arising hereunder by arbitration as follows:

"The arbitration shall be held in the city wherein is situated the exchange out of which the exhibitor is served, unless the parties shall mutually agree on another place. Three arbitrators shall be selected. One shall be appointed by the exhibitor (distributor and exhibitor), and the two so chosen shall designate the third. If either party fails or neglects within a period of three days after written notice to the other to select an arbitrator on its part, or if the two selected by the parties do not agree upon a third within three days after notice have been chosen, the arbitration committee of the American Arbitration Association, upon the request of either party, shall appoint such arbitrator or arbitrators. The national panel and fix a date of hearing within a period of five days.

"The parties hereto hereby waive a trial by jury of any issue arising under this contract and agree to accept as conclusive the award of the arbitrators or a majority of them, and further agree that a judgment on such award may be entered in any court, State or Federal, having competent jurisdiction. The oath of the arbitrators is hereby waived.

M. G.-M., which was planning an optional arbitration clause, is now working on a new contract, but the manner in which this company will circumvent the end of the old arbitration plan is not known. The legal department has not yet divulged what course it will take in framing its individual contract, and other producer-distributors are also guarding activities with secrecy.

That all will eventually have their own arbitration clause, no matter what nature it assumes or stipulations it makes, is regarded as a logical conclusion in inner arbitration circles.

### Judge Thacher's Right

Judge Thacher, who ruled the old contract, with its optional arbitration clause, was illegal because it

### Dix Is Own Cutter

Hollywood, Feb. 18.  
At the Radio Pictures Studio to the afternoon, an executive asked if the projection room was occupied. He wanted to run off a picture.

The young man returned smiling.  
"Mr. Dix is cutting his picture in it."

It was framed collectively by distributors, with exhibits having no hand in its making, preserves the right to pass on any new plans.

Insiders report that the belief is in the industry that Judge Thacher, though his decision was stern and is causing considerable unrest and havoc, will see not only the practical but the legal side of the moves now being made.

Formulation of individual contracts, under constitutional rights endowed to the companies individually, together with whatever movements are set on foot to get the majority of exhibitors or representative organizations to approve compulsory arbitration, will eventually reverse the present situation, it is predicted. Sidney R. Kent, general manager of Paramount, the first to decide on compulsory arbitration as an individual proposition for his company, is meeting with Abram F. Meyers, head of Allied, today (Wednesday), but plans for the delayed conference to weld Allied and the MPTOA are admitted to be considerably indefinite.

No date for a general meeting has been set, but Kent hopes, through continued conferences with Meyers and other exhibitor leaders, to arrange a general conference as soon as possible.

In the meantime many exhibitors favoring compulsory arbitration are going on record with the Film Boards by writing into to decry the end of the old arbitral system.

## COLOR FAKES GO FOR CHUMPS IN USUAL WAY

Los Angeles, Feb. 18.  
With the success of color photography and the publicity it has gained in the last few months, every gyp producer is trying to promote a system for photographing color.

Out of some 67 companies claiming to have color pat, Technicolor, Multicolor and Haviscolor, formerly Kellycolor, are the only ones that have gone into production. The others are in the process of financing or perfecting.

Those perfecting their process are saying nothing about what they have. The financing gang yell their wares from the house tops and are taking the chumps right and left.

Most of the gyp producers, who formerly took nickels and dimes out of Poverty Row, have switched to color. They allege color photographs for about the same price as black and white. Their samples are, as a rule, short ends from color pictures made by one of the recognized color outfits.

"Picture money" has been always easy picking around here, but of late the public has been wised up by the Chamber of Commerce and other agencies. Color is a new angle and they are not wise to it as yet, so the promoters are cashing, more or less.

### Christie-Par Split

Hollywood, Feb. 18.  
Christie Brothers, after three years, are terminating their releasing arrangement with Paramount in March.

Now figuring on another sales outlet with a major company.



REYNOLDS-BAGLEY WEDDING

**KINGS**  
Reynolds-Tobacco.  
Meyer Davis-Music.  
When Miss Nancy Reynolds, daughter of J. R. Reynolds, and Mr. Henry Walker Bagley were married at Winston-Salem a Meyer Davis Orchestra played for the ceremony and the festivities.

The roster of either the training in some school of elocution, but their knowledge is of that superficial degree that is dangerous in practical effect.

## FACTIONS HALT FOX REHMAN PLAN

Recalcitrant creditors and stockholders who through counsel have bucked the Fox financing plan looking to issuance of \$65,000,000 in new securities to avert receivership because they wanted an opportunity to formulate a plan of their own, have been told that the plan of the stockholders' meeting, required in the 13 hearing in Justice F. J. Coleman's chambers. And despite warning by the court at the previous hearing (Feb. 11) that William Fox had indicated he would consider no other plan.

A special meeting of Fox stockholders will be held March 5 with all shareholders of record at the close of business March 1 entitled to vote on the banking plans for approval on that date. The 10 days' notice in advance of the stockholders' meeting, required under the by-laws, was sent out yesterday (Tuesday).

Fox Film stockholders will meet at 11 a. m. on March 5 and the Fox Theatre stockholders at 3 p. m. the same day.

As a result of new developments in which Halsey-Stuart & Co., Electrical Research Products, Inc. and stockholders share a point, the date for the next hearing will not be set until after a special "A" stockholders' meeting has been held March 5, at which time these holders will approve or reject the financing propositions. As a 10 days' notice of the meeting is necessary to stockholders under the by-laws, and as Judge Coleman has indicated he will call the next court hearing 10 days after that, March 15 seems to be the date for whether a receivership will be avoided.

That stockholders will o. k. one of the plans placed before them is almost certain, counsel already having indicated that they preferred to sidestep receivership if possible.

Opposition not only from Halsey-Stuart, creditors to the amount of \$15,000,000, and Erpi, creditors for \$15,000,000 on a note and \$400,000 on back royalties under a licensing agreement, but also from stockholders, has not been directed against sidetracking receivership. None want a receiver appointed for the company, according to the record. The Erpi note for \$15,000,000 due Feb. 26 automatically carries over until a final decision is reached.

**Opposition Differs**  
Resistance toward the \$65,000,000 banking plan approved by Mr. Fox and his board as an out has differed. Halsey-Stuart and Erpi have been backing acceptance of the initial banking plan because one of its conditions is that the 15-year agreement with Halsey-Stuart for preferential financing for Fox is automatically approved.

The banking house obviously does not want to repeal this agreement, but on the other hand, it does not favor receivership, the inside from all indications being that the form

(Continued on page 66)

### Supervised by Job

Hollywood, Feb. 18.  
Dogs talking on the screen, Metro's novelty short, has been released. It is an achievement of months of patience as dialog was fitted to each dog and had to be made at the precise instant needed. This required weeks of weary waiting for the dogs to do the right thing at the right time.

Complete story is carried during which there are scenes of animals eating a meal and of a football game. Titles of the short is "Hot Dog."

## VOICE COACHERS REAP ON COAST

Hollywood, Feb. 18.

Voice coaching in Hollywood has become a lucrative racket. Many of the test chums are training in some school of elocution, but their knowledge is of that superficial degree that is dangerous in practical effect.

In lining up instructors for a semi-optional course in talker training on the coast, 25 out of 30 interviewed were found incapable. However, all talked a little of "timber," "resonance," "centrality," "emphasis," "pitch."

It sounded authentic. But it wasn't sound.

## NEED 12 HOURS REST TO KISS THE FAMILY

Hollywood, Feb. 18.

Official title of "The New Minimum Contract for Freelance Actors" was chosen because some of the actors insisted "minimum contract" is better psychology than "standard contract."

Try-out period for the new contract will be one year, with actors at end of that time deciding whether they want the 12-hour rest provision or the 54-hour week with overtime.

The 12-hour rest proviso will require unit staffs to eliminate stalling. With the standard shooting day running 9 a. m. to 5 p. m., a director who kept his company working after 9 p. m. would not be able to call it to the set next day before 10 a. m.

Framers figure 12 hours will insure sane and normal home life in Hollywood.

"An actor should have enough time to eat, sleep, dress, kiss the wife and look at the kids," explained one of them. "You can't do it in eight hours."

## STORY WITHOUT SMILE N. G. FOR MCLAGLEN

Hollywood, Feb. 18.

"The Sea Wolf" filmed three times will be talkerized by Fox. As yet no decision as to the wolf. Victor McLaglen, Fox contract logical can't want to jeopardize his o. p. power, which they say is due to his smile. No use for a smile in "The Sea Wolf."

Decision has been made to unwind the feature on standard width (35mm) film, although no house has yet been selected for the \$2 run. Switch in the opening date is being held back away from any patriotic angle.

## McCormack's 35 mm.

Hollywood, Feb. 18.

Fox's "On the Level" starring Victor McLaglen, was scheduled for preview then yanked back for retakes of about a quarter of the picture.

Studio felt that one of the femme characters was allowed to play an Irish part too broadly.

## McCormack's 35 mm.

John McCormack's "Song of My Heart" will not come into New York in Grandeur. Neither will it open on St. Patrick's Day as first announced.

Decision has been made to unwind the feature on standard width (35mm) film, although no house has yet been selected for the \$2 run. Switch in the opening date is being held back away from any patriotic angle.

## Think Former Film Salesmen Behind Anti-Chain Drive

Two men, formerly employed as film salesmen by several producers, are reported at the Hays headquarters to be the chief agitators for a new seven anti-chain bill which would include theatres. The men, Preston Reynolds, who worked recently for Paramount and Metro, and E. E. Redford, whose previous employments were with RKO, Fox and WorldWide, are claimed to have inspired a semi-monthly publication called the "Anti-Chain World."

In the first issue it published what is purported to be a telegram from Senator Brookhart endorsing the movement. This reads:

"Your movement just inaugurated is the most effective method of fighting these combinations I have ever heard of. Will put your telegram in the Congressional Record and hope to be able to co-operate with you."

The publication vents its spleen on all kinds of chains, citing what it was as statistics to prove the "failure" of such bulk operations. In a summary article it declares that 280,000 traveling men who "were happy and prosperous a few years ago are without jobs."

One of the pages is devoted entirely to the picture industry. It has a flare headline: "Wall Street vs. Main Street, or the Movie Magnates vs. Texas Independent Theatre Owners." At the present time, according to the Hays office, Texas has no statute prohibiting chain systems.

## 6,259 EXTRA JOBS LAST WK. IN COLONY

Hollywood, Feb. 18.

Lot of unused smiles were polished up and brought out again last week with the studios producing a normal clip for the first time in six months.

Central Casting made 6,259 placements for the week. This is 106% normal, based on weekly average for 1929.

Harry Beaumont started the week off with a rah-rah mob of 553 in a football game at M-G for "The Gay Nineties."

Paul Stein had 106 working on a Swedish street for "Bride 66" (UA) Wednesday.

Alan Crosland had 125 in a courtroom for "Viennese Night" (WB) Thursday.

Ray Enright had 109 in a dance hall for "Those Who Dance at Warner's Tuesday, and expanded to 358 on the same set Saturday.

Another good sized set Saturday was "Lew Colston" (Paramount) 250 working in a carnival scene.

## U. A.'s 20

With more associate producers in its lineup than ever before, and negotiations reported on for others, UA will produce at least 20 pictures on its 1930-31 program.

Average for UA has been 15 pictures a season. This year the number stands at 16.

## Wins \$267,000 in Texas Quarter Retake on "Level" Suit Over Sound Patents

Dallas, Feb. 18.

John L. Dannelly of Laredo, Tex., won, together with his wife, damages amounting to \$267,000 in a suit brought against A. F. Bard, San Antonio, promoter of two talker films, Algraph Co. and Photodisgraph Co.

Dannelly claimed Bard infringed on a talking film machine patented by Allen Stowers. Verdict found that Dannelly had been damaged by other stockholders of the two firms and was awarded \$5,000 punitive damages from them. Stowers' patent was found to be the first talking machine and was exhibited here several years ago.

## MAYER ON COAST

Hollywood, Feb. 18.

Louis B. Mayer arrives today (Tuesday) from his eastern trip to Washington and New York.

He was away four weeks.

# MOTION PICTURE "DUTIES" FOR '30

## Hudson Introduces His Censor Bill; No Mention Church Bodies Behind Act

Washington, Feb. 18. Representative Grant M. Hudson (R., Mich.), one of the reform leaders of the House, has introduced his new motion picture censorship bill.

Just a few weeks ago the congressman stated he didn't know whether he would introduce such a measure this session or not. He then denied meetings were in progress with reform groups tending toward the creation of such a bill. But now it comes and though Mr. Hudson doesn't like the word "censorship," stating that he had omitted entire paragraphs of the "manufactured" bill because of stressing that phase too strongly, the new bill covers every possible phase of the industry which he sets up as a public utility.

He starts with the scenario and goes through to the advertising. In the bill's 28 pages nothing is overlooked. It is titled:

"A bill to protect the motion picture industry from unfair trade practices and monopoly; to provide just settlements from unfair dealings; to provide for the manufacture of wholesome motion pictures, both silent and talking, at the source of production; to create a Federal motion picture commission, to define its powers and for other purposes."

For a groundwork Hudson has gone back to the original Brookhart bill in the Senate. Last session he revised that bill. This is another revision and in contrast to Senator Brookhart's plan to place control under the Federal Trade Commission, Mr. Hudson falls in line with the original Canon Chase proposal of a separate commission. There would be nine members, four of them required to be women. Salaries are \$9,000 a year with \$10,000 to the chairman. Unusual six, four and three-year terms are set down for their stay in office. This proposed commission would be required to know nothing of the motion picture industry.

**Must Submit Everything**  
Every scenario, its dialog, its sets, in fact everything pertaining to the picture would first have to be submitted to the commission in order to secure a license to go ahead with production.

To follow this through the commission would appoint inspectors (Continued on page 66)

## BIGGEST DRAMATIC CAST IN FOX'S "ARIZONA KID"

Hollywood, Feb. 18. Addition of 25 new principals to the cast of "Arizona Kid," now being filmed in Utah by Fox, makes it the largest cast of principals ever assembled for a dramatic picture.

Original cast contained Warner Baxter, Mona Maris, Carl Lombard, Theodor Von Eltz, Walter P. Lewis, Frank Mann, Thelma McNeil, Solida Jimenez and Arthur Stone. Additions are Larry McGrath, Cora Walsh, Jack Henderson, Bob Perry, Jim Gibson, Sidney Bracey, Capt. Clamette, Bill Patton, Joe Ray, Sam Allen, Rolly Asher, Frank Austin, George Magrill, Charles Stevens, Ray Lopez, Jeanne Hart, Carlotti Monti, Thelma McNeil, Dorothy McGowan, De Saca Moore, Alice Saunders, Lillian Lawrence, Bob Fleming, Jack Herick, Douglas Greer, Frank Rice, Charles Sharp and James Balch.

In addition to transporting this large cast of players to the Utah location, more than 200 select extras will be forwarded later to furnish atmospheric shots in the picture.

## Pathe's \$13,000,000

Hollywood Feb. 18. Pathe will cost the \$13,000,000 on its production program for the coming year. This contrasts with \$9,000,000 of the last budget.

## Street Testing

Hollywood, Feb. 18. Out here they say street beggars run the danger of being grabbed as "types." The story that a beggar with blinders on and a cup in hand has his picture taken for a test by a sound truck passing by.

## POVERTY ROWS NOW WITHOUT SHOESTRINGS

Los Angeles, Feb. 18. For the first time in a number of years, Poverty Row is without a production company. National Recording, California and Chadwick studios, are eight, with little prospects of doing anything for some time to come. Shoestring producers flocking to the Row at other times are mostly out of business. The only small indie studio in production is the Telemfilm where the Hammond productions is making a western.

Poverty Row at one time housed a dozen studios. Now but three left. The others have been turned into supply houses for picture accessory outfits.

In most cases the buildings have been unsuitable for the installation of sound equipment.

## OPERA STARS AS LEADS IN "ROSE MARIE" FILM

Grace Moore and Lawrence Tibbets will be the leads in the "Rose-Marie" musical talker. Metro will start making it on the Coast early in the fall.

It will be Miss Moore's advent on the screen. In the picture William Kent will likely re-create his original comedy role in the musical for which Metro has held the film rights for some time.

Miss Moore leaves for the coast March 9.

## All De Forest Sound Suits Are Delayed

Postponements in all of the De Forest suits alleging patent infringements were effected this week. The big one against Western Electric in the Stanley installation has been put over in Wilmington, Del., until the end of March. This is claimed by the plaintiff's counsel is due to delay in arguing the motion made by W. E. for a legal definition of its status in the sound field.

In Philadelphia the action against Pat Powers' Cinephone vs. the Southern theatre has been delayed several days. Nature of Powers' answer, a surprise to DeForest, is the cause. Powers enters general denial that he is encroaching.

## 32 in Singing Ensemble

Burbank, Feb. 18. First National has organized a singing ensemble, giving contracts to 32 songsters. Chorus will be permanent, for the camera and for dubbing.

Mixed ensemble was chosen by Norman Spencer, directing, from 5,000 applicants.

## MPPDA FORMS APPEAL BODIES

Would Make Censorship Unnecessary — Studios Must Submit Every Script — 15 on Production Comm. — 2 Boards of Appeal

## RATIFY NEW CONTRACTS

Hollywood, Feb. 18. Will Hays put the halter around the necks of the members of the Association of Motion Picture Producers at their annual meeting last night (Monday). Producers and members agreed to abide by his rules and regulations that will govern the industry in such a manner that censorship measures throughout the country will not be required and will possibly be abandoned according to his plan.

At this session the producers also ratified the new contractual agreement made with players for an eight hour working day for all call actors and twelve hour rest for all players between calls. It was pointed out that already over 250 actors were ready to sign and work under the standard contract approved by the Academy of Motion Picture Arts and Sciences and that some 350 more representative players were prepared to join the ranks of the Academy to enable them to approve the new agreement.

The new regulations give studio production managers the privilege to obtain information as to the probable reception of stories or the manner in which they should be treated from the Association, and allows the production manager to submit a copy of any script he desires to the Association. In turn, the Association will give such advice and suggestions as figure necessary so that the script does not get away from any of the rules and regulations established so that no objections will be taken to the finished product by censors in any part of the world.

Producers, according to the new rules, are required to submit to the Association every picture they produce before the negative goes to the laboratory for final printing. If the picture does not conform to the rules laid down the association will notify the producer who is wrong and corrections to conform must be made before the picture can be released.

Should the production head of the studio feel that the rules of the association is not fair he can appeal to the production committee of the association and should this committee uphold the findings of the association, the individual producer then has further recourse of appeal to the board of directors of the Motion Picture Producers and Distributors of America, which is the Hays' organization in New York. The decision of this body is to be final and must be abided by.

There are to be 15 members on the production committee and the secretary of the Association may select any three to hear the appeal as long as none is affiliated with the applicant.

Those chosen for the committee include Joseph M. Schenck, Ben Seligman, Irving Thalberg, William LeBaron, Carl Laemmle, Jr., Jack Warner, Charles Sullivan, Cecil DeMille, Sol Wurtzel, Charles Christie, E. J. Allen, Sam Goldwyn, and John W. Wadsworth.

Producers did not take the matter of camera men dispute adjustment at their annual meeting last night (Monday), as other matters kept the meeting going to an early hour Tuesday morning.

A committee was appointed to meet with W. J. Casavan, president of the IATSE, and with Dick Green and Paul Hurd of the local cameramen's union to discuss the problems at issue with a view of expedient settlement. (Continued on page 65)

## Hays' Film Regulations

Hollywood, Feb. 18.

### GENERAL PRINCIPLES

"No picture shall be produced which will lower the moral standards of those who see it. Hence the sympathy of the audience should never be thrown to the side of crime, wrongdoing, evil or sin.

"Correct standards of life, subject only to the requirements of drama and entertainment, shall be presented.

"Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation."

### PARTICULAR APPLICATIONS

**CRIMES AGAINST THE LAW:**  
"These shall never be presented in such a way as to throw sympathy with the crime as against law and justice or to inspire others with a desire for imitation."

**MURDER:**  
The technique of murder must be presented in a way that will not inspire imitation.

"Brutal killings are not to be presented in detail.  
"Revenge in modern times shall not be justified."

**METHODS OF CRIME SHOULD NOT BE EXPLICITLY PRESENTED**

"Theft, robbery, safe-cracking, and dynamiting of trains, mines, buildings, etc., should not be detailed in method. Arson must be subject to the same safeguards."

"Use of firearms should be restricted to essentials. Methods of smuggling should not be presented. Illegal drug traffic must never be presented.

"The use of liquor in American life, when not required by the plot or for proper characterization, will not be shown."

**SEX:**  
"The sanctity of the institution of marriage and the home shall be upheld. Pictures shall not infer that low forms of sex relationship are the accepted or common thing.

"Adultery, sometimes necessary plot material, must not be explicitly treated or justified, or presented attractively."

**SCENES OF PASSION:**

"They should not be introduced when not essential to the plot. Excessive and lustful kissing, lustful embraces, suggestive postures and gestures are not to be shown.

"In general passion should so be treated that these scenes do not stimulate the lower and baser element."

**SEDUCTION OR RAPE:**

"They should never be more than suggested, and only when essential for the plot, and even then never shown by explicit method. They are never the proper subject for comedy.

"Sex perversion or any inference to it is forbidden.

"White slavery shall not be treated.

"Miscegenation is forbidden.

"Sex hygiene and venereal diseases are not subjects for motion pictures.

"Scenes of actual child birth, in fact or in silhouette, are never to be presented.

"Children's organs are never to be exposed."

**VULGARITY:**

"The treatment of low, disgusting, unpleasant, though not necessarily evil, subjects should be subject always to the dictate of good taste and a regard for the sensibilities of the audience."

**OBSCENITY:**

"Obscenity in word, gesture, reference, song, joke, or by suggestion (even when likely to be understood only by part of the audience) is forbidden."

**PROFANITY:**

"Pointed profanity and other profane or vulgar expression, however used, is forbidden."

**COSTUME:**

"Complete nudity is never permitted. This includes nudity in fact or in silhouette, or any lecherous or licentious notice thereof by other characters in the picture.

"Undress in the picture should be avoided, and never used save where essential to the plot.

"Indecent or undue exposure is forbidden.

"Dancing costumes intended to permit undue exposure or indecent movements in the dance are forbidden.

**DANCE:**

"Dances suggesting or representing sexual actions or indecent passion are forbidden.

"Dances which emphasize indecent movements are to be regarded as obscene."

**RELIGION:**

"No film or episode may throw ridicule on any religious faith. Ministers of religion in their character as ministers of religion should not be used as comic characters or as villains. Ceremonies of any definite religion should be respectfully and respectfully handled."

**LOCATION:**

"The treatment of bedrooms must be governed by good taste and delicacy."

**NATIONAL FEELINGS:**

"The conduct of the flag shall be consistently respectful. The history, institutions, prominent people and citizenry of other nations shall be represented fairly."

**TITLES:**

"Salacious, indecent, or obscene titles shall not be used."

**REPELLENT SUBJECTS:**

The following subjects must be treated within the careful limits of good taste:

"Actual hangings or electrocutions as legal punishments for crime. Third degree methods. Brutality and possible gruesomeness. Branding of people or animals. Apparent cruelty to children or animals. The sale of women, or a woman selling her virtue. Surgical operations."

## 90 Mins. Yarn

Hollywood, Feb. 18.

"Tom Lanning," columnist of the Oakland "Tribune" was placed under a three month contract by Pathe when he sat down in the studio and, within an hour and a half wrote an original. Story was accepted for production.

Harry Warner, Coast, March 5.

Hollywood, Feb. 18.

Harry Warner is expected to arrive here around March 6.

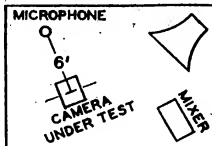
## TAHITI NATIVES WILL COME HERE FOR SOUND

Los Angeles, Feb. 18.

Robert Flaherty and F. W. Murnau will return from Tahiti March 25, to add sound to the picture they have been making in the South Seas.

With them they will bring a number of natives to supply the music and other sound effects necessary to the picture. Picture has an all native cast.

# Camera-Silencing Points As Found by Coast Committee From Efficient Experts



## SET-UP FOR NOISE TESTS

This standard set-up was used in the sound-room of E.R.P.I. laboratories in measuring sound of noise made by each camera, and the degree of noiseless obtained by the various silencing devices.

The mike was suspended at normal camera height 6 feet from the center of the camera tripod.

## STUDIO WORKERS NEAR PRODUCERS ON TERMS

Hollywood, Feb. 18. Representatives of studio workers will confer with Eddie Mannix and Keith Weeks, representing producers, this week on the final revision of the cameramen's contract.

Leaders of the studio locals returned Feb. 11 from an eight-day session of the Producers' Internationals' joint committee in New York, where interpretation of the contract was thrashed out. The joint committee referred the contract revision back to the coast locals for clarification.

Howard E. Hurd, business manager of the Photographers' International, says that producers and workers are agreed on terms and that remaining conferences simply involve agreement on wording of the contract.

Producers were represented at the eastern conference by Nicholas M. Schenck, Albert Warner and Guy W. Currier, with Weeks of the Photographers' International, J. M. G. and J. H. Berres, producers' secretary of the committee, sitting in from the coast.

Internationals were represented by Joseph N. Weber (musicians), Thomas Flynn (carpenters and joiners), H. H. Broach (electrical workers), Charles Leising (scenic artists), William Cullen (stage employees), and Frank Carothers, Internationals' secretary of the committee.

## COAST DELEGATES

Delegation from coast locals included Howard E. Hurd, business manager, and R. H. Klaffitz, financial secretary of International Photographers; William Cullen, president of scenic artists' local 235; Carl Kountz, manager of the new Laborator Technicians and Film Editors' local; and Ben Simmons of the carpenters.

Final conferences await return from east of Weeks and Mannix.

## STRAUSS' FIRST SCREEN TRY

### Is "Danube Love Song"

Hollywood, Feb. 18.

Oscar Strauss' first original operetta for First National will be called "The Danube Love Song."

Based on an original libretto by Joseph Jackson.

## MUST HAVE REST

Hollywood, Feb. 18.

Edwin Carewe's production of "The Spoilers" will be delayed about six weeks beyond the original March 24 date.

George Bancroft, to be starred, wants a three weeks' rest between his present production and starting on "The Spoilers." Later necessities his being in good physical health. Betty Compton is set for the femme lead.

## FOOD—BUT NO STARS

Hollywood, Feb. 18.

Auctioneer selling contents of a Beverly Hills home advertised: "A sumptuous repast at noon and an opportunity to bid against celebrated picture stars on the purchase of authentic antiques."

Public showed up for the free feed but squawked at the lack of film stars.

## COUNSELMAN BACK AT PAR.

Hollywood, Feb. 18.

With the first draft of "Whoopie" completed for Samuel Goldwyn, the Counselman moves back to the Paramount lot temporarily.

He is to collaborate with Vincent Lawrence on "New Morals."

## HOLLYWOOD CHATTER

Mitch Lewis has nine pairs of golfing knickers but doesn't golf. Dorothy Lee plays a mean game of lacrosse.

Victor Schertzinger sans moustache.

E. J. Montagne vacationing in the Yosemite.

Ruth Corbin plays her first talker part for Radio.

Ernest Torrence, Jr., is a sound engineer at Radio.

Julius Sandberg from England, possible starter with Will Rogers.

Elliot Lester called to Philadelphia through death of infant son.

Charles Farrell will yacht to Santa Cruz Islands.

Leyland Hodgson, legit, founded Hoddys' Sandwich Shop, Sydney.

Asked what he's doing, actor says he's just between premises.

Mrs. Sigmund Romberg called to New York by illness of her mother.

Sidney Blackmer still out one week's salary check lost in the Maurice Graham mail plane.

Frank Chamberlain, M-G representative in the Orient, is on his way to Shanghai.

Julius J. Rosenberg wants to write a book titled "The Low Down on the Shake Down."

Renee Macready's English can't be dommed—she must have her four o'clock tea.

Emil Jensen is taking a 27-day Caribbean cruise for his health, starting Feb. 22.

Ernest Ness and Frederica Sagar here after a few months on Broadway.

Stella Stray, head bookkeeper at Paramount, oldest employee, observed 18th anniversary.

Barney Sarecky, Lou's brother, from the Philippines and on Radio scenario staff.

Constant Bennett's contract with Pathé flows her two months a year on the Riviera. She has a home there.

Prop store selling off some of its furniture advertised, "Have the chair that Gloria Swanson sat in, in your home."

Bill Beaudine is being guided by the Los Angeles Rogues' gallery in selecting authentic types for "At Bay," crook drama for FN.

Bert Wheeler called for a double when scrip called for a Gypsy to throw a knife at his hat in "Radio Revels" for Radio.

"Rasty" Wright, manager of Grauman's Chinese, president of the newly formed Hollywood Boosters' Club.

Joseph Zahovich who sculpts at Radio is thinking of changing his name—in too many limos he says.

While playing the local R-K-O last week Eddie Paro and his partner, Dorothy Carrigan, took talker tests.

Takes two weeks for show girls to learn not to wear tight garters. Camera finds marks hidden by stage make-up.

Mysterio no more of who shaved off Alister MacDonald's goatee.

Ronald Colman, the barber, the urger.

Jack Benny and Ken Murray are spending their spare time hanging around the R-K-O booking office. They say it's the only place out here where they feel at home.

Electric belt is being ballyhooed in a Hollywood drug store window as a "Developer of Personality and Pep, so necessary to your success in pictures."

Perseus agent Valentine's day cutting canceled stamps of the office mail. Explained it as foreign charity work, the stamps being sold by the post office in China to decorate walls. No gnat.

Upon Jaunita Hansen reaching Hollywood, her first move was to order \$4,000 worth of clothes. She had made a \$100,000 bet in the east against a hotel for burns received when taking a shower bath with the water too hot.

## KY. CENSOR BILL

Louisville, Ky., Feb. 17.

State Senator H. M. Cline introduced a bill to create last week providing for the creation of a board of censors for pictures.

Proposal calls for three members to be appointed by the governor for two-year terms. Remuneration for the job would be \$2,500 annual salary and \$2 for each film reviewed.

## 6 MONTHS' REST

Hollywood, Feb. 18.

After a six months retirement from the screen Norma Shearer will return to the Metro lot next fall to appear in "Let Us Be Gay."

Star will spend the spring and summer resting.

# W B's Home Office Cavorts for 4 Hrs. In Its First Show

Folks, particularly out of town, who want to get the lowdown on a picture, office boys and general help should step around to the Chanin next Sunday or the following Sabbath. They'll hear all about exhibitors, trouble, and sales difficulties, listen to fair and terrible reviews, and witness some ballet stuff that never could be good, critically. It's all in "Warner Club Galettes." The star of the "Warner Club Galettes," debuted last Sunday night in the Chanin in the "Warner Club Galettes," which was so named or otherwise to occur on Broadway, or world, was, and will continue to be, a terrific success.

## As They Meant It

They sang about their jobs and the firm's future as if they meant it. The whole thing, from the comedy to the strictly amateurish, "Galettes" should do a lot of things. First of all it should satisfy every little girl and boy (Gingie) who has seen Sunday's shaking and screaming orgy that they had better use Broadway for a thoroughfare and Hollywood for vacations.

Second, that everybody had a lot of fun regardless of results. As the outcome of these two things it should promote Warner Club, Inc., from which the cast was recruited, and to which the funds (minus overhead) will be donated.

And the chorus. No two limbs alike and all alive with Sunday's too weather sitting through backstage. Founding the celluloid on Eighth avenue is tough enough in daytimes, but having to turn out nearly every night before the show must have been excruciating. In view of that even hard hearted critics melted a bit for the hybrid-oddities the professional ushers in the Chanin so enjoyed.

Stiff arms, unruly hands, conscious legs, and quavering voices were all part of the show, and valued until that encore, always positive, assured them. Then there was a dash, hardly before applause was allowed to commence, and the cast changed from cringing wait time into a raging fortissimo.

With a show that lasted as long as this did it's impossible to find space for this nameless Rose Moore Silver gets credit for the general direction, and more power to him. It was a job. And a lot of other things.

Heralded as the Warnerettes are: Bee Rose, Regina Belin, Ruth Kahn, Hortense Levitt, Lillian Hirsch, Ruth Sturm, Adriana Rosenfeld, Dorothy Cardigan, Rose Rita Dorkwit, Ella Salav, Sophie Kramer, Sally Pollack, Ruth Abrams, Etta Shove, Elaine Dolgoff, Backal, Ann Hengber, Syd Roth and Janet Klein, Helen Bernhardt, Mae Strollo, Ann Eleustein, Ruth Seigerman, Sylvia Arnowitz, Mildred Pauline Love.

## Dinner for Zukor

Hollywood, Feb. 18.

Instead of being the guest of honor at a welcome home dinner in his own behalf, Joseph M. Schenck turned the affair, planned by Sid Grauman, into a "Welcome to California" event for Adolph Zukor.

Schenck acted with Grauman as co-host.

About 75 film moguls were invited to the Hotel Roosevelt to meet and welcome the head of Paramount.

## THAW SUIT DISMISSED

Mere plot does not constitute a scenario. On that ground City Court Justice Ryan, in the Manhattan District, ordered dismissal for \$4,900 brought against Harry K. Thaw by John S. Lopez, scenarist, and Arthur B. Reeve, writer of the "Craig Kennedy" stories.

Action was an outgrowth of Thaw's last attempt to crash pictures as a producer.

## LeBaron Due East

William LeBaron will go east this Friday (Feb. 22) on one of his periodic visits to Radio Pictures.

Hollywood, Feb. 18. Standards of camera-silencing to be sought by research engineers on behalf of the Producers-Technicians joint committee of the Academy of M. P. Arts and Sciences are:

1. Noise of camera operation to be maintained at the level of the normal whisper by adequate servicing of the mechanism.

2. A blimp capable of reducing camera noise by 25 decibels to be developed.

3. A blanket capable of reducing camera noise by 20 decibels to be developed.

The quietest camera found in the sound tests was 5 db (decibels) above the normal whisper. The most efficient blimp reduced camera noise 19 decibels. The most efficient bag reduced camera noise 14 decibels.

The silence standards to be striven for were determined upon Thursday by a selected group of cameramen and sound engineers, after studying an analysis of the efficiency of 16 types of silencing devices as determined in sound tests conducted by E.R.P.I. and RCA technicians.

Cameramen called into the con-

blankets seems to help reduce an tendency to vibrate.

The amount of noise transmitted through the silencing device appears virtually independent of the direction of the pick-up device from the camera.

Rough quantitative observations indicate that the various blimps and bungalows absorb more high than low frequencies.

## Noise

Camera mechanism should be properly serviced and maintained so that it will remain quiet. Some cameras tested were noisier than others of the same make.

Thalberg's preliminary report points out that elaborate silencing devices are not required in all places where the camera is used.

For outdoor shots, crowd sequences, musical sequences and most scenes where the camera is some distance from the microphone (6 ft.) only a moderate degree of sound insulation is required.

Measurements of normal speech and of whispering at the same distance from the microphone (6 ft.) as the cameras were placed in the sound tests revealed that noise from

## Partial Summary of Insulation Data

Studio	Nature of silencing device tested.	Degree of noise above insulation (Normal unblimped whisper, by device.)	Net degree of silence (Normal unblimped whisper, by device.)
A.	Rigid composition blimp set on table	8	19
B.	Blanket hood, blankets over tripod	11	12
C.	Special capok blimp; no blankets	13	15
D.	One-piece cast-aluminum bungalow	15	19
E.	Rigid composition blimp	15	15
F.	Papier-mache blimp	15	18
G.	Rigid composition blimp	13	14
H.	Rigid composition blimp	20	12
I.	Rigid composition blimp	6	10
J.	Semi-rigid multi-layer bag	6	11
K.	Heavy blanket thrown over camera (open front and back)	5	2
L.	Old bag; Light blanket around tripod	10	9
M.	New bag; Heavy blanket around tripod	10	14
N.	Special bag; Heavy	11	17
O.	Metal bungalow	11	17
P.	Semi-rigid zipper blimp; blankets around tripod	9	11
Q.	Rigid composition blimp	20	15

Table indicates wide variation in efficiency of the silencing devices now being applied to cameras. Some studios, while having less effective sound-insulating equipment, apparently took greater pains in maintenance and care of camera and drive mechanism.

Figures quoted are in decibels. The decibel is the official engineering term designating the loudness unit. Loudness of reproduced sound in the average talker is about 60 decibels. The net results of silencing devices shown in the final column are indicated in decibels above or below a zero, representing the normal whisper.

It will be noted that the most efficient—11 db below zero, the camera used makes more noise than do three others tested. Most silent camera listed, for Studio K, registers only 5 db of noise above whispering, but as the silencing device used is only 2 db efficient in practical results it is one of the three noisiest equipments.

silulation were four who had developed the most efficient silent devices discovered in the laboratory tests.

Because of the research work in which the major studios are co-operating, the identity of individuals and studios involved is concealed by letters, with the key in the position of H. Thalberg, chairman of the Producers-Technicians joint committee.

Recommendations made Thursday are now in the hands of H. G. Knox, of E.R.P.I., and M. Sammis, of RCA, comprising the sub-committee on camera-silencing.

"Ice boxes," or sound booths large enough to hold both camera and operator, were not included in the tests. Only blimps, bungalows, blankets and bags were measured for their degree of efficiency. Tests were made in a sound-proof room at the E.R.P.I. laboratory.

Among preliminary recommendations following the tests are:

Motors should be mounted as an integral part of the camera so that any external silencing device will be effective for both.

Devices coupling motors to cameras should be improved to provide quieter operation.

The type of camera tripod used does not seem to have much effect on the noise. Use of a heavy tripod seems unnecessary so far as sound insulation is concerned. Covering the tripod legs with

many of the better-silenced cameras had a sound intensity of the same order of magnitude as a loud whisper. They could not therefore be used for very quiet scenes unless the camera is some distance from the mike. Many of the cameras tested must be used at least 10 to 15 feet from the mike if camera noise is not to be objectionably loud.

Amplifier gains and volume indicator readings were kept constant throughout the series of tests. The sound insulation value of the device under test was therefore the difference between the attenuator readings for the camera and motor without and with the silencing device.

Room noise during the tests was in all cases 5 to 10 db below the quietest camera condition measured.

## L. A. to N. Y.

Hiram S. Brown.

Wm. LeBaron.

Dennis McSweeney.

Walton Butterfield.

E. D. Hirtick.

Arthur Low.

William Wellman.

Charlie Morrison.

## N. Y. to L. A.

Reginald Reuben.

Mr. and Mrs. Jimmy Plunkett.

Fred Dlack.



# ACTORS TALK BY DISCS

## Lab Handicaps Give Black and White Too Great a Release Edge on Color

In all producing quarters where color pictures are part of the year's product, there is much concern over the drawback occasioned by the inability to get sufficient prints. Within the past two months, when a large number of color talkers have been released, the competition to get color prints has been unusually keen.

Several studios are being forced to hold back play-dates on color product owing to the limited lab capacities and the care that must be taken in the printing of tinted pictures.

Paramount, with its first all-color talker, "Vagabond King," opening tonight (Wednesday) at the Criterion, is reported experiencing difficulty in getting the number of prints it wants to shoot into the field without unnecessary delay, even while it is in its \$2 run in New York. This condition, also applying to other producer-distributors, means a slower return on investment and an inability to set playdates as soon after the New York opening as desired.

Even though \$2 pictures achieve or are forced on Broadway runs, producers no longer hold back the films general release. Radio had 30 dates set on "It's the Deck" immediately after the picture opened at the Carroll. It could have set double this number within two weeks had the supply of color prints been sufficient according to report.

Competition being extremely keen, producers are touting that with color pictures face the handicap that competitors with black and whites beat them to wider territories. Although producers are kicking now, it is believed that color prints will be available next season in as great a number and as fast as black and whites are at present.

## HOLLYWOOD BIRTHDAY FROM BARN TO ACRES

Hollywood, Feb. 18. Add famous February birthdays: Fox studio, 15 years old.

They chopped down a whole lot of cherry trees when clearing spot for stages at Sunset and Western. It was Thomas Dixon's property. When "The Birth of a Nation" went over in a big way he decided to turn producer on his own. Later sold to William Fox.

Lot has seen the rise and fall of T. Bara. John Gilbert took "The Count of Monte Cristo" to first stellar part. Fox began in a barn and a bungalow. Now two square blocks in Hollywood and 40 acres in Beverly Hills.

**Columbia's Splurge**  
Columbia's set for a splurge on its 10th anniversary, in April, and will spend about \$20,000 that month in a magazine and newspaper campaign.

After that, under the direction of Hank Linet, advertising and publicity head, the company will dig in. A \$500,000 trunk to spread the Columbia legend over the next 13 months.

### BROWN BACK

Los Angeles, Feb. 18. Hiram S. Brown is due to leave here this week for New York. Brown has been on the coast about three weeks, giving his attention to R-K-O affairs in general on this way.

William LeBaron, production head for R-K-O here, left Monday, also for New York. While LeBaron will confer with Jos. Schmitzer president of Radio Pictures.

### LET BLUE GO

Hollywood, Feb. 18. Monte Blue, who has the longest record of continuous service with Warners, has left that company. Remainder of his contract has been bought out by Warners.

## 1st Runs on Broadway

(Subject to Change)

Week of February 21  
Capitol—"Chasing Rainbows" (Metro)  
Colony—"Party Girl" (Tiffany)

Paramount—"Roadhouse Nights" (Par)  
Rox—"Happy Days" (Fox)  
Strand—"Lilies of the Field" (FN)

Week of February 28  
Capitol—"Anna Christie" (Metro)  
Colony—"Dames Ahoy" (U)  
Paramount—"Slightly Scared" (Par)  
Rox—"Sky Hawk" (Fox)  
Strand—"General Crack" (WB)

## LESS EXTRAS AND HIGHER DAILY CHECKS IN JAN.

Hollywood, Feb. 18. Although an average of only 470 extras worked daily in January, the 12,685 checks issued show an average of \$9.68 per day's work.

In January, 1929, 637 extras were working daily, with the average check \$8.87.

Reason, is that when production is slow the economies come mainly in the ordinary mobs. Only 72% of the 19,745 working January, 1929, got \$7.50 or \$10 checks, while 85% of the 12,685 working during January, 1930, got those checks.

## Novarro Off Concert Thing

Culver City, Feb. 18. Rudolph Vaopelich, representing the National Artists' Bureau, is here endeavoring to sign Ramon Novarro to a contract to appear in a concert tour and also over the National Broadcasting chain.

Novarro will listen to the broadcasting, but reneges on the concert stuff. Will do the former if M-G is willing.

## Pleads Guilty on Tax Charges Because of Illness

Hollywood, Feb. 18. Because of ill health Edward H. Hayden, income tax specialist for film stars, unexpectedly pleaded guilty to two of 18 counts charging falsifying of income tax returns.

United States Judge McCormick sentenced him to nine months in the county jail. Hayden was secretary to William G. McAdoo when the latter was in Woodrow Wilson's cabinet. He also accompanied the late President to the Paris peace conference as one of the secretarial staff.

## Dancing as News

Hollywood, Feb. 18. Chinese theaters' innovation of open air dancing in the fore-court every Saturday night, with Abe Lyman's band, is attracting the newsreels.

Metrophone took shots of the scene and will release it this month under the head of "Dancing Under the Stars in February."

## Wadsworth-Steffes Suit

Mason Wadsworth has filed a judgment in the New York City Court for \$11,114 against William A. Steffes. It's a suit for \$1,000 paid to Steffes under an agreement by which the latter would procure the exhibition of the film, "The Girl of the Jungle," in towns and states west of the Mississippi River of over 10,000 population. Plaintiff was to pay Steffes \$5,000, but alleges that he did nothing and failed to return the money.

## TALKERS CALL FOR NEW METHODS

Actors' Branch of Picture-dorm's Academy Aims for Practical Instruction of Professionals in New Art

## ALIBI FOR VANITY

Hollywood, Feb. 18. Robert Edeson is making the rounds of the studios to obtain individual reactions and suggestions from production executives for the school of speech and sound fundamentals for actors projected by the Academy of M. F. Arts and Sciences.

Edeson and Richard Tucker, as sub-committee of the Actors' Branch, are co-ordinating plans with Lester Cowan, assistant secretary of the Academy.

It is aimed to give practical instruction on the nature of speech and hearing, reading of lines, speech defects, accent and similar subjects. There is no intention to establish a permanent dramatic institute but to meet the exigency requiring actors of both stage and picture experience to adapt their art to the microphone.

Such outstanding stars have been given individual instruction by stage experts, Gloria Swanson by Laura Hope Crews and Norma Talmadge by Mrs. Leslie Carter as examples.

## Field Coaching No Good

Such coaching has not been feasible for the rank and file of screen-credit players. Isolated studio attempts to have vocal coaches working from the sidelines have not been effective because of actor resentment at having errors called.

An actor has to admit he's wrong before he'll mend his ways. No self-respecting actor will admit to Sophia McAlister Glavin, of the Whetnot School of Elocution, that she knows more about voice placing or expression than he does. Edeson, Tucker and Cowan seek diplomatic means of calling the actor's attention to his failings without calling him for them, and of persuading him to correct them of his own volition.

He is going to be able to study his voice and correct his defects in the privacy of his own home, according to the plans in formation. It will cost no money.

## Disc Teaching

The disc method will be used. After a few days by experienced teachers the readings of lines and talks by notables of the legit on delivery and placing, each member of the school will be invited to recite a standard verse that contains the necessary syllabants, gutturals, high and lows, etc. This is recorded and he is given the disc to take home.

With it he receives a disc on which the verse is recited as it should be by an expert. Also a set of horrible example discs in which each type of vocal defect is demonstrated by an expert culled from the foot of the class in elocution schools.

The actor can play these over on his phonograph. He can listen to the perfect delivery, then to his own delivery. Then if he can't detect what's wrong, he plays the horrible examples until he discovers toward which of them he tends.

When recognizing his defect he is expected to eliminate it and to be humble enough to request advice if he can't manage it alone. George Arliss, the Barrymores and actors of their caliber will appear at sessions of the talker school on the theory that their ad-

## 6 B'way \$2 Houses Spend \$250,000 Annually on Electric Displays

## A Nightmare

Charlotte, N. C., Feb. 18. Howard Thomas, assistant manager of the Carolina theatre, was kidnapped by bandits, carried to the theatre, forced to open the safe and then tossed over a balcony rail to the main floor of the house, breaking his leg among other injuries.

Robbers got \$1,500 out of the office safe.

Thomas was met at the end of a suburban street on the line about one a. m. Bandits forced him into an auto and carried him back to the theatre, where the robbery was committed. Thomas was not discovered until hours later, his cries finally being heard by a policeman.

## SCOURING CHI AREA FOR FOREIGN TONGUE COIN

Chicago, Feb. 18.

Film row is making a survey of the foreign situation here and in surrounding states as to foreign tongue pictures for domestic use.

Metro proclimated the rush by first sending out its scouts. With this company programming-foreign dialog as soon as possible, it is particularly charting the German sector, and then the Spanish areas.

Chicago's German speaking population is around 1,000,000, and seen as a rich field for the introduction of the German talker. Wisconsin as a whole, and certain sections of Minnesota, also are heavily populated with Teutonic stock.

Local field for Spanish talkers is more limited but adaptable. There is a heavy Mexican population in the south and mid district and in nearby Indiana towns which constitute the industrial area along Lake Michigan.

## Vidors' \$33,235

Hollywood, Feb. 18.

Judgment of \$33,235 was granted King Vidor and his father, C. S. Vidor, for usury charges on money loaned in 1923 by the Milwaukee Building Company and Title Insurance and Trust Company of Los Angeles to the building of the Educational Studios. Harold A. Fendler represented the Vidors.

Case was opened a month ago, although of seven years' standing. Loeb, Walker, and Low represented the defendants, lost on a motion of dismissal because of the failure to sue earlier.

Studs actually cost \$88,000, but in financing stood at \$115,000. This court found, was \$11,078 above the legal rate of interest. Damages in judgment were trebled according to law.

## Connolly Leaves Fox

Jack Connolly has severed relations with Fox. He was in charge of Moviephone News throughout the Continent, being called to this side about three weeks ago. He was responsible for grabbing Bernard Shaw, the King of Spain, Mussolini, King of England and other international figures for the Fox reel. Connolly has gone south and will remain away about a month.

vice will be accepted with respect.

Lester Cowan is consulting with Carl E. Sorenson, dean of the graduate school of University of Iowa and an authority on the psychology of speech in connection with the actor school. It is possible that Sorenson will appear on the film as his expert in voice diagnosis.

Half a dozen \$2 Broadway film theatres—Criterion, Astor, Gaiety, Central, Carroll, Warners and Winter Garden—are averaging a minimum of \$250,000 annually for special electrical displays. This includes the cost of building signs, installation and maintenance (labor), but does not include the cost of the power to light the displays.

Film companies have been competing with each other in the matter of splurges by bulb. Sign makers, of course, clean up on the premleres, particularly where pictures fail to hold up and are replaced every few weeks.

In some cases signs are only leased to theatres. In others the theatre buys the sign. A minimum sign cost for one of the houses mentioned is said to be \$7,000. Second-hand value of the 15-foot letters is practically nil, as the sign companies allow only a trifling rebate or assume that the letters revert to them at the end of a run.

Each letter is a giant electrical display costs from \$200 up. Lengthy titles are a luxury. Electrical item is often about 50% of the pre-opening cost of a \$2 film, and where special newspaper campaigns are conducted.

The Winter Garden has had the most pretentious displays, having a sign expense running an entire block on Broadway and three stories high. For "Noah's Ark" a curtain of steam was added to the electric effects, increasing the cost up to around \$50,000. That remains the pinnacle of the electrical splurges to date.

## MIDNIGHT SHOW HABIT SWEEPING ALL NEW YORK

Policy of holding midnight shows on Saturday night, which the Broadway theatres started about a month ago, has today spread to almost a majority of the theatres in Greater New York. Even the trot houses in the Bronx and Brooklyn are now giving midnight mats over the weekends.

Theater off Broadway were afraid to try it at first, believing that the late shows couldn't draw from the neighborhoods. But after a few of the circuit theatres pioneered the midnight policy, it made a success of it, the smaller house followed suit.

## Swetland Upheld in Sale Of His Trade Paper

Appellate Division of the Supreme Court upheld the action of A. B. Swetland, chief stockholder and liquidator of the "Exhibitors Trade Review" in selling the property to William C. Sullivan for the Exhibitors Review Publishing Corp. for \$75,000 in 1923, although he collected only \$18,000.

Objections were made by James M. Davis, a stockholder, who got decision in the lower court that Swetland's acts were unlawful and in violation of his duties. Davis had \$25,000 in stock.

## Day's Device

Hollywood, Feb. 18. Charles E. Day has a new recording device which will get its test in the making of a one-reeler starring Eddie Lambert at the Phil Goldstone studio. The device is a telephone wire which carries the sound to a record which is later duped onto the film.

The picture is to be called "Dry Docked in the Desert," and will be directed by Cullen Tate.

Betty Healy will make her screen debut as the f-mine lead.

## GILBERT AS '49ER

Hollywood, Feb. 18. John Gilbert will be cast as a gun-toter of the gold rush days in his next for Metro. Laurence Stallard and Maxwell Anderson assigned to do the story.

# "Not So Dumb" Lets Chi. Slide Into Split with Oriental—Both Top \$42,000

Chicago, Feb. 18. Two de luxe houses practically tied for the loop lead last week, the Oriental doing great business with "Second Choice" and "The Century" on stage, while the Chicago went into a dive with "Not So Dumb." Last week took the last position with \$42,700, just \$300 more than the Oriental figure. The Oriental has about abandoned hope for grabbing any box office pictures, and is resting its hopes entirely upon stage names. However, house has proven that with good pictures it can make money.

"Show Boat" was a definite disappointment at the Roosevelt, and will be yanked today (Thursday). Chi was the last city in the country to get the picture, film having been held out because of Universal's contract with Ziegfeld, giving the stage show first crack at the town. "Sunnyside Up" held remarkably at McVicker's and is still making good money. Stays an extra week, "Love Parade" having been postponed to give Maurice Chevalier time to get here for a personal bow.

Show of Shows" did well its first week at the Regal and Artistic, but no riot at \$31,000. Revue films seldom stand up in this town, and B. C. has "New York Night" as soon as there's a sign of a slump. "Hit the Deck" dropped at the Worchman. "Grand Parade," on the screen and Rin Tin Tin stage, made a big week at the State-Lake. Kids jammed the house and dragged their parents to the show.

**Estimates for Last Week**  
Chicago (Publix-B & K)—"Not So Dumb" (M-G), stage show (4,400; 50-75). Not so hot, additional Hearst plugging didn't help; fair week at \$42,700.

McVicker's (Publix-B & K)—"Sunnyside Up" (1,500; 50-75; 85). Dropped on fourth week but still showing strength; will hold on an extra week. "Love Parade" (Par) follows; \$40,000.

Monroe (Fox)—"City Girl" (Fox) (1,120; 50-75). Better than average; \$41,000.

Oriental (Publix-B & K)—"Second Choice" (WB), stage show (3,500; 50-85). Sophie Tucker on the draw; "The Century" at \$42,400; stage names now definite policy for the house it seems. "The Worchman" (WB) (1,000; 50-75). Back for this holdover; \$43,000 second week; German with hopes and fears.

Roosevelt (Publix-B & K)—"Show Boat" (U) (1,500; 50-85). Didn't stand a chance; after three week days; dropped off quickly and gone after 12 days; \$32,500. "Nanny" (FS) reopens; \$20,000.

State-Lake (RKO)—"Grand Parade" (Pathe) and vaude (7,200; 50-75). Rin Tin Tin on stage brought all the kids; \$42,000. Miscellaneous house 90% youngsters; good at \$27,600.

United Artists (Publix-UA)—"Show of Shows" (WB) (1,700; 50-75). Started big but showed signs of weakening toward end; nice at \$31,500.

Woods (RKO)—"Hit the Deck" (Radio) (1,200; 50-85). Slumped five grand on third week; getting close to the line; \$31,000.

## \$14,700 N. O.'S STANDOUT

"This Thing Called Love" at Orph. —"Sally" No Thrill at \$19,000.

New Orleans, Feb. 18. (Drawing Population—500,000)

**Weather:** Ideal  
Outstanding draw of last week was "This Thing Called Love" which gave the Orpheum a stellar total close to \$20,000. Miscellaneous from the boxoffice angle was "Sally." Weather perfect and publicity first rank; picture ran pretty nicely. Started light Saturday and Sunday, picked up Monday and Tuesday, only to slip again the final three days. Gross was \$18,900, just about a "break."

"This is Heaven" at the Strand, got \$4,100, and "Hallelujah" in its second and last week, went above \$3,000 and was beginning to pick up again at the end of the engagement.

**Estimates for Last Week**  
Orpheum—(2,400; 60) "This Thing Called Love" (Pathe). No doubt about this one locally; real click, getting \$14,700.

Loew's (State)—(2,415; 60) "Ship from Shanghai" (Pathe) with bits of burrah stuff that pleased the clientele; vaude helped; \$17,500.

Sanger—(2,508; 65) "Sally" (FN). Main attraction. First week, no panic by any means; total \$18,900, just about even break for house. Strand—(2,200; 60) "This is Heaven" (Par). Managed to eke out a small profit; \$4,127.

Tudor—(800; 50) "Hallelujah" (Pathe). Playing to white out in its second and last week; \$3,200.

# BALTO. SLIDES A BIT; CENTURY BEST, \$20,000

Baltimore, Feb. 18. (Drawing Population, 850,000)

**Weather:** Bad

Just another week with weather and screen sharing the blame. Rumor last week that the Palace, dark since failure of combo policy early this season, will house a civic theatre project.

Century again led the procession but with a reduced gross and "Nanny" (FS) in the lead at the Stanley, also slipped below recent highs at this stand. Outstanding was the New with "Hot for Paris."

Keith's with a double bill, "Peacock Alley" and "First Command," also reported a good gross.

Weather first half bad but Saturday night light.

**Estimates for Last Week**  
Century (Loew)—("No, No, Nanny" (RKO) (3,200; 20-60). Good, but not up to expectations; at least \$20,000 under previous week at about \$20,000.

Stanley (Loew, Stanley-Crandall)—("Nanny" (FS) (1,500; 25-60). Under recent averages here; time was when Norma Talmadge big here in any film; about \$16,000.

New (Chevrolet)—("Hot for Paris" (Fox) (1,500; 25-60). Drew consistently well despite weather; \$11,000 or better.

Keith's (Schanbergers)—("Peacock Alley" (Tif) and "First Command" (M-G) (1,200; 25-60). Both pleased; reported satisfying at \$11,000.

Editorium (Schanbergers)—("Hit the Deck" (Radio) (1,572; 25-31). A thousand down on second week; \$7,000; one more to go.

Valentia (Loew-UA)—("Little Johnny Jones" (FN) (1,200; 25-35). Film okay, but business as usual; \$6,000.

Parkway (Loew-UA)—("The Iceman" (Par) (1,000; 25-35). A contest, business but not a big week at the downtown Century and duplicated output; about \$4,600.

**"HAPPY DAYS" HOLDS OVER**  
\$7,800 in Louisville—"Ranger" Real Leader at \$5,500.

Louisville, Feb. 18. (Drawing Population, 500,000)

**Weather:** Mild and Rain

As a whole, last week proved satisfactory for exhibitors. Only Loew's, with "The Bishop Murder Case," fell below average. While "Sunnyside Up" did well over the average; second week also opened strong. Little Alamo, only 900 seats at its close, lined area up with "Lone Star Ranger." This film was proportionately a stronger force than any other in town. Best reviews were given "Love Parade," which helped the Rialto to a comfortable take but failed to prove as sensational as the opening indicated.

**Estimates for Last Week**  
Mary Anderson (RKO) (1,387; 35-50). "Love Racket" (FN). Undoubtedly lost some business because of similarity of title to "Love Parade," playing next door; \$2,800, just fair.

Strand (Fourth Ave.) (1,785; 35-50). "Happy Days" (Fox). Lived up to its name at around \$2,800, held for second week, with strong business continuing.

Loew's (Loew)—("Bishop Murder Case" (M-G). Well liked but a little too gruesome for many; half price again; stiff opposition; just over \$2,000.

Rialto (RKO) (2,840; 30-50). "Love Parade" (Par). Brought new users; swelled to \$6,500.

Alamo (Fourth Ave.) (900; 40). "Lone Star Ranger" (Fox). Stood their ground; \$2,000.

Ritz (Lafayette) (1,120; 15-35). "Sunnyside Up" (WB). Second week of Laflaff's musical comedies slightly off to around \$2,000; care has to be taken to keep the audience.

Loew's (Loew)—("This Thing Called Love" (Pathe). Second week, was closed less than a month ago and a stock burlesque was forced upon it; no ticket in the house.

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## \$35,100 BIRTHDAY

For Ambassador—State Does \$16,800 and Missouri \$15,300.

St. Louis, Feb. 18. (Drawing Population, 1,025,000)

**Weather:** Fair  
Fair and somewhat warmer weather helped the last week, but inferior offerings kept many away.

Missouri, in its second week of "Sunnyside Up" did well. Loew's birthday party on the Ambassador stage drew the girls to that house. Loew's always has had a special following.

**Estimates for Last Week**  
Ambassador (3,000; 35-50-65-75). "Street of Chance" (Par). Ed Loew's birthday party an aid; \$35,100.

Fox (6,000; 35-75). "Harmony at Home" (Fox). Just so-so; around \$30,000.

Loew's State (3,300; 25-35-65). "Chasing Rainbows" (M-G). "Another" in the "Songs" story, legs and theme; \$16,800.

Missouri—(35-50-65-75). "Love Parade" (Par) (2d week). Oke at \$15,300.

Grand Central (1,700; 50-75). "Other Tomorrow" (FN). Just a picture; \$5,200.

## Publix, Portland, Up at \$10,300—B'way, \$14,000

Portland, Ore., Feb. 18. (Drawing Population, 310,000)

Latest publicity for "Come Down Town Week," staged by Chamber of Commerce, merchants, showmen, to boost rialto traffic, will get going in a big way.

The Portland had a better week with "Street of Chance" than usual, and the Fox houses, Broadway and United, did well. Duffy Players had Tom Moore, film player, as guest artist in "The Boomerang" and got extra business.

**Estimates for Last Week**  
Orpheum (RKO) (2,000; 25-60). "Seven Keys to Baldpate" (Radio), latest in series in early and kept coming; \$12,500.

Broadway (Fox) (2,000; 25-60). "Not So Dumb" (M-G). Proved good comedy film draw; \$14,000.

United Artists (Parker-Fox) (2,000; 35-60). "Chasing Rainbows" (M-G). Good evening week and will hold; \$8,000.

Portland (Publix) (3,500; 25-60). "Street of Chance" (Par). Dramatic and went well; best showing for house in weeks; \$10,300.

Charlie (Parker-Fox) (2,500; 35-60). "Men are Like That" (Par). Fair at \$4,000.

Alder (Parker-Fox) (2,100; 35-60). "Sunnyside Up" (WB). Still good in fifth week; \$5,500.

Music Box (Hamrick) (2,000; 25). "Song of Love" (Col). Fair at \$6,000.

Blue Mouse (Hamrick) (800; 25-60). "Chasing Rainbows" (M-G). Pretty good in fourth week; \$4,500.

Oriental (Tebbetts) (2,700; 25-35). "Taming of the Shrew" (WB). Back to front showing and did fairly; \$5,500.

Duffy (Duffy) (1,500; 25-35). "The Boomerang" (Par). Guest lead, in "The Boomerang"; good with \$8,500.

Loew's (Loew)—(1,500; 42)—Moroni Olsen Players, road company, in "Makropulos Secret." Junior League management, \$5,500 fair.

## B'klyn Par, \$48,000

Brooklyn, Feb. 18. Ordinary film fare last week. At the Paramount "Burning Up" pulled \$48,000, not plenty of copy.

Fox held over "Sunnyside Up" and business was uneventful.

**Estimates for Last Week**  
Paramount—Burning Up (Par) (4,000; 35-50-75). "Burning Up" drew extra crowd on Valentine's day, when he distributed autographed valentines; plenty of copy; \$48,000.

Strand—"Song Long Let" (WB) (25-35-50-60-75). Nothing exciting but good; \$12,000.

Fox—"Sunnyside Up" (Fox) (4,000; 35-50-60-75). Second week for this one and not too strong; \$12,000.

Met—"Woman Racket" (3,577; 35-40-50-75). Wrapped by the scribes; Van and Schenck headlining value; \$22,800.

Albee—"Seven Keys to Baldpate" (Radio). Second week, \$12,500. Pleasant film with vaude; \$37,000.

## SALLY STARR, NOW PATHE

Culver City, Feb. 18. Sally Starr's contract with Metro as a featured player was taken up Tuesday when the former failed to exercise its option.

Her first for Pathe is femme lead in "Swing High."

# "Sunnyside" Minn's Wow—\$50,000 in 3 Wks.; Stock's "Interlude" Hurts, \$12,000

## STAGE SHOW HELPS FOX, WASH., ROLL UP \$22,700

Washington, Feb. 18. (Estimated White Population, 500,000)

**Weather:** Fair

Warner houses presented a wide contrast in their respective holdovers. Met, with "Sacred Flame," should have let it go at one week while the Earle, with "Sally," got more than the house registers on an average week by \$5,000.

Loew's two houses did well. Columbia had "Devil May Care," and the Palace got \$20,000 with "7 Days Leave." Fox jumped back into top business with "Harmony at Home," aided by a potent stage attraction, Singing.

**Estimates for Last Week**  
Columbia (Loew)—("Devil May Care" (M-G) (1,232; 35-50). Back where house usually registers; \$13,200.

Earle (Warner)—("Sally" (FN) (2,244; 35-50). Everybody jovous with \$18,000 on second stand; \$22,700.

Fox (Fox)—("Harmony at Home" (Fox) and Singer's Midgits (4,344; 35-50-75). Top business with matinees; \$12,700.

Met (Warner)—("Sacred Flame" (WB) (1,833; 35-50). Got all there was on "not recommended for children" on first week; second week, with day out to switch to Friday opening, fell less than \$4,000; drop of 10 grand.

National (Erlander)—Johnson African pictures (1,745; \$1,500). Not a good week, but fair for picture.

Palace (Loew)—("Seven Days Leave" (Par) stage show (3,332; 35-50), a \$2,000 drop from previous week, but good at \$20,000.

Rialto ("Night Ride" (U) (1,973; 35-50). Holding above former average; about \$6,000.

Ritz (Keith's)—("Hit the Deck" (Radio) (1,870; 35-50). Good fourth week at \$7,800.

## GARBO TAKES SEATTLE FOR \$18,000 IN "ANNA"

Seattle, Feb. 18. (Drawing Population, 550,000)

**Weather:** Rain and Cool  
"Go to the Sun" (WB) (1,500; 35-60). Town heavily billed, "Anna Christie" in for two weeks and looks good for more.

Liberty did good biz with "Rio Rita," second run, and the Met had the other Tomorrow, okay.

Blue Mouse (Hamrick) (800; 25-60). "Chasing Rainbows" (M-G). Got \$12,500.

Fox (Fox) (2,500; 25-60). "Anna Christie" (M-G). Picture liked; Marie Dressler also a wow in this; \$18,000.

Blue Mouse (Hamrick) (800; 25-60). "Party Girl" (Tif). Advertised for children; \$12,500.

Music Box (Hamrick) (1,000; 25-50-75). "She Couldn't Say No" (WB). In for run; \$8,500.

Liberty (Jensen-von Herberg) (2,000; 15-25-35). "Rio Rita" (Radio). Folks like the sound effects at this house; on second run; \$12,000.

Coliseum (Fox) (1,800; 25-35). "Go to the Sun" (WB). Weak on \$2,500.

Metropolitan (Pub) (1,200; 25-60). "Other Tomorrow" (FN). Billie Dove and picture advertised heavily for femme appeal; \$4,700.

Orpheum (RKO) (2,700; 25-60). "Hit the Deck" (Radio) (2d week). Okay but will be below opener; \$16,700.

## \$7,800 Tacoma High

Tacoma, Feb. 18. (Drawing Population, 125,000)

**Weather:** Good and Foggy  
Normal last week with some good pictures at the first runs. "Sally" clicked and "General Crack" had a good third week.

Blue Mouse. This house is consistently clicking.

Ritz was okay with "Navy Blues" and "Hallelujah" fair at the Colonial.

**Estimates for Last Week**  
Paramount (RKO) (1,500; 25-60). "Sally" (FN). Nice at \$7,800.

Blue Mouse (Hamrick) (650; 25-50). "Chasing Rainbows" (WB) (2d week). Good for \$3,000.

Rialto (Fox) (1,200; 25-55-50). "Navy Blues" (M-G). Got \$5,100.

Col. (Fox) (1,125). "Hallelujah" (M-G). Did \$3,200.

Minneapolis, Feb. 18. (Drawing Population, 500,000)

**Weather:** Fairly favorable

Rialto is apparently settling back into its protracted slump from which it emerged during auto show week with few exceptions. Last week brought little encouragement.

Bucking the trend, "Sunnyside Up" in its third week at the Century, and "Strange Interlude" (Rainbridge stock) at the Shubert, proved smashes.

Fox picture in having a record-breaking business at the Century and holds for a fourth week. At \$2 a throw "Interlude" actually drew business away from the film theatres.

With a strong picture, "Their Own Castle," and pleasing vaude, the Orpheum did as well as could be expected at its low scale. "Hell's Heroes," at the Aster, did better than average.

Big problem for Publix is its ace, the Minnesota. Everything possible being done to keep it in the nation, etc., and both shows and pictures okay, augmenting the unit's stage shows with extra name attractions, but the public does not respond adequately. Maybe it's the 75-cent scale.

Lincoln Birthday helped, but this was offset by the return of blizzards the next few days.

**Estimates for Last Week**  
Minneapolis (Publix) (4,200; 75). "General Crack" (WB) and Unit. Well-liked picture; expected to draw the femmes in droves, but didn't; previous Earle picture undoubtedly hurt, but favorable word-of-mouth should have brought better results. Around \$22,700, just cannot get going.

Century (Publix) (1,600; 75). "Sunnyside Up" (Fox). Third big week. "Go to the Sun" (WB) (1,500; 75). Tantalizing all predecessors at house; street smash at about \$13,100; nearly broke house; \$22,700.

State (Publix) (2,200; 60). "Chasing Rainbows" (M-G). Highly pleasing, but no magnet; public apparently fed-up on backstage stuff and house in bad slump; around \$5,100 poor.

Orpheum (RKO) (2,800; 50). "Seven Keys to Baldpate" (Radio) and vaude. Norma Shearer picture won unanimous approval; best screen card house in town; large crowds, but low scale; net down gross; maybe \$12,000.

Seventh Street (RKO) (1,500; 50). "Go to the Sun" (WB) (1,500; 50). Picture of kind, but another backstage revue; house made inauspicious start as did the film theatre same scene; entertainment for orchestra; about \$4,000, bad.

Lyric (Publix) (1,200; 40). "Hit the Deck" (Radio). Dore Costello a fair draw here; around \$3,400; not so hot.

Pantages (Pantages) (1,300; 25-60). "Sally" (FN) (1,500; 25-60). Vaude. Picture deserves credit for fair draw the house enjoyed; about \$6,000, fair.

Blue Mouse (Publix) (900; 35). "Hell's Heroes" (U). Splendid picture for this house and pleased immensely; around \$5,500; much better than average.

Grand (Publix) (1,000; 35). "New York Nights" (UA) first half. "Dry Hauling" (2d week). Second half, second loop runs near \$2,500, satisfactory.

Robert (Rainbridge stock) (1,500; 75-82). "Strange Interlude." O'Neill play, after a capacity week at 90¢ out recently, proved a knock-out in stock; capacity at each of seven performances; around \$12,000 great and held for second week.

**Met Revives for \$44,400; Mem. Down to \$20,000**

Boston, Feb. 18. (Drawing Population, 850,000)

**Weather:** Warm

The Metropolitan came back into its own last week and closed the initial draw to \$20,000. This is something like old times for the big Publix theatre. All film houses, except the Keith-Memorial, had a good week.

At the Memorial, "Hit the Deck," ending a two weeks run, brought the initial draw to \$20,000, brutal for this theatre, and the Keith-Albee, however, grossed \$17,500, which is a record.

**Estimates for Last Week**  
Met (Publix) (4,380; 50-75). "Green Goddess" (WB). Arise drew \$44,400; sweet week.

Keith-Albee (5,000; 50-75). "Hit the Deck" (Radio). Took bad draw on holdover; \$20,000.

Loew's State (5,000; 50-75). "Seven Keys to Baldpate" (Radio). Quite ordinary; \$17,500.

Columbia (4,000; 30-40-50). "Devil May Care" (M-G). Not Led at \$10,000.



## A Colony Conference

Shurea.

Hollywood, Feb. 18.  
Week's title changes are "Children of Pleasure," M-G, formerly "Tin Pan Alley" and "The Song Writer" and "Lovin' the Ladies Radio, formerly "I Love You" and "Roughneck Lover."

Instead he will meg a talker re

Shurea.

.....	50	49½	49½
toronto	50	50	50

Writer" and "Lovin' the Ladies Radio, formerly "I Love You" and "Roughneck Love."

Instead he will meg a talker re



**"The best thing of its kind done anywhere at anytime by anyone."**

—Ex. Daily Review



# Joe Frisco in "The Benefit"



The inimitable star of the musical comedy and vaudeville stage with his famous cigar and derby. Singing, Talking Laugh Riot.

Directed by Murray Roth.

**FOUR MORE STARS JUST SIGNED**



BERT LAHR



WILLIAM GAXTON



EDDIE BUZZELL



LOU ROLTZ

**FOUR KINGS OF COMEDY**

"Hilarious bit of satire, which registers on the screen more effectively than on the stage."

—Herald-Tribune

• • •

"It's express speed to the finish."

—Zit's

• • •

"A great comedy short — had the first night audience howling."

—Variety

• • •

"Joe Frisco in 'The Benefit' is a scream."

—N. Y. World

• • •

"The best thing of its kind done anywhere at any time by anyone. The Vitaphone Varieties are going over with a snap. Thirteen of them are playing Broadway this week."

—Ex. Daily Review

• • •

"Warner Bros. have hit upon an amazingly popular series in their Vitaphone Varieties. Sixteen of these little pictures are showing on Broadway at the present time. Which reminds us, don't miss Joe Frisco's imitation of Helen Morgan in 'The Benefit'. It's more fun than a feature."

—N. Y. American



# VITAPHONE VARIETIES

SUPPLY THAT DEMAND FOR VARIETY

Vitaphone" is the registered trade-mark of The Vitaphone Corporation designating its products



# more *big* hits!

## **GEORGE ARLISS in**

### **"THE GREEN GODDESS"**

H. B. Warner, Alice Joyce, Ralph Forbes. From the play by William Archer. Scenario by Julien Josephson. Directed by Alfred E. Green.



## **JOHN BARRYMORE in**

### **"GENERAL CRACK"**

Lowell Sherman, Marion Nixon, Armida, Hobart Bosworth. From the Novel by George Preedy. Adapted by Walter Anthony. Screen play and dialogue by J. Grubb Alexander. Directed by Alan Crosland. With Technicolor.



## **"SHE COULDN'T SAY NO" with**

### **WINNIE LIGHTNER—CHESTER MORRIS**

Sally Eilers, Tully Marshall, Johnny Arthur. From the play by Benjamin Kaye. Screen play by Robert Lord and Arthur Bacon. Directed by Lloyd Bacon.

"Vitaphone" is the registered trade-mark of The Vitaphone Corporation designating its products

# 8 MORE COMING



## AL JOLSON in "MAMMY"

An epic of the minstrel. Story and songs by Irving Berlin. With Technicolor.



**JOHN BARRYMORE** in  
"THE MAN FROM BLANKLEY'S"  
the idol of the screen destined for new triumphs in a modern sophisticated comedy.



## "UNDER A TEXAS MOON"

Frank Fay, Raquel Torres, Armida, Noah Beery, Myrna Loy. All Technicolor.



## "SWEET KITTY BELLAIRS"

From the famous David Belasco stage play. Claudia Dell, June Collyer, Percy Askam. Technicolor.



## "HOLD EVERYTHING"

From the Broadway success. Winnie Lightner, Joe E. Brown, George Carpentier. All Technicolor.



## "SONG OF THE WEST"

From the stage success "Rainbow". John Boles, Vivienne Segal. Outdoor Western all-Technicolor Operetta.



## "GOLDEN DAWN"

From the famous stage operetta. Walter Woolf, Vivienne Segal, Alice Gentle, Noah Beery. All Technicolor.



## "DUMB BELLS IN ERMINE"

Robert Armstrong — James Gleason, Barbara Kent and a distinguished cast.

# THE GREATEST LAUGH HIT OF THE YEAR

# "TROOPERS THREE"

**HILARIOUS! HILARIOUS!!**

Goofy Rookies in Frantic Antics and Cock-Eyed Blunders with Horses, Horses, Horses!

Spiffy Troopers in Thrilling Action and Brilliant Stunts with Hundreds of Horses!

Young Hearts in Romantic Tangles and Merry Mix-Ups.

ALL-TALKING SHRIEK RIOT

Recorded by RCA Photophone

"Troopers 3" Gallops Away with the Box-Office!

Genuinely comic.  
—**HERALD-TRIBUNE**  
Marvelous Horsemanship  
of Uncle Sam's cavalry.  
—**THE TIMES**

Gayety at the Gaiety  
You do laugh at it...  
There's too love interest.  
—**THE WORLD**

Thrilling scenes of dare-  
devil riding... a certain  
success.  
—**EVENING WORLD**

A barrage of laughter.  
—**AMERICAN**  
Can have a lot of fun see-  
ing and hearing it.  
—**DAILY NEWS**

Thrilling and spectacular.  
—**EVENING TELEGRAM**

With  
**REX LEASE**  
**ROSCOE KARNS**  
**SLIM SUMMERVILLE**  
**DOROTHY GULLIVER**  
and  
**U. S. Cavalry**

Directed by Norman Taurog

Written by  
**ARTHUR GUY EMPÉY**

**1930 IS**  
**TIFFANY YEAR**

**TIFFANY PRODUCTIONS INC.**

729 SEVENTH AVE.

NEW YORK CITY.



# ACT-FILM BOARD CAMPAIGN

## Layout of House Programs

Following programs, and their running order, are printed to show how the major houses are assembling and running their bills. It will be noted that in this box all houses (B. & K.) have a straight sound policy.

Variety will attempt to weekly assemble a proportionate cross-section of both the straight sound and de luxe (presentation) houses of the major circuits and reprint the running orders to indicate the placing of shorts by these theatres. Total running time of programs is given directly beneath the name of the theatre.

Following table on all houses is for the week of Feb. 14:

### Chicago

TOWER (145 Mins.)		NORSHORE (134 Mins.)	
Combination News..Film	11 min.	Combination News..Film	12 min.
"Imagine My Embarrassment" (Comedy Short)		"Mandala" (Song)	
Organ Solo	8 min.	"Sketch".....Film	11 min.
"Hallelujah".....Disk	9 min.	Organ Solo	9 min.
"Cat's Meow" (Sound Cartoon)	103 min.	"Navy Blues".....Film	76 min.
"The Real McCoy" (Comedy Short).....Film	8 min.	"The Real McCoy".....Film	20 min.
Trailers	6 min.	Trailers	6 min.
HARDING (149 Mins.)		SECOND HALF (132 Mins.)	
Combination News..Film	10 min.	Combination News..Film	12 min.
"Mandala" (Song)		Martiniell (Operatic Short).....Disk	8 min.
"Sketch".....Film	11 min.	Organ Solo	9 min.
Organ Solo	9 min.	"Welcome Danger".....Film	113 min.
"Welcome Danger".....Film	113 min.	Trailers	6 min.
Trailers	6 min.		
RIVIERA (145 Mins.)		SENATE (155 Mins.)	
Sound News.....Film	9 min.	Combination News..Film	9 min.
"Bedella" (Screen Song Cartoon)	7 min.	Organ Solo	9 min.
"Hallelujah".....Disk	103 min.	"Flight".....Film	115 min.
"The Real McCoy" (Comedy Short).....Film	20 min.	"Imagine My Embarrassment" (Comedy Short).....Disk	8 min.
Trailers	6 min.	Trailers	4 min.
CENTURY (155 Mins.)		CONGRESS (156 Mins.)	
Combination News..Film	9 min.	Combination News..Film	12 min.
Organ Solo	9 min.	"Madcap Musicians" (Short).....Disk	7 min.
"Sketch".....Film	11 min.	Talking Trailers	4 min.
"Welcome Danger".....Film	113 min.	"Flight".....Film	115 min.
"Merry Dwarfs" (Sound Cartoon).....Film	6 min.	Cartoon	6 min.
Trailers	3 min.	Trailers	3 min.
SECOND HALF (142 Mins.)		SECOND HALF (132 Mins.)	
Combination News..Film	12 min.	Combination News..Film	12 min.
"Granada to Toledo" (Travel Talk).....Film	10 min.	"Voice of Hollywood" (Novelty Short).....Film	11 min.
Organ Solo	9 min.	Organ Solo	9 min.
"Imagine My Embarrassment" (Comedy Short).....Film	8 min.	"Imagine My Embarrassment" (Comedy Short).....Disk	8 min.
Talking Trailers	4 min.	Talking Trailers	4 min.
"Navy Blues".....Film	76 min.	"Lone Star Ranger".....Film	66 min.
"The Real McCoy" (Comedy Short).....Film	20 min.	"The Real McCoy".....Film	20 min.
Trailers	3 min.	Trailers	3 min.

## Second Suit Over Fox Boston Theatre Plans

Boston, Feb. 18. A second suit as the result of the failure of plans to erect a Fox theatre and office building in this city was filed last week in Suffolk Superior Court. Suit is similar to the first one in that it represents claims due a real estate agent for commission on land supposed to have been secured for the project.

Fox Film Corp. of Boston, Fox New England Theatres Inc. of Boston, Fox Theatres Corp. Fox Theatrical Enterprises Inc., William Fox and Alexander S. Kemper, all of New York and the Boylston and Tremont Companies of Boston, are named defendants in this \$150,000 action brought by Solomon Hamburger, doing business in Boston as Hamburger Brothers Realty Co. Hamburger claims a commission of three percent, up to \$50,000, and one and a half percent over that amount; that he did his part, and that the Fox companies signed papers for purchase of the land.

### KURTZMAN'S SHAKEUP

Portland, Ore., Feb. 18. In his last Public, shake-up, Charlie Kurtzman has appointed Bob Blair, Seattle city manager, to be northwest district manager. Ralph E. Kribble also becomes temporary coast manager with headquarters at San Francisco, until Kurtzman returns to his regular duties.

## Fox Will Operate Frosini Illinois Houses from Coast

Chicago, Feb. 18. The 12 Frosini houses, newly acquired Fox circuit in southern Illinois, will be operated from the coast instead of by Sidney Meyer of the local offices.

No reason advanced for the move.

## Refuse to Indict

Wheeling, W. Va., Feb. 18. Ohio county grand jury refused to indict managers and employees of seven Wheeling theatres which have been presenting Sunday pictures. No true bills were returned in the 112 cases developing from the Sunday arrests.

Theatres where Sabbath programs have been shown are the Liberty, Colonial, Rex Victoria, Court, Virginia and Capitol, all located in the business district. Since the opening of the Sunday shows, Dec. 22, arrests have been made every succeeding Sunday, the manager and one operator of each show house being served with warrants.

### SECOND SAYS SUNDAYS

Humboldt, Iowa, Feb. 18. Promise of immediate installation of sound in the only picture house in town swung a decisive majority in favor of Sunday films at a special election here last week.

A heavier vote was cast on the proposition than the general election.

## IS STARTED BY MPPDA MEMBERS

Show Down at Next Meeting Upon Hays' Return—Contend Thacher Ruling Has Stripped Boards—Hays Office Confident of Support

### BUDGET OBJECTIONS

Agitation for the abolishment of the Film Boards of Trade, long recognized as one of the strongest bulwarks of the Hays organization, has been started within the M. P. P. D. A. Fireworks in this direction commenced at the Hays meeting called to consider the 1930 budget for the maintenance of the 32 boards.

While the appropriation, the same as in 1929 despite that this year the boards are lessened of their administrative hand in arbitration through the Thacher ruling, was approved it is known that at least two picture company members intend to bring the matter to issue at the next directors' meeting. This will be held within a few weeks, or shortly after Will Hays' return from the Coast.

That the boards have outlived their usefulness with the end of compulsory arbitration, and that the present contractual situation could be better met by replacing them with a system similar to that used by retailers to handle their credit accounts in other trades is the position being taken by one of the oldest companies in the field. This contention, it is learned, has already been officially submitted to Hays.

### Two Objections

When this stand was presented at the recent meeting it was quickly snuffed out by Paramount's representative who is quoted as stating that matters within the industry are in too chaotic a state for such a solution to be entertained at this time.

Warners opposed the total of the 1930 budget, demanding a cut in view of the elimination of the arbitral function. This was also tabled by other companies on the same premise.

It was explained that defending Government suits has been largely responsible for the board's expenditures last year being an excess of the previous year. About \$100,000 was spent by the industry for this purpose, of which a \$20,000 item was necessitated by bringing to and housing in New York for a period of two weeks the 32 secretary witnesses.

### Confident of Support

It is known that the Hays office, while expecting a squall, is confident of the support of its biggest and most powerful members in the stand for retention of the Film Boards. Hays' unit is also firm in its belief that the power-of-attorney plan to line up an exhibitor plurality greater than that represented in all indie state and national organizations, is the most feasible move. It will not, however, put this campaign or any other into operation until both the anti-trades

## HOUSE STAFF FOURSOME IS PROLOG FOR "FUN"

Detroit, Feb. 18. United Artists' local house has had four members of its uniformed staff appearing, the stage doing an act for the fun and experience of the thing without extra compensation. Currently they form a prolog for "Luncheon."

All of the boys are under 20. They are Francis McPhillips, once an office boy in a New York film company, now captain of the fishers and a tap dancer; Don Oils, the house fireman, who bills himself as "Ukelele Don" and sings blues; Jo Boback, chief of service, a uke-strummer; and Elmer Weddell, a tenor.

When Broadway crowds and luminaries attend the opening of "Vagabond King" at the Criterion tonight (Wednesday) they will be caught, vocally and otherwise.

### GUARDING RECEIPTS

Detectives have been detailed to accompany theatre messengers, to their respective banks each morning. This order was put in force following the armed hold-up of Loew's.

within its own group and the indie exhibs have had at least another half reel will be distributed to all theatres awaiting general release of the feature March 7.

It is pointed out that most of the companies realize that the industry would be unorganized nationally without the boards which are described as "ambassadors of the industry." In one phase the attack is now gaining for them the credit of being the industry's actual machine. Far more than the duty of administering the decisions of arbitration boards, the trade units aid in combatting adverse legislation.

Very often, through the civic activities of their women secretaries, the industry is afforded its most valuable protection. This is known by those outside the Hays organization as well.

Attitude of the Hays office concerning various producers' squabbles, especially numerous since the Thacher decree, is that it is typically and legally impossible for the Film Boards to function as in the past but that an indie film adage holds true: There are so many theatres and so many pictures, and the theatres have to have the same number of pictures and the pictures have to have the same number of theatres.

Through the legal loopholes provided indie pictures are being refused and substitutes made. All the discussion in this respect, the Hays office maintains, does not include more than one-fifth of one percent of the exhibitors in any one of the 32 exchange zones.

And so far as assessments are concerned, it is countered by the proponents for the Boards that no producing company member pays a weekly fee in excess of \$300. Some of the smaller members donate as low as \$100, the minimum.

At the Hays office it is declared that within the next two weeks, at the latest, every company will have its own distributive contractual form in execution.

Washington, Feb. 18. Alumn P. Myers, head of the Allied indies, is sending word to members of his group to "exercise judgment and patience" as the situation created by the Thacher decree "is the most difficult of all." Myers urges the exhibitors not to seek to take advantage of the situation.

Operative star sang in a New York film house, but only the carpenter and mechanic heard him, while 4,000 empty seats greeted the tenor's voice what usually goes for \$7.70 a smash. Tito Schipa was trying out the acoustics of Loew's new 17th Street theatre.

Arrangements made by Oscar Doob, advertising and publicity chief of the Loew chain, in a publicity tieup.

Akron, O., Feb. 18. One of the best publicity yarns of the season was planted here by Herb Jennings, manager of Palace, to promote "Hit the Deck" and Jack Oakie.

Digging into his theatre register, Jennings discovered that Oakie's last public appearance was in 1916, at the Palace, where he played with Lulu McConnell. Oakie was then "down-and-out with no prospects in sight." He signed on at the theatre register as follows: "Jack Oakie, Hotel Howe, Home address: 14th and Seventh Avenues, New York. Next week's destination: walking the streets."

Jennings then tacked on a gag and sent it out. It clicked.

When "Subway Express" recently came from the Liberty, New York, to the Republic, a natural was made that surprised the coppers on post. It was advertised that admittance could be had for a nickel, same as the usual subway fare.

A turnstile was installed at an entrance door, and the turnout to see the show cheap took the management unawares. The jam of "Drums" was so strong that the turnstile was pushed aside and a door bashed in. Police had to be called and the stunt easily crashed the dailies.

It was intended to use the gallery for the five cent customers but the excess customers who got inside stayed.

Joe Lee got hold of two prop electric chairs, a couple of dumbbells, a ventriloquist and built up "The Racketeer" (Pathe) until it beat "Rio Rita" (Radio) at the RKO Greenpoint and Orpheum theatres, Brooklyn.

Exactly 18 pages of newspaper matter were given the Rubie Wolf traffic tangent contest conducted by the Fox Brooklyn theatre on a tieup with the N. Y. "Journal." For four weeks the hysax ran a talker trailer "Drums" (Pathe) and a couple of Wolf trailers. Traffic ruled the prizes offered for four of the most complete guesses as to the number of misdeameanors committed.

"Fourteen" distributed 100 cards at the Brooklyn auto show without charge to the house. Also 1,000 one sheets as well as sending out eight trucks with special banners. Paper averaged 200 replies a day. Gag engineered by Bert Adler for the Fanchon & Marco offices.

Chicago. Jack Hess, publicity director for RKO here, burned up the B. & K. exploitation staff.

With "Love Parade" (Par) and "The Great Parade" (B. & K.), Hess, for the State-Lake played his ads as if "The Grand Parade" (Pathe) were "Love Parade." Hess had screaming title with the words "Drums" "Love" "Parade" one above the other, and in small type atop the word "Parade," the words "The Grand."

Illusion was perfect and the aftermath a B. & K. institutional campaign.

## Union Okays One Booth Man for Small Houses

Minneapolis, Feb. 18. Local picture operators' union has agreed to the demands of the smaller local independent theatre owners to allocate one requirement of two men in a booth. Abrogation, however, applies only to the smaller houses, many of which have adopted the "one man" rule.

No agreement reached, as yet, regarding scale. The union is holding out for \$60 a week.

# MARCHING ON IN MARCH

to the  
tune  
of

# 5

FOX MOVIE TONES  
playing sweet music  
at your box office

*Released March 2nd*

## HAPPY DAYS

The musical hit of hits! Now playing to sensational business at the Roxy and other first run theatres. 100 stars, peppy tunes, song hits galore! Your happy days are assured. Directed by Benjamin Stoloff.

*Released March 9th*

## SUCH MEN ARE DANGEROUS

Elinor Glyn's Cosmopolitan Magazine story was sensational—as a Fox Movietone romance it's a revelation! Warner Baxter, Catherine Dale Owen and Hedda Hopper in a story you can't forget.

*Released March 16th*

## TEMPLE TOWER

Follow the further adventures of "Bulldog Drummond" in H. C. McNeile's mightiest mystery. Enacted by a cast of screen favorites headed by Kenneth MacKenna. Directed by Donald Gallaher.

*Released March 23rd*

## THE GOLDEN CALF

Twinkling ankles, dimpled knees, perfect calves, tunes that please in this fast-moving musical movietone of legs, love and laughter. A story of a model young lady who became an artist's model before becoming his wife. You don't know the "calf" of it! Sue Carol, Jack Mulhall, El Brendel, Marjorie White, Richard Keene, and Paul Page are in this Millard Webb production.

*Released March 30th*

## ON THE LEVEL

Vic McLaglen knocked "The Cock Eyed World" for the greatest dollar delivery in history and "Hot For Paris" is still burning up box-office records. That's the tip-off on this, his latest and funniest movietone to date. Directed by Irving Cummings.

Get set for the  
windy month and  
blow yourself to  
a cyclone of  
hits from . . .

HITS  
and a  
HABIT



# "THE SWELLEST REACH BROAD

EARL CARROLL  
THEATRE

THE IDOL OF BROADWAY

HARRY  
RICHMAN  
PUTTIN' ON  
THE RITZ

MUSIC & LYRICS BY  
IRVING BERLIN

THE UNITED ARTISTS PICTURE  
*Harry Richman*  
PUTTIN' ON THE RITZ  
MUSIC BY IRVING BERLIN

PUTTIN' ON THE RITZ  
UNITED ARTISTS PICTURE

Presented by  
Joseph M. Schenck



# TALKIE-SINGIE TO WAY

Says New York Daily News as it gives "Puttin' On the Ritz"

★ ★ ★ ★

"A box-office hit. 'Puttin' on the Ritz' is a triumph for United Artists. A picture which gets under your skin. Has an enormous box-office appeal."

—N. Y. Eve. World

"Richman Talkie Scores Big Hit at opening here. Exceptionally good entertainment. 'Puttin' on the Ritz' has every requisite of a big box-office success. Richman puts over his songs like a million dollars."

—N. Y. Graphic

"'Puttin' on the Ritz' well deserved the favor with which it was received by a large audience. It is a film that possesses that much sought-after ingredient—good entertainment."

—N. Y. Times

"As a musical production the picture sets a standard which has not been approached since sound and color came to the screen. Richman puts over the Irving Berlin melodies with an excellent voice and pleasing personality."

—N. Y. Post

"There isn't a wasted moment—no let-down from beginning to end. The audience almost stopped the picture with its frequent and prolonged applause."

—N. Y. American

Film Faro check full of entertainment value. Richman is magnificent. His voice thrills. It's a long life and a merry one for 'Puttin' on the Ritz' at the Carroll."

—N. Y. Journal of Commerce

Mr. Richman is superb. He emerges a decided success. A good picture and one that you should make it a point to see, because you will enjoy it."

—N. Y. Telegram

"Harry Richman Film Good. One of the better screen offerings of the new season. Darned good movie entertainment."

—N. Y. Telegraph

"A fine production. Tuneful, strikingly staged and well acted. Good entertainment. Songs stand every chance of a deserved radio, phonograph and orchestral popularity."

—N. Y. Tribune

"Harry Richman Shines in 'Puttin' on the Ritz.'"

—N. Y. Mirror

**Another New Screen Personality! Another Tremendous Box Office**

**HIT FOR**

# UNITED ARTISTS

with

**JOAN BENNETT**  
James Gleason, Lilyan Tashman,  
Aileen Pringle. Written and  
produced by John W. Considine, Jr.

**DIRECTED BY EDWARD H. SLOMAN**

**The Hit Songs from  
'Puttin' On The Ritz'**

"WITH YOU"

"PUTTIN' ON THE RITZ"

"THERE'S DANGER IN YOUR EYES, CHERIE"

"SINGING A VAGABOND SONG"

Now the big sellers on Records and Sheet music. Mr. Richman records exclusively for Brunswick.



Keep In The "Sally  
and Son Of The  
Gods Profit Class  
*with*

**BILLIE**

**DOVE**

in "THE

**OTHER TOMORROW"**

WITH  
**GRANT  
WITHERS**

Adapted from the story by Octavius Roy Cohen

Directed by Lloyd Bacon

"Vitaphone" is the registered trade mark of  
the Vitaphone Corp. designating its products

Play a hit EVERY week. First  
National has these profit-packed  
pictures ready for you now:—

**SPRING  
IS HERE**

One of the funniest musical romances  
ever produced

**DOROTHY MACKAILL**  
in  
**STRICTLY  
MODERN**

Better than "Hard To Get"

**LOSE  
YOUR  
ANKLES**

An eight cylinder farce of the fastest class



**FIRST NATIONAL** and

**VITAPHONE**  
REG. TRADE MARK

**PICTURES**

# "THE VAGABOND KING"

OPENS!

NEW YORK, WEDNESDAY, FEBRUARY 19, 1930

OPENS!

## SHOWDOM'S BIG NIGHT!

**DENNIS KING SURE TRIUMPH IN  
PARAMOUNT SONG ROMANCE HIT**

The magic voice of showdom's greatest romantic star will be heard on the screen for the first time tonight.

Wise showmen say that Dennis King, who sang and acted his way to fame in "The Vagabond King" and Ziegfeld's "Three Musketeers" on the stage, will be hailed as the new sensation of the screen with the opening of Paramount's gorgeous All-Technicolor picturization of "The Vagabond King." Success for this big one seems assured.

**BROADWAY HAILS NEW  
KING OF THE MOVIES**

Dennis King comes back to Broadway tonight in the glamorous title role of "The Vagabond King" which he played for over 90 weeks on the New York stage.

King is young, handsome and possessed of a rich baritone voice and dashing romantic personality that should make him instantly a favorite.

**'VAGABOND KING'  
OPENS IN N. Y.**

**Simultaneous \$5 Opening in  
Palm Beach Also—S. R.  
O. Audiences Eagerly  
Await Greatest Smash Hit  
of 1930**

"The whole show world eagerly awaits the debut of what is confidently expected to be the greatest motion picture hit of 1930—"The Vagabond King."

**GREATEST MOTION PICTURE EVER  
MADE IN \$5 PREMIERE SELLOUT**

**JEANETTE MACDONALD  
WINS FRESH LAURELS**

The beautiful blonde singing prima donna, Jeanette MacDonald, who won the hearts of the American screen public in "The Love Parade," will charm them anew in "The Vagabond King."

In a cast rich in fine singing voices she plays the chief featured feminine role of "Lady Katharine" to perfection.

When the curtains part at the Criterion Theatre, Broadway, tonight, they will disclose the show world's mightiest triumph.

An S. R. O. audience composed of the elite of the Big Town are all set to give this singing monarch of the movies a royal welcome.

In Palm Beach the picture also opens tonight at the Paramount Theatre, with society paying \$5 a throw for the privilege of being in at the start of a world-wide triumph.



With **JEANETTE MACDONALD**

Warner Oland, O. P. Heggie, Lillian Roth

Ludwig Berger Production

## Behind the Keys

Glens Falls, N. Y. A 3,000-seat theatre is to be built here by Fred W. Mausert, adjoining his State Theatre in Warren street.

House will be the largest in the city. There will be no balcony.

Bristol, Conn.

Frank J. Dillon has been named as manager of the Palace theatre here and has gone to Philadelphia to take a course in business administration at Temple university.

Los Angeles.

The following managerial changes have been made in the Rocky Mountain division of West Coast theatres.

Ray Davis succeeds O. G. Brown as manager of the U. S. A. theatre, Sidney, Neb. Brown goes to the American and Rialto theatres, Sterling, Colo. Chet Miller succeeds Ewart Boyd as manager of the Fox theatre, North Platte, Neb. Boyd goes to the Rialto and Loveland theatres, Loveland, Colo.

Omaha.

Sunday problem, dormant in many of the small towns of this territory for some time, is springing up again, particularly across the river in Iowa.

Lincoln, Neb.

After several years during which no public theatres have been permitted at University place, a suburb, a petition for a picture house has been presented to the city council.

Wichita, Kans.

Howard Jameison, publicity head for the recently acquired Fox local interests, has been appointed to act in the same capacity for its chain of 40 theatres in Kansas and Missouri. Jameison has left here for Kansas City and his new headquarters. D. S. Lawler, of the "Daily Beacon," replaces in Wichita.

Reading, Pa.

Warner-Equity, Inc., has wired the San Toy and reopened it with second runs. Interests allied with Warner-Equity have wired the large

Still Going Strong  
4th Consecutive Year

**BENNY  
MEROFF**



GRANADA THEATRE MARBRO  
CHICAGO

HARRY

FRANK

**SEAMAN**

WITH THEIR LAUGHING SENSATION

Featured in FANCHON and MARCO'S "MANILA BOUND" IDEA  
Thanks to HYMAN SHALIMAN, JACK LOEB, JESSE KAYE

**KATVA AND THEODORE**

FEATURED DANCERS

IN F. & M. "ACCORDION" IDEAS THANKS TO ALICE GOODWIN

Pioneer, Robeson, closed for some time. It has reopened.

Birmingham, Ala.

Several weeks ago the Alabama (Public) hired a good looking girl to hang around the lobby and act as hostess. But they decided she wasn't earning her pay. Now the hostess serves tea every Thursday from three to five. It's terribly high hat for Birmingham.

Pine Bluff, Ark.

G. J. Meredith, Public publicity manager, appointed to this office.

Elkton, Md.

Harvey H. Mackey will probably enlarge his Mackey theatre in Elkton. He has purchased the Lyman store building, adjoining the theatre, for \$13,200.

Brooklyn, N. Y.

A. H. Schwartz (Century Circuit) is building another 2,600 seater in Queens. Straight picture policy.

Woodstock, Ont.

It took the house staff of the Capitol three hours to find the false teeth of a patron which popped out while he was laughing at a two-reeler.

Atlanta, Ga.

N. Edward Beck, formerly general press representative for 101 Ranch Shows, joins Public as publicity director here.

Yonkers, N. Y.

Historic Warburton, one of the oldest theatres in the country, opened Saturday as a 10-cent second-run picture house. Abe Finberg, manager.

Dobbs Ferry, N. Y.

Murray Lafayette has been appointed manager of the Embassy theatre, at Dobbs Ferry. He came from the Broad Street theatre at Trenton, N. J., and succeeds George Roberts.

Sioux City, Ia.

Strand theatre, owned by the Iowa Operating Co., will undergo extensive remodeling within the next few weeks, even to its name, which will be changed to the State. Harry Krupper of Pittsburgh became manager of the house this week.

Chattanooga, Tenn.

Paul Short, manager of the State, has been shifted to direct the Victory, Tampa, Fla., for Public. M. Phillips succeeds here.

Hartford, Conn.

Harvey G. Cooks has succeeded Clarence Millett as manager of the Allyn. Cooks was formerly at the Capitol, Alston, Mass.

### Bribing as Jail Offense

Washington, Feb. 18.

Getting to the opposition's employees by bribes, directly or indirectly, or promises of commissions, money "or other valuable things as an inducement," to get the trade secrets or secure contracts, will become a Federal offense if a bill introduced by George S. Graham (R., Pa.), becomes a law.

This, of course, will only apply to companies operating in interstate commerce. Fines totaling \$3,000 with two years in jail are set down as penalties.

### BLAIR'S N. W. CHARGE

Seattle, Feb. 18.

Charles Kurtzman, Public western division representative, has appointed Robert Blair, manager of the Seattle theatre, this city and Portland.

## Fed'l Agents Warn B. O.'s On Phoney Money Passing

Treasurers of New York picture houses have been cautioned by Federal money experts who have discovered that about 125 counterfeit bills of various denominations are being passed in the city daily.

A bogus 10 spot was given the Paramount theatre Jan. 29 which resulted in Joseph Beer being arrested, found guilty, and sentenced to six years in Atlanta.

The 14th street theatres more than other houses have apparently been subjected to the fake slipping.

## Pathe's 8 Short Classes

Culver City, Feb. 18.

'Pathe's short product will be sold during the year in eight different designations.

The program of 52 will be divided into classes, with schedule calling for: Six Checker comedies (slapstick); six Manhattan comedies (parlor, bedroom and bath type); six Melodrama comedies; six Foss comedies (musical revues); six Rodeo comedies (Westerns); eight Rainbow comedies (all color); and eight Whoopie comedies (musical novelties).

## Bandits in Makeup Tap San Jose Site for \$5,000

San Francisco, Feb. 18.

Two bandits, made up to indicate age and extreme swarthy, walked into the Fox California, San Jose, at 10 a. m. and two girl employees and escaped with \$5,000 in currency. A hot chase through the town ensued. Bandits used stolen automobiles and motorcycles to make their getaway, and they got away.

Robbers are believed to have buried the silver, which weighed 100 lbs., pounds, in a vault on them only the paper money. Robbery occurred just as the theatre treasurer was waiting for a policeman to arrive to escort him to the bank with week-end receipts. Loss covered by insurance.

## Rivals Use Same Lobby

Schenectady, Feb. 18.

Wedgewood used Saturday night, terminating Mutual Wheel season here. Business was terrible the last several months.

House was wired for pictures. Farish officials will thereby run opposition to their other house as the State, their first run stand is reached through same lobby as Wedgewood.

## HOUSE WINS NEWS SUIT

Lynchburg, Va., Feb. 18.

Fox lost a court decision here when Judge Christian, in the Corporation Court, ruled in favor of C. M. Casey and the Academy theatre. Fox had sued for \$1,000 alleging breach of contract involving newsreel releases of last summer.

Fox company claimed the contract covered a specific number of releases over an indefinite period. The house suspended during the summer, and upon reopening in the fall declined to further use the newsreels, claiming that the contract had expired. Fox continued to send the reels, but they were not screened.

## DEMBO-BOTSFOED AWAY

Sam Dembow and A. M. Botsford, Public execs, leave town this week for the south on more or less vacations.

Dembow pulls out for Miami today (Wednesday), to be gone 10 days, while Botsford leaves this Friday for Pinehurst, N. C., which visit he will interrupt long enough to address a group of merchants at Raleigh, N. C. Latter expects to be away a week.

## 80-YR.-OLD HOUSE BURNS

Mendon, Ill., Feb. 18.

Fire last week destroyed the Mendon Opera House, which was more than 80 years old.

Structure originally was a church but later was remodeled into a picture, vaudeville and legit theatre. Loss is estimated at \$15,000.

Joe Cook and Two Columbo will have three of the original cast members of the stage "Rain or Shine." In its picture version, Joe Cook, the star, Tom Howard and David Chasen.

## BILL ON DESIGNS

Can't Figure if Picture People Approve New Copyright Law or Not

Washington, Feb. 18.

There's a difference of opinion as to whether or not the picture industry approves the new copyright of designs bill now before the House Patents Committee.

Dress creators, artists, builders and practically everyone having anything to do with designs, were on hand for the hearings. Louis Swartz, Arthur W. Weil and Fulton Brylawski, of the Hays organization, were present, but did not appear before the committee. Questions put to Chairman Vestal brought forth the statement that the picture industry approved the bill.

Queries put to the Hays representatives brought a statement to the contrary from Brylawski, who said the picture people disapproved the bill.

## WB CALLS OFF DAY AND DATES IN N. Y.

Figuring more dough can be taken out, the Warner Strands (New York and Brooklyn) and the Beacon will no longer play product day and date. Effective this Friday, under an arrangement worked out by H. L. Charnas, managing director of the WB Greater New York houses, the Strand on Broadway will have precedence over the other houses.

"Lilies of the Field" comes into the New York Strand, and "The Other Tomorrow" goes into the Brooklyn house for a first run, while "She Couldn't Say No" is held over at the Beacon. In the future the plan is to shoot the pictures from the Broadway Strand to the other two houses for simultaneous showings a week later.

## In Again—Out Again

Chicago, Feb. 18.

After being out of show business two weeks the Ascher Brothers are re-entering. They have leased the theatre 90 the Greater, and from Harry Ortenstein, wealthy druggist. The three brothers lost their one and only house Feb. 1 when Public snook away the Diversey, north side de luxe, and renamed it the Century.

## NEW TRADE MARK BILL

Washington, Feb. 18.

Of considerable importance to pictures is the new Vestal bill (HR 2323), which has just been favorably reported to the House. Bill widens the scope of protection on trademarks used in interstate commerce, chief purpose of the measure being to incorporate in one law the various trademark acts. It also simplifies procedure for speedy registrations of marks used on commodities exported.

Chairman Vestal, of the House Patents Committee, will send copies of the committee's report, which explains the bill in detail upon request.

## POUGHKEEPSIE PICKETING O. K.

Poughkeepsie, N. Y., Feb. 18.

Picketing of the Strand and Rialto theatres here by union operators is now permitted under a ruling by City Judge Haas. When union operators in both houses were first discharged they were re-arrested from picketing by the police.

Later the court ruled that picketing in this case is not prohibited by ordinance. The men are now at their posts daily.

## MACON'S OPEN SUNDAYS

Macon, Ga., Feb. 18.

City Council here has killed old blue laws forbidding any activity beyond a short walk on the Sabbath.

As a result of the movement, Macco's two-telling picture houses can operate Sundays.

## SPANISH-LATIN AMERICAN FILM BUREAU

Now Acting as Advisor for  
SONO-ART'S PRODUCTION, "SONORAS DE GLORIA,"  
STARRING SONO-ART'S BOLE

ADDRESS  
METROPOLITAN STUDIOS, HOLLYWOOD  
Telephone BR 3111

## NEGRO DOORMAN GRABS 2 WICHITA B. O. BANDITS

Wichita, Kan., Feb. 18.

With no other weapons than his fists Frank Young, 47, colored doorman at the Fox-Miller theatre, captured two bandits who attempted to rob the theatre, saved the money and handed the men over to the police. Young went on with his work despite an injured hand but, nevertheless, found himself the hero of the hour.

Both daily papers started funds in recognition of his heroism and he was more than \$200 ahead, besides rewards of the theatre management.

Young and Mrs. Tom Curless, secretary to S. N. Chambers, manager, were surprised by the gunmen while in the executive offices on the second floor. Stick-up pair were Carol Turley and John Gibby, both armed. Turley marched Young and Mrs. Curless downstairs and up the street to a store where he ordered them to look in the window. Young obeyed but got a glimpse of a cop directing traffic. Getting tired of just looking, he suddenly hit the holdup man on the chin, grabbed the gun, picked the man up and literally carried him over to the policeman.

Young then raced back to the theatre where the other bandit, now at the ticket window in the lobby, was ordering Pauline Algeo, ticket seller, to put the cash in a sack. With a leap Young was on the holdup's back.

Young has been with the theatre 17 years. Al Crapo, driver of a "kretaway car" and third member of the holdup trio, was captured by the police.

## Pitt's Short Reel House, Palace, Calls It Quits

Pittsburgh, Feb. 18.

Pittsburgh's short subject and newsreel house has flopped. It folded after a month's trial. Promoted by the Harris interests at the 400 seat Palace, downtown, little or no enthusiasm was shown for the proposition. Yesterday (Monday) house switched to second-run feature pictures with a daily change. Admission remains at 15 cents.

## EXHIB-PILOT CRASHES

Galveston, Tex., Feb. 18.

Carl Anderka, owner of a picture theatre at Orange Grove, Tex., was seriously injured when the plane which he owned and was piloting crashed in a plowed field last week. Frank Neumann, 17, a passenger, was killed.

Anderka suffered a fractured skull and other injuries.

## RIO BROS.

2nd Year With Public  
This Week Chicago Theatre,  
Chicago  
Thanks to Earl Sanders  
Dir. JERRY CARROLL

## Joseph Jackson

Wrote the Dialog for  
"THE TERROR"



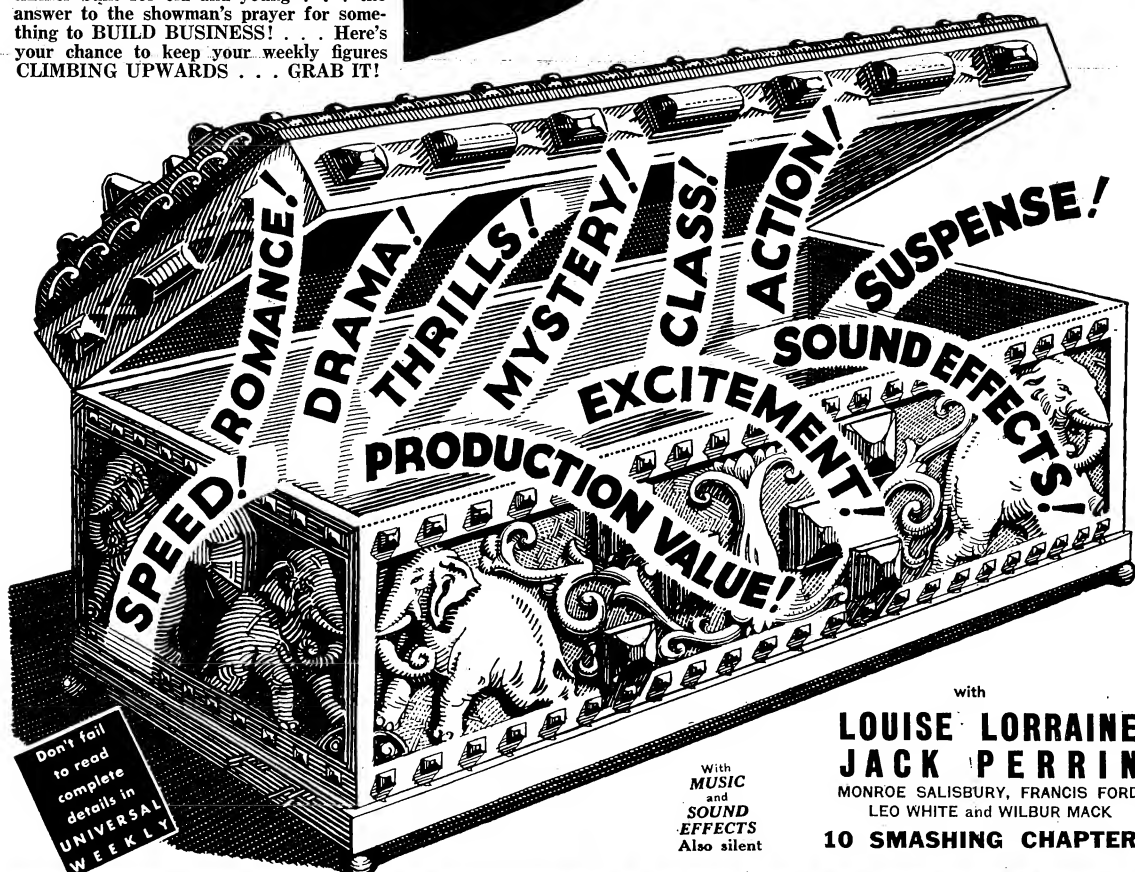
ORIGINALS DIALOGUE  
**Howard J. Green**  
NOW WITH FOX  
CONTINUITIES ADAPTATIONS



# The JADE BOX

## The Surprise First-Run Serial Sensation!

Feature CLASS . . . feature PRODUCTION VALUE, feature DRAWING POWER in every episode. . . A mighty mystery thriller built for old and young . . . the answer to the showman's prayer for something to BUILD BUSINESS! . . . Here's your chance to keep your weekly figures CLIMBING UPWARDS . . . GRAB IT!



with

**LOUISE LORRAINE  
JACK PERRIN**

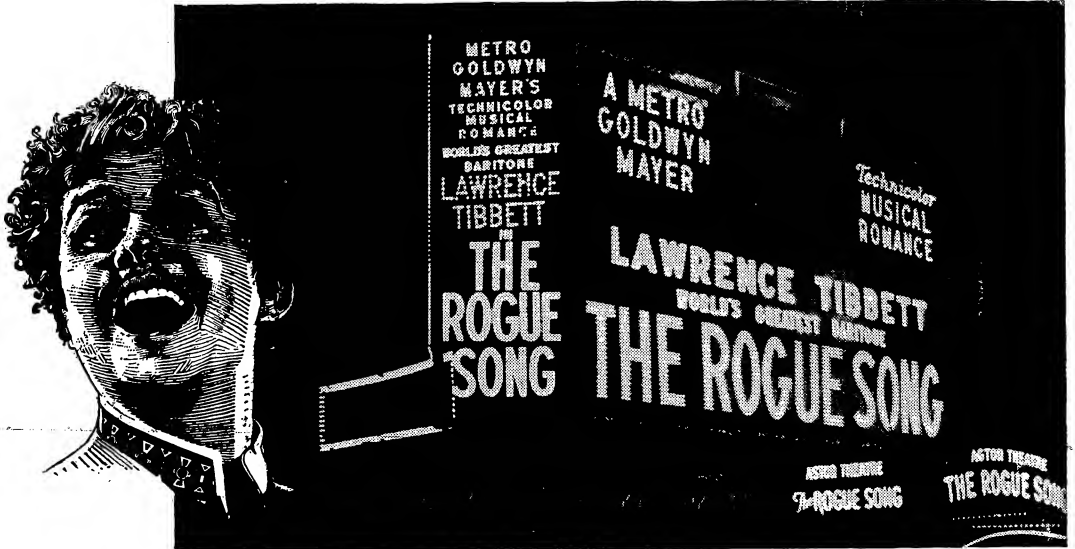
MONROE SALISBURY, FRANCIS FORD,  
LEO WHITE and WILBUR MACK

**10 SMASHING CHAPTERS!**

With  
**MUSIC**  
and  
**SOUND  
EFFECTS**  
Also silent

***Universal's New Selling Season is on NOW!***

Continuing to sell out at every performance at the Astor, N.Y., and at the Chinese Theatre, Los Angeles



## METRO-GOLDWYN-MAYER IS ELECTRIFYING THE ENTIRE AMUSEMENT WORLD!

Each year the truly outstanding hits bear the name of Metro-Goldwyn-Mayer. Each year theatre owners become more and more convinced that to be associated with M-G-M is the one and only guarantee of profit and prestige.



### GRETA GARBO in ANNA CHRISTIE

4th week of record-breaking business at the Criterion Theatre, Los Angeles. Her First Talkie! Now playing to sensational business at Michigan Theatre, Detroit, and moving to Adams Theatre on Friday for extended run.

# AL EVANS

## SOMETHING NEW

IN THE

## MASTERING OF CEREMONIES

NOW AT THE

A CONDUCTOR  
AN ARRANGER  
A SHOWMAN

### CAPITOL

A PERSONALITY  
AN INDIVIDUAL  
AN ENTERTAINER

NEW YORK

---

## OPENING SATURDAY

(FEBRUARY 22)

## LOEW'S NEW 175<sup>TH</sup> STREET THEATRE

NEW YORK

---

Thanks to Mr. SIDNEY and Mr. HARRIMAN

# SELF THREADING PROJECTOR PATENTED

Washington, Feb. 18.

Outstanding feature of current list of patents issued on new inventions is just how long an inventor sometimes has to wait to get the official government protection. A. Dina, of Jersey City, filed for a couple of patents covering a framing mechanism and a film tripod lock back in 1925, and just got his patents.

A new device for inspecting film, a revolving mechanism, and a self-threading motion picture machine are also included in the list.

Details on the following may be obtained upon request to the Commissioner of Patents, Washington, D. C., it being necessary to give the name and number of the particular invention plus a 10-cent fee to cover printing and mailing costs:

Manufacturing films, ribbons and the like from viscose and similar cellulose solutions. E. Czapka and R. Weingand, Romm, near Walsrode, Germany. Filed Sept. 1, 1927. Ser. No. 217,012, and in Germany Sept. 13, 1926. 6 claims. 1-745,347.

Film-feeding mechanism. D. E. Gilmore, Chicago, assignor to Helios Corp. Chicago. Filed Dec. 24, 1925. Ser. No. 77,653. 5 claims. 1-745,481.

Device for inspecting continuous picture films. A. C. Sargent, Westford, Mass. Filed Oct. 27, 1927. Ser. No. 229,238. 1 claim. 1-745,718.

Rewinding mechanism for motion picture projectors. E. J. Nolan, Rochester, assignor to Eastman Kodak Co., Rochester. Filed April 9, 1927. Ser. No. 182,458. 2 claims. 1-745,881.

Self-threading motion picture apparatus. A. Stuber and E. E. Underwood, Rochester, assignors to Eastman Kodak Co., Rochester. Filed Dec. 4, 1925. Ser. No. 73,119. 22 claims. 1-745,874.

Means for positioning and holding sensitized paper onto the exposing table or board of an enlarging and reducing photographic camera. C. G. Lowen, London, Eng., assignor to E. T. Pearson & Co., London, a British Co. Filed Dec. 23, 1927. Ser. No. 182,458.

## REMEMBER ?

When Herbert Brenon, the picture director, and Helen Dowling (Mrs. Brenon) were a vaudeville team?

When Harry Frazee opened the Longacre theatre with Marguerite Clark as the star?

When Oscar Hammerstein and Morris Cost ended a long feud by shaking hands in the lobby of the Victoria?

When Dillingham's "Watch Your Step" broke all records with a \$22,000 opening week gross at the Amsterdam?

When the Dolly Sisters split, Rosalie teaming with Martin Brown and Jenny with her husband, Harry Fox?

When Jesse Lasky produced his last big vaudeville act, "Red Heads"?

By AL TRAHAN

242,250, and in Great Britain Dec. 31, 1926. 7 claims. 1,745,900.

Projection apparatus (with three lenses for various angles). W. E. Schwanhauser, Maplewood, N. J., assignor to M. C. Bender Co., New York. Filed March 14, 1928. Ser. No. 281,455, and in France Feb. 1, 1928. 2 claims. 1,746,014.

Color photographing. J. G. Zimmerman, Madison, Wis. Filed Jan. 29, 1926. Ser. No. 84,575. 20 claims. 1,746,350.

Framing mechanism for cinematographic projectors. A. Dina, Jersey City, assignor to the Precision Machine Co., New York. Filed May 13, 1926. Ser. No. 31,415. Renewed June 27, 1929. 11 claims. 1,746,355.

Film tripod lock. A. Dina, Jersey City, assignor to the Precision Machine Co., New York. Filed Sept. 5, 1925. Ser. No. 54,618.

Photographic print washer. D. C. McCandless, Boise, Ida. Filed Nov. 26, 1926. Ser. No. 150,553. 1 claim. 1,746,667.

**Basketball Victory Is Costly to Albion House**  
Toledo, Feb. 18.

Students at Albion, Michigan, all but wrecked the Bohm theatre there when, following a basketball victory over some 300 youths presented themselves at the theatre and desired to be deadheaded into the show.

In the fight that followed 13 students were injured by their schoolmates broke down the doors of the town lockup and released them. When finally brought up on charges all escaped with fines.

**TRAFFIC TANGLE AWARDS**  
Rube Wolf, m. c. at Fox, Brooklyn, and Borough President Byrne awarded two automobiles to winners of "Traffic Tangles," exploitation stunt held by theatre. Wolf made special picture and those spotting his traffic violations won the prizes.

Bert Adler promoted gag.

**PUBLIC DATE SWITCH**  
Public convention of district and division managers in Chicago has been put back until March 10-13.

Original date was during the first week of next month. Site remains the same, Drake hotel.

**"LADIES" FOR \$2**  
Columbia's next \$2 picture will be "Ladies of Leisure," according to plans.

A New York run will be arranged starting about the middle of April.

**Tex. Suburbans' \$75 Tax**  
Fort Worth, Tex., Feb. 18.

Suburban theatres in Texas cities reaching over the 40,000 pop mark must continue to pay a \$75 occupation tax, same as the downtown first runs, according to a decision of Judge Lattimore. Tax is a state law.

**\$2,100 Robbery**  
Liberty, Stapleton, L. I. pictures, was robbed by three bandits last week.

Two bound and gagged Thomas Reno, night watchman, blew the safe open and got away with \$2,100.

Complete change of box office custodians at the Carroll theatre, New York. Former Globe staff of Louis Lottio, Paul Dayer and George McCarthy, has been sent over. Carroll b. o. men have been let out.

## COAST NOTES

Garnett Weston writing dialog on "Sap from Sicamore." (Par.)

Charles "Heinie" Conklin to "Western Eyes." U.

Mrs. Mary E. Lewis engaged by Hal Roach for four foreign tongue translations.

Russ Powell, "March of Time," M-G.

Russell Hopton "Singer of Seville," M-G.

Francis X. Bushman, Jr., "Father's Day," M-G.

John Darrow and Helen Foster share the leads in "Stepping on the Gas." It's the First Kent Production.

Jackie Heller in "Sunny Skies" with Bennie Rubin. (Tif.)

Ernest Henne to direct "What Men Want" for U.

George "Red" Corcoran to "Solid Gold Article." Fox.

Frank W. Beaton, juvenile lead in Fox's "Follies of 1890."

Fox has renewed option on the following actors, directors and writers for the next six months:

Frank Herbert, Frank Richardson, Rex Bell, Richard Keene, Thomas Clifford, Maureen O'Sullivan and Anna Marie, players; A. F. Erickson, J. C. Rytstone, Ben Soloff and Frank Tarsell, directors; William Kernell and Harlan Thompson, writers; and Sophie Wachner, costume designer.

Wm. Boyd (stage) added to "The Storming" (U).

Russ Powell and Austin Young "March of Time," M-G.

Ham Daves for "Good News," M-G.

LeRoy Prinz directing dance numbers for "Madam Satan," M-G.

Frank Glennon is directing "Rosie O'Grady" for Columbia. He wrote the dialog.

Edward Turner Gordon "Smooth as Satin," Radio.

Joe Farnham can eat for another year as writer at M-G.

James Murray to "Primrose Path" Chesterfield.

Edward Everett Horton for "Mile. Modiste," WB.

Ray Harris adapting "Rain or Shine," Col.

Joe Poland engaged by M-G to write Duncan Slater picture, retained for a Joan Crawford film.

Jack Kirkland, Paramount writer, to New York to write at the Eastern studios.

Vincent Lawrence on an original for Olive Bruce and Ruth Chatterton.

Geneva Mitchell as the heavy in Harry Langdon's current comedy (Roach).

Hamk Moran in "The Cisco Kid" (Fox).

Knute Erickson in "Double Cross Roads," directed by Al Worker at Fox.

Crafturd Kent in "Three Faces East," WB.

Judith Vossell in "Mile. Modiste" FN.

Albert Gran in "Mile. Modiste," FN.

Eddie Phillips for "Those Who Dance," WB.

May Boley in a short for Educational.

Tom London, Dick Hatton, Edna Marion and Henry Rockmore for "Romance of the West," Hammond.

Bob Tanzy to direct.

Matt Moore, Dorothy Revier, Katherine Clare Ward, Nick de Ruiz, Tom O'Brien, Jose de la Cruz, Vic Fotel, Buff Jones and Ford West for "Under Western Skies," Col. Al Ray and Ira Hards directing.

Price for "Three Flights Up," WB.

Walter Anthony, screen treatment for "Scarlet Fox," WB.

Joseph Jackson, screen treatment for "See Naples and Die," writer. Pathe.

Geneva Mitchell replaces Virginia

## Picture Possibilities

"Joseph"—Favorable

"JOSEPH" (Comedy, John Golden, Liberty). With the right treatment should make a more amusing picture than a play. 1bee.

"Ripples"—Favorable

"RIPPLES" (Musical, Charles Dillingham, New Amsterdam). Favorable rating is with reservations. If done as a screen musical would need an entirely new score. Certain film possibilities inherent in group of dwarfs in Catskill Mountains turning out to be bootleggers. Extensive rewriting would be inevitable but if piece develops as a musical hit publicity value attaches. Land.

"Topaze"—Unfavorable

"TOPAZE" (Farce) comedy, Leo Shubert, Music Box). Is adaptation from French and typically lacking in meat for the screen. Ohar.

"The Last Mile"—Unfavorable

"THE LAST MILE" (Melodrama, Herman Shumlin, Harris). A death house drama and attempted prison outbreak. Murder everywhere. Too gruesome for the screen. 1bee.

"The Infinite Shoeblack"—Unfavorable

"THE INFINITE SHOEBLACK" (Drama, Lee Shubert, Maxine Elliott's). A quiet play. Reclamation of a woman of many lovers, with a high-brow trend and tragic finale. 1bee.

Bruce in "Safety in Numbers," Par. Miss Bruce gets another spot.

Herbert Prior, Margin Mugs," M-G.

Nella Walker, nd Charles Gibling, "Smoot as Satin," Radio.

Fritz Ridgway, Claude King, Gilbert Emory, Fred Warren, Joyce Zelle, Fred Sullivan, for "Prince of Reckless," Fox.

James Crane for "One Night at Susies," FN.

Raymond Hatton for "Under Western Skies," FN.

Sally Starr, opposite Hoot Gibson in "Trigter Fingers," U.

Lothar Mayring added to "Vivienne Henderson," WB.

Andrew Nichols for "Radio Revels," Radio.

Wallace Smith is good for another year at Radio.

Theodore Von Esch for second lead in "Arizona Kid," Fox.

May Beatty, "Smooth as Satin," Radio.

Earle Snell re-engaged by Tiffany to write baseball yarn for Benny Rubin.

Jed Prouty "Devil's Sunday," Par. Hugh Herbert new year's writing contract, Radio.

John Ince, "Smooth as Satin," Radio.

Complete cast, "Temptation": Col. Dorothy Revier, Matt Moore, Catherine Clare Ward, Nick DeRuzy, Tom O'Brien, Joseph de la Cruz, Vic Fotel, Buff Jones.

Bertha Mann, Maria Mannon, Edward Peil, Helne Conklin, Bodil Rosing and Serge Tenoff, "Western Front," U.

Dorothy Yost, continuity "Sin-city," U.

Complete cast, "Trigger Fingers," U: Hoot Gibson, Sally Eilers, Jack Richardson, Monte Montague, Walter Perry, Max Asher and Neil Hart.

Vincent Barnett, "Courage," WB. Rose Dione, Dorothy Jarvis, Korde, untitled, Fox.

Harry Stray, Jack Pennick, "Born Reckless," WB.

Joe Balch, James Gibson, "Arizona Kid," Fox.

Charles Walker, "Yonder Lies the Daisies," Fox.

Sally Starr, Mickey Bennett and Nick Stuart for "Swing High," Pathe.

Mary Forbes, "So This Is London," Fox.

Jason Robards, "In Love With Love," Fox.

Edgar Norton, "Sweet Kitty Bellairs," WB.

June Purcell, "Vivienne Skies," WB.

Charles Morton and Anita Page, "Margin Mugs," M-G.

Nick Grinde remains with M-G as director for another year.

"Soldier's Women" play by Paul Fox, acquired by Col.

Tommy Jackson, "Good News," M-G.

Paramount has engaged Stanley Fields for five years.

R. O'Connor, "Smooth as Satin," Radio.

Edna Murphy, "Those Who Dance," WB.

Bert Sproutie, "Love Come Back," Col.

Henry Armetta, "I Love You," Radio.

Phyllis Crane, "Dumbbells in Ermine," WB.

"The Shrimp," title of Langdon Roach comedy.

"Harry Lee, Marceline Day, "Sunny Skies," Tif.

Enrique Acosta and Cesare Veroni, "The Texan," Par.

Earl Lindsay, dance numbers for U.

Constance Bennett, "Lipstick," Pathe.

Jack Trent, Charlotte Stevens, "On a Chinese Flower Boat," Tif.

Florence Eldridge, "Broadway Playboy," WB.

Frank Lloyd, "Heart of the North," FN.

James Kirkwood, Hobart Bosworth

and Ned Sparks for "Devil's Holiday," Par.

For Par's Spanish version of "Benson Murder Case," Barry Norton.

Pathe has bought Sada Cowen's "Extra," newspaper yarn. Author's will put it in screen shape.

Alara Bow, "Quarantine," Par. Emma Dunn, "The Texan," Par.

Dorothea DeBorja and William Bechtel, "Lower Come Back," Col.

Dodge Sisters, M-G revue. Three in a row for Frank McHugh at FN. "Treasure Girl," "Mile. Modiste and one to come.

Jeanne Cohen, former secretary to Jesse Lasky and one-time head of the story department for Paramount, has been appointed east coast representative for Myron Selznick, artists' representative.

**THE STANDARD BY WHICH ALL STAGE ENTERTAINMENT IS JUDGED.**



PICTURES OR VAUDEVILLE

**MANAGER EXPLOITER!**

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# EXCELLENT

## *The Melody Man*

A highlight of the week—easily. The picture about which Columbia has been throwing raves. So much so, in fact, that it became difficult to imagine any one production could be as good as its producer claimed.

No other course was open then but to find out what the shouts were all about. We took a peek and this is what we saw:

A beautifully tempoeed production, charmingly acted, and a vast, but never overplayed, sentimental appeal.

A slight enough story of a Viennese musician whose rhapsody leads to his arrest for the murder of the man who wrecked his home, while, at the same time, it brings happiness to his daughter and her sweetheart.

Adroitly directed, and handled always with appreciation, "The Melody Man" deserves a widespread play. Far removed from silly musical comedies and stories of backstage life, it further disproves an industry adage that a picture to get by must be loaded down with unfunny and unnecessary wisecracks.

K A N N

## Says Red KANN

## Motion Picture News

### *The Melody Man*

(Columbia—All Dialogue)

**Excellent**

(Reviewed by Red Kann)

**C**CHARMING in tempo, appreciative in treatment and dignified in performance. Add to these fundamentals in picture-making, a dramatic story bolstered by a high-grade of direction and the answer is an approximation of "The Melody Man."

Here is the picture which represents a high mark in Columbia's long career as a producer. Its motif revolves around a rhapsody and how its lovely melody leads the Viennese police to the composer charged with murdering the interloper who wrecked his early family life. Against this theme is written the love story of the musician's daughter for a jazz band leader and how the unpublished music played at the Philharmonic without the old man's knowledge leads to his apprehension and his implied release.

Roy Neill never directed a better picture; John St. Polis never outstripped his work in this. Alice Day is delightful as the daughter and Buster Collier as the jazz musician is fine. Nothing hot or jazzy in "The Melody Man," but, despite that, a fine motion picture.

# SPLendid

## Says FILM DAILY

### "Melody Man"

(All-Talker)

Columbia Time, 1 hr., 15 mins.

**FIRST-RATE PRODUCTION OF GREAT HUMAN APPEAL AND RICH IN TENDER CHARM.**

A splendid little film based on the Fields, Rogers and Hart stage piece of the same name. Here is a beautiful picture with wide popular appeal, thanks to the fine human sentiment, the quaint tenderness and the remarkable simplicity prevailing it. No pretentious production, to be sure, but certainly one that moves you deep-

ly and sincerely. It is honest and it is true. R. William Neill has directed it straightforwardly and intelligently. A Viennese composer takes refuge in America with his infant daughter after killing his wife and her paramour, thus sacrificing a brilliant career. The girls' inherited love for music turns to jazz and she becomes infatuated with a band leader. A clash follows when the father finds the spirit of jazz threatening the old masters. He is arrested when one of his pieces is heard in a concert hall by Viennese agents sent to look for him in New York. The cast admirably catches the spirit of the film.





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# HAPPY DAYS

(Continued from page 21)

"Moana"), and other bits of novelty and fast dancing.

Performance then goes into specialty and revue ensemble. First-rate novelty song by Janet Gaynor and Charles Farrell called "Little World All Our Own," with the singers building up a miniature cottage as they sing the love lyrics.

One of the most elaborate song and dance numbers probably ever screened is "Crazy Feet" with Dixie Lee singing and 32 girls doing tap and jazz routines. Song number is great as a dance tune candidate for the best sellers and the staging is superlatively striking. Setting shows a gigantic pair of shoes and two trouser legs stretching upward to what would be the wearers' knees. Trousers legs are drawn up and the shoes are revealed as two stages each holding groups of eight girls doing tap routines. What would be the shoelaces turn out to be stairways. Main body of dancers waltz in and out of the shoe platforms on the floor.

Another similar number earlier also has a snappy jazz lilt and is called "Snake Hip" with Sharon Lynn, with Ann Pennington as wriggling—and the lead—happy dancer. Final "Happy Days," sung by "Whispering" Jack Smith before one of those wedding cake scenic backgrounds like the finale of a Roxy presentation, everybody dancing and the whole star cast brought down for comment of their numbers by way of reprise.

Reproduction on the wide screen is a succession of capital sequences, gags and smart surprises. One of the involves Walter Robergs, George Jessel and Catlett in sparking banter; another is a moment of joshing with Robergs and Catlett over a pool game in the Stage and Screen club; a third has MacLaglen and Lowe in one of those "dame" cupping scenes reminiscent of "Cockeyed World." Audience responded to the last-named picture.

Reproduction on the wide screen is extra-good (explanation is a wider sound track), and the film in the enlarged image technique is that fast action in closeups—such as the eccentric dancing in the clined to flutter or flicker. One of the remarkable things about the bigger screen, however, is that view from short range (4th row) and as far to the side as it is possible to get at the Roxy. Dances very little distance. Ingres seem closer to normal than in a standard screen from the same angle. Another advantage is that even from the most distant point in the Roxy the separate screen figures have much the appearance of a standard picture from the middle of the house. However, from the high point (balcony top) the screen angle does bring on some distortion.

The big camera (70 mm.) is moved around to flash five angles, a 45-degree slant at an exiting line of girls being a pip. And among the "dame" shots included must also be mentioned a night flash of Times Square which practically takes in everything from 42d to 49th streets looking up and downtown, in close-up.

Picture seems to be running a trifle long, due to a couple of superfluous inclusions. MacLaglen and Lowe are perceived as being too much in their comedy duty, taking the edge off it, and there doesn't seem any particular reason for the picture to follow on to George and Charles Farrell number after, perhaps, one full chorus flash at the stars as honeymooned to in a baby carriage for a laugh. Brenda's breakaway suit, following a minute intro-

duction, also meant little here, although smaller town audiences may go for it.

House is not spreading the screen entirely across the opening but has allowed it two-thirds of the stage width. It is also to be noted that the Roxy's projection throw is from the front of the balcony, possibly saying, a lighting problem. How much light houses using Grandeur front balcony booths will need is something another angle is that Grandeur's oblong shape permitted a full view of the screen from the front of both lower floor and loge section, balcony sight lines is that all class A and B seats will have to go to the big screen sooner or later. That's surerfire when the boys turn loose color in conjunction with the big film which, incidentally, isn't so far away. However, with the color, they hold this back until at least the key centers become accustomed to the big camera's results. And Grandeur must be a little something else. Just about the act get straightened out on sound and picture, they'll have to readjust again. But maybe they'll permit one Grandeur print to count for two normal films on special quotas.

The new sized screen and its spandrels, color, the flash, but the audience taking it over throughout the picture, and the general impression is that all class A and B seats will have to go to the big screen sooner or later. That's surerfire when the boys turn loose color in conjunction with the big film which, incidentally, isn't so far away. However, with the color, they hold this back until at least the key centers become accustomed to the big camera's results. And Grandeur must be a little something else. Just about the act get straightened out on sound and picture, they'll have to readjust again. But maybe they'll permit one Grandeur print to count for two normal films on special quotas.

## TROOPERS THREE

(ALL DIALOG, With Songs)

Tiffany production and release. Story and supervision by Arthur Guy Empey. Directed by William Slavens McNutt. Cast: William Slavens McNutt, George Jessel, Jack Natterford, Clarence Kelsay, and others. The picture is a comedy of the "trooper" type, set in the South Sea Islands. It features a number of songs and a light-hearted plot. The production is well handled, with good camera work and a strong cast.

Exhibits may not find "Troopers Three" the sort of picture to send them to the cinema. It is a distributor about, but chances are, slim there'll be any squawks. Backwoods exhibitors, however, will find it in action, and unusually fine comedy, as this talker's saving graces. It's nice program material, especially promising for the centers.

Arthur Guy Empey, famed for his "Over the Top," done years ago as a silent was the author and supervised this latest special from the Tiffany workshop. His is an ordinary story, but the author has tossed out a vaude theatre who figure the best bet for show and box security is the picture. The picture is a comedy of the "trooper" type, set in the South Sea Islands. It features a number of songs and a light-hearted plot. The production is well handled, with good camera work and a strong cast.

Very likely that "Troopers Three" will roll up decent business in the sticks. Besides the appeal it has for the smaller centers, it's the sort of entertainment kids will get a kick out of. At the opening (matinee) young 'uns flocked in the audience seemed to enjoy it most, particularly the comedy bits. The thrilling cavalry scenes, besides a drill and a stunt riding exhibition, there's a fine sham battle staged as ever screened, with either features or newsreels. The cavalry story is enhanced in effect by being projected in the Gaiety large screen and on the big screen projection lens on the projector.

Plenty interwoven in story are several songs. "As Long as You Love Me," theme piece, is an infectious tune, and "Please Be Good to Me" is a fair melody featured by Rex Lease and no dubbing, either. Another, "The Girl from Oskaloosa," is a good chorus number with comic lyrics and a swinging melody. Lease and Miss Gulliver, as the romantic leads, impart what's necessary to help the story along. Throughout and in the love scenes the directorial touches have meant much to the picture. The picture is a comedy of the "trooper" type, set in the South Sea Islands. It features a number of songs and a light-hearted plot. The production is well handled, with good camera work and a strong cast.

Love Me," theme piece, is an infectious tune, and "Please Be Good to Me" is a fair melody featured by Rex Lease and no dubbing, either. Another, "The Girl from Oskaloosa," is a good chorus number with comic lyrics and a swinging melody. Lease and Miss Gulliver, as the romantic leads, impart what's necessary to help the story along. Throughout and in the love scenes the directorial touches have meant much to the picture. The picture is a comedy of the "trooper" type, set in the South Sea Islands. It features a number of songs and a light-hearted plot. The production is well handled, with good camera work and a strong cast.

Photography good on the whole, only the cavalry scenes suffering from dullness and this perhaps partly due to a magnified negative. Job on recording best passes the test.

## Dangerous Paradise

(ALL DIALOG)

Paramount production and release. Directed by William Slavens McNutt. Cast: William Slavens McNutt, George Jessel, Jack Natterford, Clarence Kelsay, and others. The picture is a comedy of the "trooper" type, set in the South Sea Islands. It features a number of songs and a light-hearted plot. The production is well handled, with good camera work and a strong cast.

William Slavens McNutt and George Jessel, the authors, base this screen play on incidents from a novel by Joseph Conrad, the great English novelist. The picture is a comedy of the "trooper" type, set in the South Sea Islands. It features a number of songs and a light-hearted plot. The production is well handled, with good camera work and a strong cast.

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Miss Carroll's usual good performance, accompanied by a number of rises out of the cream in this cream-puff picture. Warner Oland also is prominent. Richard Arlen is again nice looking and nothing more. Photography and decoding excellent.

## She Couldn't Say No

(ALL DIALOG, With Songs)

Warner production and release. From the story by Benjamin Kaye, written by Robert Lloyd Hayes and Arthur Chester. Directed by Arthur Chester. Cast: William Slavens McNutt, George Jessel, Jack Natterford, Clarence Kelsay, and others. The picture is a comedy of the "trooper" type, set in the South Sea Islands. It features a number of songs and a light-hearted plot. The production is well handled, with good camera work and a strong cast.

Another story of racketeers behind that saucy title. And with Chester's fast-paced play the tough gunman aspiring to more elite embraces than his cabaret singer and mistress. The picture is a comedy of the "trooper" type, set in the South Sea Islands. It features a number of songs and a light-hearted plot. The production is well handled, with good camera work and a strong cast.

the comedy work. She's all they'll want, and more. Feature of her work is her freedom of movement and the innocuous touches she injects. It's all very effective.

In several instances Miss Lightner is called upon to go dramatic. Not bad at it either, but if they can sidestep the comedy stuff for this star so much the better. It's doubtful if anyone delivers stangier better than Miss Lightner. Not too rough. How that stage experience tells.

Narrative flows for the finish by killing off the villain. The picture is a comedy of the "trooper" type, set in the South Sea Islands. It features a number of songs and a light-hearted plot. The production is well handled, with good camera work and a strong cast.

Besides several special comedy numbers, the picture is a comedy of the "trooper" type, set in the South Sea Islands. It features a number of songs and a light-hearted plot. The production is well handled, with good camera work and a strong cast.

## THE GREAT DIVIDE

(ALL DIALOG, With Songs)

First National production and release. Presented by William Slavens McNutt. Directed by William Slavens McNutt. Cast: William Slavens McNutt, George Jessel, Jack Natterford, Clarence Kelsay, and others. The picture is a comedy of the "trooper" type, set in the South Sea Islands. It features a number of songs and a light-hearted plot. The production is well handled, with good camera work and a strong cast.

"Shoddy" treatment of play done on the stage by Henry Miller and Ruth Chatterton, with much of the original Mexican version thrown overboard in transit to the screen. Gives this western a low rating. Mediocre photography, stilted direction, colorized acting, and the use of cheap, unnatural settings, many of them miniatures, contribute to the entertainment's weakness. Double feature bills seems the best bet outside of the small grinds and despite cast names.

Locate is near the Mexican border and while a few unusually fine exterior shots are spiced in, there is so much of the obviously faked as to kill the effect of the few good mountain scenes. These are filmed on the trip in which Ian Keith, with Dorothy Mackall his captive, returns to his mountain cabin from the fiesta in Mexico where he poses as a bad bandit lad. He was a former soldier and has been secretly seeing to her support. The spark ignited by her, the girl Keith kidnaps her on the pretext that she's living too profligate a life. In the picture's first half, she is employed by the hotel, but later under his complete domination, and she is to be his tenderfoot here shot it out. Not so in the picture. It's simply the fadeout that might be expected with very action leading up to the grand climax.

Some bad cutting in evidence, indicating that the picture has been taken out to chisel down the running time. Several songs are done, including a cowboy cant, Lucien Littlefield and Sen Henshaw. The picture is a comedy of the "trooper" type, set in the South Sea Islands. It features a number of songs and a light-hearted plot. The production is well handled, with good camera work and a strong cast.

During the fiesta sequence Keith speaks in a Spanish dialect that is moderately clear and distinguishable. Myrna Loy, with an accented Mexican accent and manner, hasn't much of a part and makes the least of it, but George Fawcett, in a still smaller part, writes a better line. The picture is a comedy of the "trooper" type, set in the South Sea Islands. It features a number of songs and a light-hearted plot. The production is well handled, with good camera work and a strong cast.

As the male lead Keith steals the picture from Miss Mackall, who is said to be a better actress. The picture is a comedy of the "trooper" type, set in the South Sea Islands. It features a number of songs and a light-hearted plot. The production is well handled, with good camera work and a strong cast.

## SOMBRAS DE GLORIA

(ALL DIALOG IN SPANISH)

(Blaze o' Glory)

Spanish version of Sono-Art's "Blaze o' Glory." Produced by Sono-Art in Hollywood. Distributed by World-Wide. Cast: William Slavens McNutt, George Jessel, Jack Natterford, Clarence Kelsay, and others. The picture is a comedy of the "trooper" type, set in the South Sea Islands. It features a number of songs and a light-hearted plot. The production is well handled, with good camera work and a strong cast.

Initiative of Dowling's own version, just as sassy, and badly acted. The picture is a comedy of the "trooper" type, set in the South Sea Islands. It features a number of songs and a light-hearted plot. The production is well handled, with good camera work and a strong cast.

Regardless of the dialect a foreigner speaks, when he must listen to the actor's pronunciation of the screen or platform, it's not to the original and unadorned. It's true of the Spanish as others. Even more precise with Spanish names. They limit their dialect to those within their borders, and with so many dialects, it's not likely that countries it's doubly necessary to attain a fundamental speaking plane. The picture is a comedy of the "trooper" type, set in the South Sea Islands. It features a number of songs and a light-hearted plot. The production is well handled, with good camera work and a strong cast.

One other fault with trying to shove over Spanish versions is American made pictures is lack of actors. In this version the cast is well below par. Using foreign casts leaves other loopholes, such as giving the picture American atmosphere. In one spot in the film the American hero speaks in Spanish, is asked to sing an "American" song, and he sings it in "English." The picture is a comedy of the "trooper" type, set in the South Sea Islands. It features a number of songs and a light-hearted plot. The production is well handled, with good camera work and a strong cast.

Story runs similar to the English version. Sobs, sniffling, a kid posing with bowed and anguished eyes, a couple of lawyers hiring a jury, and the prisoner fainting, all tend to get a verdict of acquittal and everything ends happily.

W. S. Van Dyke has written his own theme song, "Africa," for "Fraser Horn." The picture is a comedy of the "trooper" type, set in the South Sea Islands. It features a number of songs and a light-hearted plot. The production is well handled, with good camera work and a strong cast.

Nance O'Neill added to "High Road" (M-G-M). Hamilton McFadden will direct "Six Cylinder Love" for Fox. The picture is a comedy of the "trooper" type, set in the South Sea Islands. It features a number of songs and a light-hearted plot. The production is well handled, with good camera work and a strong cast.

David Butler will meg Beatrice Lillie's London musical. Leo McCarey will direct "Road House" (M-G-M). The picture is a comedy of the "trooper" type, set in the South Sea Islands. It features a number of songs and a light-hearted plot. The production is well handled, with good camera work and a strong cast.

Marion Byron to "Play Boy," WB. Helen Foster to "Primrose Path," True Life. The picture is a comedy of the "trooper" type, set in the South Sea Islands. It features a number of songs and a light-hearted plot. The production is well handled, with good camera work and a strong cast.

Final title for "Girl Who Wasm" Wanted Fox, changed to "A Holy Terror." The picture is a comedy of the "trooper" type, set in the South Sea Islands. It features a number of songs and a light-hearted plot. The production is well handled, with good camera work and a strong cast.

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JUST CLOSED SUCCESSFUL ENGAGEMENT PALACE THEATRE, NEW YORK

Jack and Kay Spangler, in a production dance turn, "The Lobbyist," hit hard enough in the deuce to intimate they could do as well in a later spot. The Spanglers' dancing fits up the works. Miss Spangler is fast approaching the first night of her brother's career and she is a back-bencher. The picture is a comedy of the "trooper" type, set in the South Sea Islands. It features a number of songs and a light-hearted plot. The production is well handled, with good camera work and a strong cast.

Personal Direction TISHMAN & O'NEIL

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EXTRAORDINARY B. O. POWERS OF

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IN 80% OF AMERICA'S  
WIRED THEATRES!



# Film Actors Don't See Much Chance As Acts in Present Vaudeville

Los Angeles, Feb. 18. Advisability of taking on picture actors for vaude is proving quite a problem to eastern circuits. They find it almost impossible to deal with the screen folk. The R-K-O office more than any other eastern booking office, has been and still is after picture names, but finds salaries so prohibitive there isn't a chance to do business.

The average picture name, when approached out here direct or by an agent, starts off with \$3,000. Many ask more. That three grand price is getting to be a gag. Most of the insistent "three granders" get no more than \$500 to \$1,000 a week in pictures.

On the side of the picture actor's argument they mention being familiar with the disappointments encountered by some of the stars who have gone into vaude in the past. Some are willing to admit they have had the experience not able to put on a desirable act and suggest that the same method as used by the studios in selecting a name should be used by vaude.

As an example, it is felt that taking a name of potential "box-office" appeal, giving him or her a contract for 10 weeks or as many more as can be guaranteed by the booking office, which would take the responsibility of building an act for the name, would be a feasible plan and perhaps solution. It is believed that the booking office would not be taking much of a gamble, as a clause in the contract covers an act flopping.

## Ducking Worry

In the opinion of showmen out here a picture actor, taking it for granted, knowing of the pitfalls in getting a good act which amount if assured of work and relieved of the worry connected with producing an act of his own. The big bugaboo of vaude to a picture star is when finding out about paying his own fares, baggage, members of the act, commissaries and incidentals, besides the worry of producing the act.

Another thing searing the picture actor away from vaude is that any number of mediocre screen people have attempted and flopped in vaude and are now disgusted. They have spread unfavorable propaganda through the picture colony. Another factor they consider is the fadeway of two-a-day vaude.

Many of them would still be willing to play if vaude assured them assistance and publicity "contracts." Otherwise the picture actor figures it's a waste of time, with chances scant of being successful in vaude.

## No WB B'klyn Changes

Appointment of Lewis Warner, son of Harry M. Warner, to the WB Flushing plant does not interfere with the status of the production personnel there. Murray Roth continues as supervisor while Arthur Hurley and Edmund Joseph directing those shorts not personally megaphoned by Roth.

Shorts completed across the bridge include "Orch and Codee," who have made over a dozen shorts for Warners; Kuznetsov and Nicola, sketch; "The No-Account," with Josephine Hutchinson and Russell Hardy, and "Fadettes" with Paige Sisters and Oscar Grogan.

## Gus' Pupils

Hollywood, Feb. 18. Gus Edwards refers to Vera Reynolds, Margaret Livingston, and Fay, Albert Cook and Armida as "my class." He's coaching them on song delivery for particular number in current talkers.

Dudley Chambers, voice arranger, and his "Rounders," radio quintet, are associated with Edwards in the school work.

## DANCING SHORTS

Hollywood, Feb. 18. Norma Gould, local dance studio operator, has made a deal with Tiffany for the release of 22 different dance subjects to be produced in color.

Subjects will be made at the Tiffany studios, with classical dance personalities.

## ANNULMENT SUIT

Jean Vernon Calls Partner-Hubby, Frank Cook, Bigamist.

That Jean Cook, known in vaude as Jean Vernon, will emerge victor in her annulment suit brought against Frank Robinson Cook, to whom she was married in 1918, was indicated when the latter failed to make an appearance when the case came up for hearing before Referee John Proctor Clarke in New York. Miss Vernon was represented by Attorney Julius Kessler. She instituted her present action in Oct., 1929.

According to Miss Vernon's complaint, Cook was already married to another woman when he married her. The other woman's name is given as Blanche Taylor, and marriage is alleged to have taken place in 1908.

Cook and Miss Vernon had been in vaude together until last fall.

## Haley-McFadden Wedding Hangs Up A Speed Record

Los Angeles, Feb. 18. The next easiest thing to making a bet in Mexico is getting married. Jack Haley and Flo McFadden discovered that Sunday (Feb. 16) at Agua Caliente where they start making before breakfast, and any picture star is just another bettor.

Mr. and Mrs. Haley were merged in two deals. The first was the license fall out time, 90 seconds, and the next the marriage ceremony, thirty 60 seconds.

A search was made in that Mexican section for a rabbi to perform the ceremony, for a publicity gag, but Sunday must be the day off for coat rabbits; none could be found. A Mexican justice of the peace, speaking native and with an interpreter, handled the services.

All Mexico wants to know about people marrying there are whether they are living and if so how old, single or divorced, and where they live. Anything else you can keep to yourself.

The interpreter, speaking for the justice after the ceremony held in the presidential suite of Caliente hotel, said that the justice had already worked on three couples so far that day and couldn't stand any more liquor.

When the justice got started on the wedding shine he was a streak. The interpreter is supposed to grunt at the crucial moments of the address, but he never reached the second grunt. After his second grunt behind in slipping the ring on his bride and four seconds after that he kissed her. By that time the bridegroom was third in line.

If funerals are held at the same speed in Mexico, dying there must be a pleasure.

## Go Broke or Else

A party of 18 people from screen and stage accompanied the newlyweds to Caliente where, you either go broke or you're under suspicion. Leo Morrison was the advance agent, but went to the races instead, causing a delay of three hours. Everyone arrived and sober, but as the hour for the ceremony neared all the talk was over Mexican booze being the best on the continent.

Jack Haley is from the musical comedy stage. He is out here to do the role he created in "Polka Thru." In the talker version of the musical shortly to be started by Paramount, Haley is under a three-year optional contract with the first year or pay, at \$2,250 weekly. Mrs. Haley also is from musical comedy and has been a minor producer of ensemble productions.

## MORRISON FLYING

Charlie Morrison's return from his first trip to the coast will be by air. He leaves Los Angeles Friday, arriving in New York Sunday.



RUTH LOCKWOOD  
in "Hit-Bits of 1929"

With Ted Eddy and Band, the Seven Hayden Gloria Girls, Babs Day and Gattison Jones and Elsie Elliott.

Now, Orpheum, St. Paul, Minn. Week Feb. 22, St. Louis-Lake, Chicago.

Costumes by Saul Burger Modes, Inc.

Direction CHAS. H. ALLEN

## Exceptional Billing

An unprecedented phrasing in a clause of an RKO artist contract issued to Harris and Radcliffe, colored act, calls for the team to be given "exceptional billing."

The term was written in by George Godfrey, RKO eastern booker, who issued the agreement to the act.

"Exceptional Billing" has never been previously heard of in connection with a playing contract. What it implies is not described. Headline, second or feature billing is the customary expression to denote position in advertising and program.

It is said that when Harris of the act mentions the "exceptional billing" agreement he holds, he displays the agreement when some doubt appears amongst his listeners.

## Gaudsmiths in Court Over Children's Custody

Chicago, Feb. 18.

Henry Gaudsmith, of the Gaudsmith Brothers, is fighting in court for the custody of his two children. He is estranged from his wife, Florence.

Gaudsmith claims the children are being neglected, although he pays \$50 monthly for their support. Mrs. Gaudsmith claims her husband wants the children to make them aerobats. She also demands an increase in alimony. Children are Kenneth, nine, and Adolph, six.

## Stillman in Act?

Jack Stillman, nephew of James A. Stillman, banker and millionaire, who was to join "You Don't Say So" (musical), is back in New York, he proposed about going by the board.

Stillman may join Ann Pennington's vaude act.

## Moran and LeMaire

Hollywood, Feb. 18.

George Moran, formerly Moran and Moran, and William LeMaire, formerly Gallagher and LeMaire, have teamed to do a blackface turn. Possibility Pathe may feature them in series of talking shorts.

## QUARTET IN WESTERN

Hollywood, Feb. 18.

Empire Comedy Four breaks into pictures.

Quartet will be spotted in a two-reel western, "Tough House Blues," Pathe.

Mildred Harris is to have the femme lead.

## JEWISH GUILD MEETING

Open meeting of the Jewish Theatrical Guild will be held Feb. 23 at three o'clock at the Bijou theatre, New York.

George Jessell (second vice-president) will preside.

# Many Acts Already Going to Publix for Next Season Under Contracts Now Being Signed

## HAL SHERMAN'S TROUBLES

Vaude Comed's Divorce Decree Set Aside—Alimony Order

Hal Sherman, now on tour with "Song Shop" Unit for Publix, must pay his wife, Georgia, \$75 weekly temporary alimony dating from Feb. 13. This is in addition to \$1,000 counsel fees to her lawyer, David H. Hays. Order came from Appellate Division of the N. Y. Supreme Court following an appeal by Mrs. Sherman. Sherman's divorce decree has been set aside.

Hal Sherman received a formal decree from his wife in 1928 by the N. Y. Supreme Court on statutory grounds. The charges were contained in depositions taken from witnesses in London and Paris. Mrs. Sherman in her plea to reopen the case denied the charges and claimed she had never been served in the suit. Before Sherman can effect a legal end to his marital affairs, he must first get the testimony of the deposition writers personally.

# DUAL SONG ACT ANNOYS OTHERS ON SAME BILL

Oakland, Feb. 18.

Long culminating feud between Charles Derickson of Derickson and Brown, and one of the Digitano, both on the local Orpheum bill last week, climaxed when Derickson had Digitano arrested for assault. Police straightened out the batters after getting a promise from both they would behave, at least during the week in town.

Derickson, singer, and Brown, pianist, have been in jams with other acts before. Keith office has admonished the boys several times. Charles Freeman, Keith's western booking chief, who is on the coast now, was advised that Derickson and Brown be removed from the bill as soon as possible, as all other acts on the layout express active dislike of the two and unless split up, further trouble may be anticipated. Freeman let the matter rest until seeing the boys personally.

## Agents Queried on A. C. Bookings—Crusade Result

New York agents known to have placed girls directly or indirectly for jobs in Atlantic City cafes are under investigation by the office of U. S. Attorney Tuttle. Around 25 are believed to have been ordered to appear for questioning during the past week as witnesses in the case now being handled.

Charges were made to the authorities that girls theatrically employed at the New Jersey resort were devoted to other purposes after arrival. The Atlantic City case, now going to the courts, is a crusade against conditions alleged to be existing in that city, had a purely local aspect until the white slave angle entered. So far none of the New York newspapers, other than Hearst's and the A. C. locals, have taken editorial recognition of the matter.

No serious charges have been lodged against any of the agents questioned, or none made public.

## Arthur's Two-Reeler

George K. Arthur made a two-reel himself while in the east playing Keith, but he decided what to do with it. He returns to the west coast next Tuesday (Feb. 25) as a free-lance in pictures and may go in for shorts production in the future.

Arthur's contract with M-G-M, recently expired, has not been renewed. On returning to Hollywood, Arthur will have completed 13 weeks in Keith houses.

Chicago, Feb. 18.

Many vaudeville acts, mostly recognized as standard, are now signing contracts for next season with Publix. This information comes from acts playing in or passing through this city.

The turns are engaged without route or designation, receiving what amounts to a blanket agreement. These bookings are being made through the William Morris agency, mainly in New York.

It is thought Publix is obtaining the acts with two objectives. One may be for the proposed vaudeville circuit. Publix expects to establish from its own houses for the new season opening in September next. The other would be for talking shorts for Publix at the Long Island studios.

Vaudeville acts of the kind being signed by Publix are available for either purpose. They could be switched from theatre to studio, filling in open time at either in this manner.

## Meager Info

Information on the prospective vaude circuit by Publix is meager. It has been reported William Morris will be the final say in that matter. Selecting the Publix houses thought suitable for vaudeville, programming the shows and routing the acts.

The Morris agency is also doing most of the booking of acts for the Publix shows.

Around here no apprehension appears to be felt by other vaude act consumers over the Public engagements. Bookers say there are plenty of acts and will be despite those Publix will re-sign. No one in this city has any idea of the minimum or maximum number of turns Publix will require for next season.

# \$250 AUCTION OF BUCK AND BUBBLES CONTRACT

Nat Nazarro's contract with Buck and Bubbles, colored vaudeville team, was sold at referee's auction to Jacob Markus, proprietor of the Hotel Stanley, New York, for \$250. Contract runs until September, 1931.

Nazarro's bankruptcy proceedings have this far proved disastrous. Creditors, among them Markus, allege hidden assets. A diamond pin and household furniture, which, as single man, Nazarro cannot hold against attachment, have been claimed by the trustee, Lewis H. Saper. The trustee also ordered the sale of the Buck and Bubbles contract, Nazarro's most valuable asset.

Nazarro's claim that the act was owned by a relative was disallowed on grounds that transfer of title had been made but a short time before filing of bankruptcy.

Nazarro owed the Hotel Stanley \$1,100. He had been sued for this amount, but had settled privately on a note basis calling for \$50 monthly payments. He defaulted in payments and later filed plea of insolvency. Markus retained Abraham M. Pariser to look into Nazarro's assets.

Purchase by Markus of the Buck and Bubbles contract does not affect the \$1,100 debt still owing the Hotel Stanley.

## Mardi Gras March 4

New Orleans, Feb. 18.

Mardi Gras occurs this year March 4.

Town is all agog for the annual festivities which will be brighter than ever, especially considering the new lighting system just installed.

## DRUGGIST'S HEADACHE

Timin, O., Feb. 18.

Irene Albert, New York show girl, has sued Harold L. Youman, local druggist, for \$52,200 damages in common pleas court for alleged breach of promise.

Miss Albert charges that Youman promised last July to marry her, and now refuses to do so. She says that she first met him in 1927 when she came here in a show.

WINTER GARDEN, N.Y.  
CENTURY ROOF, N.Y.

R.K.O. PAL

FROM BROADWAY  
HIT OF TWO

"THE M



JA  
STE

"GLORIFYING The AMERICA

LOEW'S STATE  
"THE MIGHTY"  
JACK OSTERMAN

THIS WEEK  
FEB. 15<sup>th</sup>  
LOEW'S  
STATE  
N.Y.

Barbelle

THE PRESS IN LONDON (OCT.) AND UPON MY RETURN  
STATES, COMPLIMENTED ME AS FOLLOWS

IN CLEVELAND—ARCHIE BELL DECLARED—  
"JACK OSTERMAN PROVES CONCLUSIVELY THAT HE IS  
A ONE MAN SHOW."—Wm. McDERMOTT JUST SAID—  
"OSTERMAN GETS STEADILY BETTER AND PROVES  
TO BE A PAST PROFESSOR AT THE ART OF WISE—  
CRACKING"

IN KANSAS CITY—"ACE"  
"FINISHED DOWN TO THE VEIL  
WITH A SMART LINE OF PATTY  
OF TALKING UP A SONG UNTIL  
THE BIG HIT OF THE DAY OS  
THE HIT OF THE BILL."

IN LONDON—A.E. WILSON SAID  
"THOROUGHLY PLEASING GLIMPSE OF  
A VERY AGREEABLE PERSONALITY."



ACE, N.Y.

ALHAMBRA, LONDON.

44th STREET, N.Y.

# TO LEICESTER SQ

CONTINENTS

NIGHTY

ACK

ERMAN

AN BOY



SHAND DOMINION  
LIMITED

Jack Osterlin  
Norfolk Mansions,  
28, Wigmore Street,  
W. 1.

ELSTREE 232  
Imperial Studios,  
Boreham Wood,  
Elstree,  
HERTS.  
16th September, 1929.

Dear Jack:

I saw and heard your stuff this morning and tell you, without any reservation, that it is great. I am having it reassembled as some of it was printed out of synchronisation, but this is easily remedied, and when this is done, I would like you to come and hear it. Your entire personality goes over big and your last scene is very, very effective.

I would like you to know how I have enjoyed my contact with you and hope we shall be able to fix something else in the near future.

Kind regards,  
Yours sincerely,  
Herb. Wilcox

"THE WOLVES"  
My first talking picture  
TO BE RELEASED IN  
AMERICA SOON  
"YOO-HOO!  
HOLLYWOOD"

Direction  
LYONS & LYONS

IN TO THE

SAID —  
LY STICK HE CARRIES,  
R AND A MANNER  
LIT SOUNDS LIKE  
TERMAN WAS

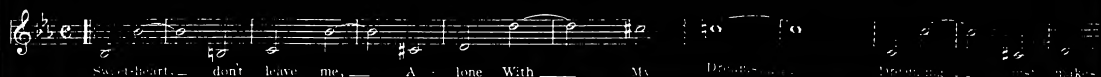


# 3 SPONTANEOUS HITS 3

## "Alone With My Dreams"

CHORUS LYRIC by GUS KAHN

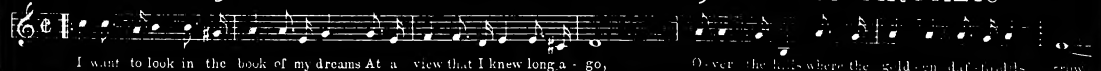
MUSIC by HARRY ARCHER



## Where The "Golden Daffodils Grow"

CHORUS LYRIC by GUS KAHN

MUSIC by HARRY ARCHER



## "SO SYMPATHETIC"

LYRIC by GUS KAHN

MUSIC by HARRY ARCHER



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CHICAGO 75 W. Randolph St.	BOSTON 240 Tremont St.	DETROIT 315 Michigan Tr. Bldg.	LOS ANGELES Hayette Tr. Bldg.
TORONTO 193 Yonge St.	LONDON, ENG. 138 Charing Cross Rd.	PARIS, FRANCE 30 Rue de l'Ecliquier	
MELBOURNE, AUSTRALIA 276 Collins St.	BERLIN, GERMANY 37 Leipziger Strasse		

Dance  
Orchestrations  
**50¢** AT YOUR  
DEALERS  
OR DIRECT



# Can You Imagine?

Sez Joe Laurie, Jr.

If they ever held an Actor's Convention it would be in some town where the actors can get a break by getting a room, even if it is their convention.

The hall would be an exact replica of a stage, to give some of the actors a chance to see what it looks like... All the different lines of the profession would be represented by a "talking delegate." The hall would be decorated with old programs, cigarette indorsements, facial ads, make-up samples, shoes and costumes worn by Booth, Barrett, Mansfield, and Jolson. There would be booths all around the hall selling pamphlets on "How to Act," "Dancing in 5 Lessons," "Learn to Play the Piano," "Back-bending for Presentations," "Easy Way to Get on and Off the Stage," etc.

The convention would open by a prayer for a break. Then the convention would be called to order. Monologists' representative would no doubt speak about the many large theatres and how they are hurting "my people."

Acrobats' delegates would talk (or try) about opening and closing shows and what effect it has on his nation.

Leads would speak about "too many lean parts."

Character actors' delegates would speak about the curse of the "type part" castings.

Dancer would have an essay on bad orchestras and concrete states. Single women would complain about piano players.

"Solo players" would complain about the single women. Jazz bands would complain about the master of ceremonies.

Master of ceremonies would complain about the death of gags.

Quarrels would complain about the lack of harmony.

Doubles would complain about each other, and the spotlight.

Sketch artist would complain about the property man.

Ex-film actors would complain about the talkers.

Film actors would complain about the directors.

Directors would complain about the authors.

Authors would complain about Hollywood's methods.

Singers would complain about songs.

Wise acts would complain about the stage hands.

Two-man acts would complain about their tailor.

Burlesque actor would complain about business.

Fluents acts would deliver an oration on drops and all that they mean.

Comedian would complain about the straight man.

Straight man would complain about the comedian.

Tent actors would complain about rain.

Farce actors would complain about odors.

Colored actors would complain about the music not being fast enough.

Animal act would welcome the opportunity to speak about anything...

as long as he could use the cigar, hat and cane.

Animal act would read a 400 page essay on "Why the Railroads of the Country Should be Blown Up."

And the convention would be broken up by a manager walking and announcing that he is "casting for a show."

## LASKY'S "RED HEADS" AS PATHE SHORT

Hollywood, Feb. 18. Jesse Lasky's old vaude acts, "The Red Heads" and "The Beauties," will be made as shorts by Pathe. Rights were acquired by William Woolfenden, who owned part of the original acts.

Both will be made in color with Frank Davis (Davis and Darnell) directing.

Nat Carr, who played nine years with the "Red Heads," has been engaged for his original role.

## RKO Wants Oriental

Detroit, Feb. 18. RKO is dickering with the bankers for the Oriental, now being managed by Lew Karsow. Circuit is offering \$2,000 weekly rental for a long lease. Original rental of this vaude house was \$3,300, and present rent \$1,000.

Kane is showing a weekly profit with the Oriental, only downtown vaude spot. When he took the theatre over it was operating at a loss.

House is playing five acts, full week, booked by the Chicago RKO office.

## DOUBLING IN SHORTS

Hollywood, Feb. 18. Daphne Pollard is working in a series of short comedies for Pathe and another for Mack Sennett at the same time.

She alternates between the lots.

## LOUISE BROOKS FOR VAUDE

Louise Brooks, American film player who recently returned from Germany after being featured in a few pictures, is being offered by the M. S. Benham office for vaude.

Miss Brooks may use a sketch by Alva Loos titled "Why Gentlemen Marry Brunettes."

## BAKER TO CHI

After three weeks at the Palace, New York, Phil Baker has been booked for the Palace, Chicago.

He opens there March 1.

Jimmy Plunkett West

Jimmy Plunkett, the Keith agent, fully recovered from a long illness of pneumonia, left New York for the Coast last week for a month's rest. Mrs. Plunkett and the children accompanied.

## Hallen's Contract Suit

Alleging breach of contract, Billy Hallen, vaude comic, has instituted suit in Supreme Court against Lyons and Lyons and Loew Theatre. Hallen is represented by Attorney Nathan Hendon. Hallen charges L. & L. induced him to cancel a contemplated Australian tour in order to accept a contract with the agents for 25 weeks of Low time. Comic alleges that after playing only 17 weeks of the agreed 25 he was let out.

In justification of his claim Hallen is exhibiting a decision of the Joint Complaint Board of the Variety Managers' Protective Ass'n, which rendered a verdict in his favor last month.

## Seymour-DuFor Wedding

Anna Seymour and Dennis DuFor are engaged to wed. That much is certain, but no date has been set for the ceremony.

Miss Seymour recently divorced Henry Santrey, her first husband. DuFor, formerly a vaude actor, is now agenting.

## Extra Act for Coast

To overcome weakness in the second end, RKO's Golden Gate, San Francisco, and Hillstreet, Los Angeles, will add an act to the present four-act bills starting Feb. 26. Both are playing the Keith western road shows.

These deficiencies make the circuit's operating department will attempt to offset with increased vaudeville are due to the two opposing Orpheum (also RKO) theatres in both towns playing the best films first or, exclusively.

Los Angeles Keith office will book the extra acts.

## ALL-NEGRO SHORT

Hollywood, Feb. 18. Forbes Randolph and his Kentucky Jubilee Singers engaged by Tiffany for series of shorts. This is the first to be made with all colored cast.

Harry Jolson's Time

Los Angeles, Feb. 18.

Harry Jolson, prior to his English vaude tour in England starting next week, will probably work his way east over the RKO time.

Negotiations are on for the professional trip east with the local RKO office.



**HARRY CARROLL**  
NOW AT R-K-O. PALACE, NEW YORK.  
Routed until 1931.  
"What Do I Care?"

## F-M in Spokane

Spokane, Feb. 18. Fanchon & Marco makes its debut here at the American theatre Feb. 28. House will play the F-M units.

The singer will operate on a six day week basis, Gertrude Huntington, formerly booking road attractions at the American, holding Thursdays at the Franklin, New York, and musical attractions.

An extended lease was taken on the theatre by R. A. Grombacher, one of the main independent exhibitors in the Northwest.

## RKO Managers Out

Several additional RKO managers are out as a result of new appointments.

Cecil Miller has been succeeded by A. L. Haynie as manager of Seventh Street, Minneapolis. Edwin Mochary replaced by Louis Goldberg at the Franklin, New York, and Andy Anderson is out with the appointment of J. S. Powers as manager of the State and Rivoli, New Brunswick, N. J.

Harry Storin has been signed to manage the Victory, Providence, with Foster Lardner in the future to devote his entire time to the RKO Albee there. Owen M. Reddy, who was let out as manager of the Albee, has been in show business 39 years. Matthew J. Reilly, out as manager of the Albee in Providence, also is a veteran Keith employee.

## Michons' \$1,000

Michigan Bros, who recently lost 35 weeks of Keith time, due to a Shubert contract, will play vaude anyway. They open Feb. 22 at the Palace, Chicago, for \$1,000.

Michons were ordered to cancel a few days before they were to have opened for Keith's when the Shuberts sent them into Ruth Selwyn's "9:15 Revue."

## ATTEMPT TIE-UP RESTRAINT

Chicago, Feb. 18. Because of its rule against private tieups for Station WGN talent booked in vaude, the "Chicago Tribune" requested RKO not to exploit the Hungry Five, Trib radio act booked for the State-Lake, in a cafeteria chain.

RKO publicity department declined that for the salary the Hungry Five is getting there must be extra exploitation, and went ahead with the stunt.

## RKO Takes Ft. Wayne Houses

Ft. Wayne, Ind., Feb. 18. Final papers by which control of the Embury, Fulton, Jefferson and Strand theatres passes from W. C. Quimby to the RKO interests have been signed. Deal was closed Jan. 1. Total rentals, plus taxes involved, are approximately \$4,000,000. Quimby has left for Florida for two months, and on his return will continue with the Allen and Colonial theatres, which he still owns.

## Timberg's Film Route

Herman Timberg, playing Loew vaude, will probably work his way east over the RKO time. Timberg has made two months for Paramount in the east.

# NBC Bans Use of 'Amos n Andy' Air Feature by Theatres Over Country

## Warrant Out for Manager Who "Went to Detroit"

Grand Rapids, Ia., Feb. 18.

Warrant has been issued here for the arrest of Harry A. Lewis, manager and licensee of the Savoy theatre. He is wanted for issuing worthless checks to the amount of \$488. Lewis left the theatre one day last week, telling George Dayton, his assistant, that he was on his way to Detroit and would be back the following day. He is still gone and Detroit police have been asked to look for him.

Lewis is widely known as a trap drummer. His wife, Rhea Wyman, and he were formerly teamed in vaudeville and later worked with a band under name of Mitzie and Her Band.

Lewis leased the theatre from Charles Kelcey, local banker, who owns the house.

After the show closed, with stage hands, actors and other employees minus most of last week's salaries.

## SEE WRING AS FAKERY AID FOR STAGE

The mechanical age in theatricals is developing with such startling rapidity, aided by the art of fakery, that nothing seems an impossibility. Next offshoot of sound may be the use of talking wiring in stage productions, instead of mental number, dancing, even dialog, with the artist on the stage, who's supposed to be doing all this remaining dummy work.

Wiring may thus make sensations of sixth-rate performers in vaude, picture houses or anywhere else. All that the artist will have to do is learn the movements he should go through to be the big hit.

Revelations and experiments indicating what can be done with wiring in and out of pictures already have shown anticipating the day of puppet actors. Near perfection of fakery, stronger side-line of pictures than ever before, is bringing that day nearer, the prophets claim.

An actor who has no voice at all can be placed on the stage to do a number, respond to the audience, pass a message sure by a Caruso, is ordered and run from the projection booth over the theatre's wiring, with horns concealed on the stage near "wiring" men. It's a matter of "dubbing" for the stage. The artist's lip movements or even a very small, weakling voice, amplified in all directions, reproducing the rest.

It's done in pictures. Why not in vaude or anywhere else, claim the showmen looking ahead.

Public has already gone for some of the faking stuff and is reported now dickering with a mechanical genius who is working on the thing of "wiring up" for something by borrowing from the talker science. Ensembles in new Public units are using faked banjo and harmonica.

Mechanical appliances in all fields are reported experimenting on all sorts of methods by which music, singing, dancing, everything, can be faked for the theatre. The wire talkers are advancing with mechanics and technique is driving inventive minds toward applying the "system" to everything else. What has been possible in picture, it is maintained, ought to be possible in other fields and directions.

The camera is not needed, but still dubbing is freely done. It's getting down to such a fine point that only experts can detect the fakery in many instances, whether it's in talking, singing, dancing or instrumental material.

Why not put on the stage, argue those who look to the future. It's easier to cover up the other movements on a stage, with lightning, shadows, makeup, etc., to do the trick. Also, it's pointed out, there are no wires, and no wires are in pictures to give things away.

Donald Kerr and Effie Weston have dissolved stage partnership. Split is professional only.

National Broadcasting Co. has decided to take legal steps against numerous theatres throughout the country, mainly for failing to bring the NBC radio broadcasts of "Amos n' Andy," blackface team, as a regular part of their programs five nights a week. The company's statement has notified all theatres known to be making use of the ether entertainment to desist. Charge is infringement of copyright.

Among theatre circuits ordered by NBC to discontinue the "Amos n' Andy" reception is RKO, joint subsidiary with NBC of Radio. In blackface action against all alleged offenders the NBC apparently decided against discrimination.

Motive behind NBC's ultimatum is reported to be an effort to protect theatre playing and paying in heavy for the blackface team in the flesh. "Amos n' Andy" (Correll and Gosden) just finished several weeks for Public at a salary of \$5,000. NBC Artists' Bureau, which does the booking for the team, is reported negotiating with Public for additional time. Public could RKO (Keith's) for the attraction and got it despite NBC's affiliation with the vaudeville circuit.

This particular case is seen an attempt by NBC to stop placing all broadcasts for commercial use, such as the use of "Amos n' Andy" programs by theatres for box office purposes.

The "Amos n' Andy" theatre broadcasts apparently started in Washington. A manager notified a sudden decision to stop the broadcasts attendance around 7 p. m. regularly, at which time "Amos n' Andy" are on the air for 15 minutes, paid for by the theatre. A decrease in attendance was noted. How was traced directly to the radio team's popularity. The theatre rigged up sets and amplifying apparatus for its own use and billed the "Amos n' Andy" broadcast as "added attraction." Shortly thereafter numerous houses outside of New York City were notified.

RKO was said to be planning the theatre radio programs as a regular policy for theatres in and out of New York when served with the notice of infringement. Several tie-ups with radio stores in New York had been arranged.

"Amos n' Andy" are generally conceded to be the most popular radio act in the country today. Their weekly income when playing theatres in addition to broadcast is said to be in the neighborhood of \$12,000.

Last fall the NBC paid \$100,000 to an independent station in Chicago, WGN, for a week's exclusive contract. Previous to that the team had worked on the Chicago "Tribune" station WGN. At that time they were known as "Sam n' Henry." The boys started together in vaude under their own names, Correll and Gosden.

## Two Brodies Bring Vaude

Rochester, N. Y., Feb. 18. Pleadably (Public) will play six-act bills booked through the William Morris office, New York, commencing Feb. 22.

House recently went straight pictures, following a brodie by a stage band policy.

## OPENING CHANGE DOUBTFUL

Loew's may not switch back to Monday and Thursday openings after the 16 weeks' suspension week with Fanchon & Mareau's "Watermelon Blues," although not originally slated to go with the unit.

When the unit reached Fox's Broadway Hunter and Percival week ended for the week only. F. & M. office then retained the duo with a contract for 26 weeks.

## HUNTER-PERCIVAL'S BREAK

Frank Hunter and Mervyn Percival ended 16 weeks' suspension week with Fanchon & Mareau's "Watermelon Blues," although not originally slated to go with the unit.

When the unit reached Fox's Broadway Hunter and Percival week ended for the week only. F. & M. office then retained the duo with a contract for 26 weeks.

## ILL AND INJURED

A request is made by the N.V.A. execs for friends to either visit or write letters to the following confined in N.V.A. wards on the sixth and seventh floors of the French hospital in New York: Connie Mitchell, Richard Cook, Harry Bartlett, Freda Brilliant, Mildred Leslie Fisher, Olga Fillin and Mrs. Jack Anthony.

Father of Max de Vaucorbeil, Gaumont exec in Paris, taken from

Nice to Paris for an appendicitis operation.

Zinaida Nicolina (WABC), singer, injured in a fall as she was stepping from a New York taxi cab.

Richard Butsch, manager, Loew's (pictures), New York, dangerously ill of pneumonia following an operation for appendicitis. He's in Polyclinic hospital.

Margaret Mansfield, stock actress, in Naples, Italy, recovering from a serious illness.

Allice Weaver is undergoing treatment in Joint Disease hospital, New York.

Carltoon Coon (Coon-Sanders orchestra) operated on in Chicago for appendicitis.

Gwendolyn McCormack, daughter of John McCormack, operated on for appendicitis Feb. 15 in New York. Sailing for Ireland has been postponed.

To remove pressure on a facial nerve, Sophie Tucker had two teeth extracted in an operation at the Illinois Masonic hospital. She was forced to leave the bill at the Marbro a day after opening.

Mulroy, McNees and Ridge withdrew from the Capitol, Chicago, bill when Miss McNees tore a ligament in her leg.

Charles McDonald (RKO divisional manager) suffering from a cataract on the right eye.

Roger Bauer (WOR announcer) severely injured in an auto accident Monday and removed to Harlem hospital, N. Y. Condition not serious.

## NEW ACTS

Enmett Guilfoyle, Howard Morley and Edna Northland (Northland and Ward).

Larry Rich and Co. in new act which includes the Keeler sisters. Holman and Holman, new sketch by Ellis O. Jones.

Jules Sannoff, recently split from Cliff O'Rourke, now has George Lee in the act.

Eddie Resnick, agent, who recently moved into the Charlie Bierbauer (Keith) agency, New York, has moved again, this time to the left field with the Harry Bestry office.

Jack M. Lewis, former Chicago agent who recently came east to go with Arthur Horwitz, has switched to Sam Shannon.

HE'S DIFFERENT

## BOB ROBISON

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IATSE Heads West  
Only 10% Idle Out There

Los Angeles, Feb. 18. Wm. F. Canavan and Dick Green, heads of the IATSE, are here from New York. Canavan, president of the Alliance, is out to review trade conditions on the Coast and also to select a site for the IA convention here this summer.

This will be the first meeting of the stage hands to be held away from the east in 17 years.

Local stage union reports employment conditions for its members to be better at this time than during the past two years. Out of a membership total of 400 only 42 are idle at present, or 10%.

Union's jurisdiction territory takes in from Whittier to Ventura and Long Beach to Monrovia, practically all of L. A. county, with about 400 theatres in that area.

## "B'WAY VENUES" UNIT

Hollywood, Feb. 18. Mel Kleef will head the unit composed of N. Y. "Graphic" contest winners, which begins a Fanchon & Marco route at the Colorado, Pasadena, Feb. 20. The idea will be known as "Broadway Venues."

## HODGDON'S SCHEDULE OFF

Jack Hodgdon's schedule assigning 10 minutes daily to each agent has been discontinued.

Short trial on the Keith booking floor showed it to be unfair for agents whose submitting time arrived late in the day.

## Dowling's Travels

Starting this week, Eddie Dowling will make personal appearances with Sono-Art's "Blaze o' Glory," in which he is featured. He is scheduled to appear in eight cities simultaneously with the picture until April 5.

Dowling opened in Boston this week, after which he plays Philadelphia, Newark, Jersey City, Indianapolis, St. Louis, Pittsburgh, and Washington, D. C.

## Summer Vaude Stand

Keith's vaudeville resumes at the Tilyou, Coney Island, April 1, after the usual winter layoff. Bills will be five acts wide on a split.

Tilyou plays its vaudeville in the summer and straight films over the winter. It's a summer resort location.

Fox is about to open the Park, Brooklyn; Ozone Park, Ozone Park, Long Island, and the Rockland theatre, Nyack, N. Y.

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## PHILLY AGENTS NEGLECTED

Another house in Philadelphia is trying a vaudefilm policy and going to a New York agent for the shows, leaving Philly booking offices out in the cold. Frankfort theatre, owned by William Frickhofer, who recently tried vaude in the Tower, gets its first five-act bill Monday (24) from Arthur Fisher.

House has had musical comedy stock for over two years.

## Lincoln Theatre Fire

Lincoln, Ill, Feb. 18. The Lincoln theatre, 1,000-seat house opened seven years ago, suffered more than \$75,000 damage in an explosion and fire, Feb. 14, at 2:30 a. m. Steve Bennis, manager, and one of the principal stockholders, said the building would be repaired and reopened at once.

A \$15,000 pipe organ, sound apparatus and stage settings were destroyed. Bennis, overcome in the building, was rescued. He had attempted to save valuables in his office.

## Apollon Quits "International"

Dave Apollon in a mutual agreement with Lew Leslie left the "International Review" Saturday night in Newark.

Apollon is signed to play at least eight weeks in and around New York for the Loew offices, starting March 7. Several Fox dates will be played prior to that time.

## Alma Ruben's Opeener

Alma Rubens is tentatively slated to open next Wednesday (26) at the Madison, Brooklyn, for Keith.

A sketch is being sought to be topped by an encore of songs and uke accompaniment.

## Judgments

Fox Film Corp.; Trust Co. of New Jersey; \$127,946.02.  
James C. Carr, Inc.; Columbia Phonograph Co., Inc.; \$7,468.18.  
Goldman, Picard, Inc., and Henry Sonenshine; International Madison Bank and Trust Co.; \$3,247.95.  
Loew Theatres Corp.; M. J. Hughes; \$1,700.  
Solomon Hurst; Bryant Park Building, Inc.; \$474.50.  
Morris Gost; Sackett-Wilhelms Corp.; \$1,007.  
Morris Gost; Sackett-Wilhelms Corp.; \$2,329.

Belle Montrose and her partner husband, Reynolds, have split. Miss Montrose is now teamed with Don Roberts in same act on tour in the Public unit, "Modes and Models." Separation solely professional.

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week (Feb. 22d).

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Musical Acrobatic Comedy Rhythmic  
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Thank: AL GROSSMAN

An Expression of Grateful Appreciation to  
JACK PETTIS and His Boys for Their Marvelous  
Co-operation At R-K-O Palace, New York, This  
Week (Feb. 15)

ANN PENNINGTON

# Dumping Into RKO Western Houses Following Booking Spree in East

Chicago, Feb. 18.  
RKO is again unloading expensive acts on its western junior circuit now that the string is showing a yearly profit of \$800,000, instead of an \$800,000 loss, as was the case two years ago.

This dumping of eastern acts on western time is one of the consequences of lax booking methods in New York, recently stopped, but with the acts still to be taken care of.

New York office contracted for more than \$600,000 in acts. To clear the books of this stuff, the circuit has revived the tactics which two years ago ruined its western division.

Although they know that comparatively few eastern acts are adaptable and wanted on western time, the eastern bookers have begun to pile them on these houses without any regard for normal budgets. Many western houses which are limited to \$1,800 and \$2,000 a week for their bills are not being consulted, but are booked with single acts out of the deadwood at \$1,000

## F. & M. Unit's Chi Date

Chicago, Feb. 18.  
Charles Hogan has booked the Fanchon & Marco "Black and Gold" unit for week of Feb. 21 at the Avalon.

First time for an F. & M. unit in National Playhouse theatre.

## Hunting Not Returning

Reports that Hunting and Francis are plotting a vaudeville comeback were wrong. They've been away for three years and are staying away.

Tony Hunting has been operating the Palace theatre, Red Bank, N. J., which he owns, since retiring.

and \$1,500, leaving them little for the rest of their show.

Many houses in the western division which normally would show a profit of \$500 to \$1,000 weekly will lose money as a result of this allocation of acts and assessments against them if the practice isn't stopped.

## INCORPORATIONS

New York

Entertainment Holding Corporation, New York, operate theatres, realty, 1,000 shares no par value. Filed by Stanley B. Bergerman, John R. Casanov, Barbara T. Endlich, Catherine J. Davis, Filed by James E. O'Keefe, 310 Madison avenue, New York.

Willard Spoken Advertising Co., Inc., New York, sound reproduction equipment, 200 shares, no par value. Filed by Willard Spoken, 22 E. Walnut st., New York.

Gordon Amusement Corporation, Kings, operate theatres, moving pictures, 100 shares, no par value. Filed by Frank Jones, Anna Jones, Tina Jenner, Filed by Alexander Bloch, 239 Broadway, New York.

Lohnmiller & Amery, Inc., Manhattan, operate theatres, moving pictures, 100 shares, no par value. Filed by Bernard Lohnmiller, Curtis W. Emery, Guyon H. Emery, Filed by Lynne Hesse, 651 Fifth avenue, New York.

Techno Distributing, Inc., New York, deal in motion picture projection machines, 100 shares no par value. Filed by J. Jaffe, Abraham Shabsholtz, Ida Schwartz, Filed by Geoffrey J. Jaffe, 1440 Broadway, New York.

Monart Amusement Corporation, Manhattan, operate theatres, moving pictures, 15,000 shares, no par value. Filed by John W. Springer, Cora A. Springer, Grace C. Springer, Filed by Kelley & Connelly, 28 W. 44th street, New York.

Itney Holding Corporation, Manhattan, operate theatres, restaurant, 200 shares no par value. Filed by William R. Richter, Filed by Gilbert S. Rosenblatt, 201 E. 14th street, New York.

Windsor Shows Corporation, Manhattan, deal in motion picture projection machines, 100 shares no par value. Filed by David J. Hyman, Ruth Cuba, Frank Schacter, Filed by Charles S. Sul, 576 7th avenue, New York.

The Cinema Guild, Inc., Kings, operate theatres, moving pictures, 100 shares, no par value. Filed by Louis F. Randall, 100 West 43rd street, New York.

American Recoon, Inc., Manhattan, deal in cinematograph films, 6,000 shares, no par value. Filed by Marion V. Nolman, Margaret L. L. Xeller, Eitel L. Lindsay.

Kemp Film Laboratories, Inc., Manhattan, motion picture business, 100 shares, no par value. Filed by George C. Doherty, Betty Kaplan, Filed by Albert P. Wohlhelm, 42 Broadway, New York.

Studio of Sister Arts, Inc., Long Beach, after ways to perform, singing, acting, dancing, 100 shares no par value. Filed by Sara Goldberg, Lillian Greenberger, Julie Kustin, Filed by Schleisner & Schleisner, 17 East 43d street, New York.

Apperson Corporation, Inc., Kings, general theatre business, motion pictures, 10,000 shares, no par value. Filed by Rene Greenberg, Charles Davidson, Filed by Feinberg & Feinberg, 146 West 43th street, New York.

Talking Pictures Merchandising Corporation, Manhattan, operate theatres, moving pictures, 100 shares no par value. Filed by Morton Rorer, Milton H. Golden, Cecilia Goldsmith, Filed by Bertram L. Marks, 8 West 43d street, New York.

Radiant Motion Pictures, Inc., Kings, operate theatres, moving pictures, 200 shares no par value. Filed by George B. Sullivan, Charlotte M. Form, Alice E. McKeon, Filed by Edmund B. Lamb, 44 Beaver street, Albany.

J. M. Wall Machine Company, Inc., Syracuse, operate theatres, motion pictures, 100 shares no par value. Filed by Bruce R. Tuttle, Leo Cotton, Edward M. de Castro, Filed by Smith & Tuttle, 61 Wall street, New York.

Jamestown Roosevelt Theatres, Inc., Jamestown, operate theatres, motion pictures, 100,000 shares, no par value. Filed by E. Brown, Maude E. Brown, Stowell B. Brown, Maude E. Brown, Filed by Wright & Fletcher, Fenton Bldg., Jamestown, N. Y.

Herdon Players, Inc., Manhattan, operate theatres, moving pictures, 100 shares no par value. Filed by Jennie A. Katz, Mary Tartaglia, Charles Rush, Filed by Charles Rush, 145 Broadway, New York.

Madill Business Men's Club, Madill, Okla.; capital, none. Incorporators: Jack Dialoik, H. F. Keller and Harlan Sullivan.

Recreation Club, Sayre, Okla.; capital stock, \$5,000. Incorporators: D. F. A. and C. L. Wilson, all of Sayre.

Deering Theatres, Inc., Portland, President, N. M. Kent; treasurer, Leon F. Gorman; clerk, John W. Hill, all of Portland. Purpose, to conduct entertainment business.

Bloomington, Ind.—(Harris Grand, alt., \$10,000. 22 E. Walnut st. Owner, Public Theatre, Mrs. H. C. Bramberger, mgr.)

Harvey, Ill.—(Pira hold, 15411 Central ave. Owner, V. L. Voss. Architect not selected.)

Manitou, Wis.—\$25,000. Owner, A. A. Suwisch. Architect, J. E. Nason. Site and policy not given.

Monessen, Pa.—Also office bldg. Doner are. Owner, Harris Bros. Amusement Co. Architects, Geisler and Smithman.

Newcastle, Ind.—\$500,000. Also hotel. Owner, Goodwin Tower Co. Architects, McGuire & Binko.

Oberlin, O.—Main st. Owner, withheld. care J. Steel. Policy not given.

Nine additional weeks above time originally laid out have been set for Esther Halston's dance at Former Paramount star has been on Keith's for two months.

## Comerford's 5½ Wks. May Be Added to Keith Books

Vaudeville time amounting to about five and a half weeks will be added to the Keith books if two deals now pending go through. Negotiations are reported partly closed for acquisition by the booking office of the six Amalgamated-booked Comerford theatres in Ithaca, Elmira, Binghamton, Providence, Wilkes-Barre and Scranton, and Canadian Paramount's pair in Toronto and Hamilton.

Jack Arthur and Morris Stein of the Canadian concern left for home yesterday (Tuesday) after a two-day shopping tour for a booker in New York, without definitely closing a deal. Edward Milne, eastern Pantages manager, is still booking Toronto and Hamilton, but is on notice.

When New York booking connections are made the two Canadian Paramounts, both named Pantages, will undergo name changes.

Mike Shea paved the way for Keith's by agreeing to permit entrance of Keith vaudeville into another Toronto theatre besides his Hippodrome. Canadian Paramount

## Keith's Act Settlement

Final settlement of around 50% of Max Hayes' reported \$3,000 claim has been made by Keith's on the producer's "Doh! Things" unit.

This is one of the cash settlements by Keith's in lieu of placing material with which the books were overbooked by the late one-man booking regime. Total amount to be paid off by Keith's is around \$200,000.

"Doh! Things" closes after current week in Akron, O.

## Audubon's First Holdover

For the first time in its history Fox's Audubon, New York, held over for more than a week a picture, "Sunshiney 'P" (Fox); and its vaude lineup.

house, however, if taking Keith vaudeville, will not use the RKO billing.

Should the Keith deal fall through, Arthur and Stein may pick one of the New York indie for a booker. Comerford angle is due to be settled latter part of this week. Closing of the deal by Keith's for the six Comerford houses would wipe out the Amalgamated office.

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# KEITH'S PALACE

(NEW YORK)

THIS WEEK (FEB. 15)

R-K-O Direction  
CHAS. H. ALLEN  
M. S. BENTHAM OFFICE

## Theatres Proposed

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# THE FAMOUS MONGE TROUPE

THE WORLD'S SENSATIONAL ACROBATS

BOOKED SOLID R-K-O. SEASON 1930

Direction BILLY JACKSON

## Legion's Fight Club on Coast Is Country's Steadiest Money Maker

Los Angeles, Feb. 18. With the opening of the new Eastside Auditorium, 7,000 capacity, L. A. now has a fight club operating every night in the week except Sunday.

Of the six local clubs, the Hollywood Legion Stadium is the only one making money. Rest are in the red. The Legion is unusual in fight clubs as it sells its reserved seats by the year, has cleared \$80,000 annually for the past five years. Tom Gallery, manager and matchmaker, stepped into the job of running the club without experience in promotion. Previously he had been a picture actor. Today the Legion's is the most consistent money-maker of the country in the way of fight clubs.

The Olympic, operated by Jack Doyle, has been in the red for four years. In the last six months it has broken even and shows signs of making money. It has a gross of 16,000 it has had about three sellouts since opening.

All the other clubs are neighborhood affairs with a capacity of from 3,000 to 4,500. They make enough money to pay the bills and leave over. There are also about six bootleg clubs operating as amateur outfits. They grab what little is left over after the legit clubs get theirs.

## INDOOR GOLF COURSES DRAW BIG AND HEAVY

Hollywood, Feb. 18. With a score of miniature golf courses spotted all over, one course in the heart of Hollywood's business section yielded a gross of \$1,800 for the week.

This course opened three months ago as an experiment until requests for night playing forced the operator to install lights. Now games can be played here as late as 2 a. m., with plenty of customers dropping in after the theatre to practice for the big game in the following morning.

Prices are 25c. day and 50c. night.

## Chi. Bike Grind Flop

Chicago, Feb. 18. Distral flop here. The club operator that closed Feb. 15 is another enigma for the Chicago Stadium.

Average daily gross was under \$5,000, with some nights slipping as low as \$2,000. The operator, in spite of giving away free tickets backstage at theatres also flopped. John Chapman talked it over with Chicago Hall manager at the Coliseum for next race.

## Selznick's 2nd Acquittal

Cleveland, Feb. 18. Phil Selznick, night club operator, last week was acquitted of liquor conspiracy charges of every local sheet.

Selznick claimed a frame-up during the trial when federal men testified that they, along with girl friends, bought liquor and openly drank it at his Marigold Gardens restaurant.

It was the big shot's second trial, the first one Oct. 29 ending in a disagreement. Jury's verdict, 8 to 4 for acquittal, was surprise to both spectators and judges. Later Selznick was dismissed jury from all further service, the first dismissal in a federal court in the last five years.

## Lake's Hotel Raided

Washington, Feb. 18. Jimmie Lake's Commercial hotel was raided here Saturday and police claim complete gambling outfit was found behind closed doors. Thick which had to be battered down. Several arrests were made. Lake in addition to his hotel manages the Mutual burlesque house.

## Schenec. Burlesque Out

Schenectady, Feb. 18. The burlesque season has closed at the Wedgeway theatre and the house will be transformed into a first-run picture house.

Guy Graves, associate manager and secretary of the Parath Theatre Corp., announced RCA photo-equipment is being installed.

## ROTATING PRINCIPALS: ONLY, WHEEL PROPOSAL

Belief of actors and producers in the burlesque field as the wheel season is about to close is that Mutual's next season will call for drastic changes.

Numerous ideas have been advanced to the wheel heads and some are said to have made an impression.

One suggestion aims at a policy whereby the chorus remains stationary and only the principals travel. Theatres would maintain their own stock choruses and supply the scenery while the seven or eight principals travel as a vaudeville act. Elimination of three traveling stage hands, railroad fares and transportation expenses in general, with cheaper chorus buys possible under the stock system are the economical features of this policy which would be used for a time on the old American wheel.

The strip, which supplanted the cooch as the punch of practically all burlesque leading women, is definitely through. Audience response has been sadly off lately.

With the stripping on the skids recently the comedians of burlesque have received their first chance at gaining prominence, but general failure hints there is something radically wrong in that quarter. Almost unanimous thought is that the comics cannot be funny for \$75 a week and being used in this way is found to raise the ante.

Salaries paid burlesque feature people this season would daze anyone. In this day of huge salaries in other branches of show business, the Mutual contract this year is \$225. Contracts for that amount were issued to two well known comedians, both of whom mentioned in the wheel season that neither of them got it. Cuts imposed on almost all wheel people reduced the two salary toppers' weekly figure to an average of around \$175.

## Hurtig Enters Bayonne With Rotating Stock

Joe Hurtig has taken over the Opera House, Bayonne, N. J., for stock burlesque, with new policy going in this week. Hurtig, formerly operating the American, New York, vamped the latter spot to install burlesque at the Playhouse, Passaic, N. J.

The Acquisition of the Bayonne house is the second stand in a proposed chain of rotary stock burlesque in New Jersey. The Hurtig interests are negotiating for the Majestic, Jersey City, for similar policy.

## Comics in Relays

Steve Mills, who was with the Shuberts and replaced Jack Pearl in "Pleasure Bound," opened Saturday with the City, N. Y., burlesque stock as principal comic.

The deal was engineered by Ike Weber. With Mills going there the Shuberts will have two comedians, the other being Sam Raynor, who was also under Shubert contract until recently.

Mills supplanted George Carroll. Frances Naomi also joined last week.

## Mutual Closings

"Dimpled Darlings" closed Saturday night in Cincinnati. Part of the Co. went to the Garrick, St. Louis (stock), and the remainder journeying to Temple, Albany, N. Y., for stock engagements.

The Tempers' closed in Boston Saturday with several of the Mutual show getting stock placements by wire from N. Y. casters.

## June 1 at Columbia

Walter Truett's remodeling of the New York Columbia theatre and building at 47th street and 17th avenue will start June 1. General order to move on that date has been given and the work will be completed in four to six weeks.

R-K-O steps into the theatre in the fall after the cleaning.

## ROSENBLOOM OVER ACE BY A GOODLY MARGIN

By JACK PULASKI

New York's light heavyweight boxing marvel, Maxie Rosenbloom, left-hooked his way to a clear win from Ace Huddins at the Garden Friday night before a capacity house. Not only that, but he slapped the westerner so hard to the floor ribs that the blond from Omaha was turned half way around many times. Some of the smart money took the short end on the Ace's rep for winning in the east, and their bank-rolls were dented. The so-called "Nebraska wild cat" was wild all right. From the seventh round on he was infuriated at his inability to land on the elusive and always punning Rosenbloom. He talked to Maxie, calling him names, while Rosie would pepper him with both hands and none too gently. Huddins tried to counter with his punch, half circle punches that never landed.

Max's Elusive Chin There was a time when Rosenbloom and K. O. Phil Kaplan used to fight a round robin. Phil was a hard socker and wished he could get a green sock to Maxie's chin, but never could. Everytime he would get set to shoot a haymaker across, pop would come Maxie's left hook, under the chin, or nose, with the result that Maxie's chin, left off balance. Huddins did manage to land his right a couple of times to Maxie's map but without damage.

It was the first showing in New York for Ace for a year or so. The boxing solons never liked his style and said so. No doubt about Huddins being used in this way is found to raise the ante. Rosenbloom's chest and fall away. Maxie would bob his head from side to side, sometimes pushing away Ace's left hand while Maxie Jiminy Slattery fought a Buffalo boy for the vacated light heavyweight crown. Slats won, but few in the fight game take the matter seriously. Slattery must defeat Rosenbloom to get a clear title and it is doubtful he can turn that trick, for Maxie has outpointed nearly every other good man in the division and he hasn't been in the division long.

Always in Condition It was a hard, fast fight. Once again it proved that Rosenbloom is an exceptional fellow. Maxie is accused of unorthodox training, yet he always appears to be in condition and from the start he was in his meat. During rest periods the man sits calmly as he did last Friday, never taking a long breath. Huddins must defeat Rosenbloom to get a clear title and it is doubtful he can turn that trick, for Maxie has outpointed nearly every other good man in the division and he hasn't been in the division long.

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## Black, White Divisions

In St. Louis Stock Co.

St. Louis, Feb. 18. Gayety, reconditioned, opens Feb. 24 on a twice nightly stock burlesque policy. Daily matinees also Part of the show will be on reserved seats basis at night.

Two companies have been engaged, "Figures and Facts," and "Hark and Walt's Revue," for negro unit. Each will give an hour's entertainment. Verne Phelps and Walter Steffen, radio entertainers, will appear.

Gayety reverted to present operating company headed by C. P. Crawford, after several attempts with Mutual burlesque.

## BURLESQUE REVIEWS

### APOLLO

(STOCK AND MUTUAL)

That many a private stag has been nailed for no more is no deterrent to this Harlem stand for Mutuals. For the dirtiest stage show in town the top is \$1.65, as high as the downtown Columbia's, with the large variety in burlesque. Besides the Mutual travelers, complete, the Apollo maintains its own stock company of eight principals and 10 girls.

On Thursday night, in very bad and rainy weather, the \$1.65 orchestra floor was nearly filled with a mixed crowd of all shades and grades. Some women among them, women who laughed even louder than the men at the blue gags.

Also among the auditors were numerous boys and girls, who cast sleepish glances at the "art studies" peddled during intermission, betrayed their years.

Joe Van and Les Dunn, first and second comics of "Laffin' Thru," the Mutual troupe, refused to be outdone in dirt by the house staff and helped to mould the verbal. The troupe's women meanwhile were busy and exposing, although they had more than enough competition from the stock girls.

Besides its pair of comics, the Mutual entry's principals are Art Gilsou, Don Knotts, and Clair, and Foley, Althea Conner and Vinnie Phillips.

Theatre's little family is composed of Eddie Green, the colored comedian from Connie's "Hot Choccolates," Chick Hunter, Jacques Wilson, Andy Corbett, Ella Corbett, Ritzie Phillips, Vilma Joszy and a coocher called Cleo. Coochie, also known as the "Coochie" show, has been a magnet here lately as the Apollo's principal wiggle. At that hour the weekly auction sale of an ensemble girl's attire (all but the "Coochie" show) was on Tuesday night. The auctioneer is billed as "Black Party," with the boys invited to "dance with your favorite burlesque girl."

The gags used were so rough that most can't be printed. That much is true. But when the boys started to ad lib it was murder. The girl between two men in a "Coochie" show, when she was in her own rough line, became so embarrassed she had to intervene to stop the boys from pulling up the straight line. In the meantime the straight was trying his best to beat the comic with dirt, until the comic suffered from his own red nose. The pit drummer rang a bell and the boys mentioned the wagon.

Probably the best recommendation Minsky Bros. and Joseph Weinstock are the Apollo operators, although the place is owned by Earl Seamon is credited with the enterprise. Everyone from the doorman to the stage manager is a professional. As long as this lasts it can't be too bad. It is here to be looked at and listened to, if you like that sort of dirt.

### HELLO PAREE

(Mutual)

Lee Hickman, a good burlesque comedian with a bad burlesque show around here, Hon. Nickels' edition of "Hello Paree." If this is the sort of show that is considered a burlesque, then the Mutual theatre in Baltimore, then Hon. Nickels has found a way to get away with anything in Balto.

Hickman, who was a straight man before he switched to comedy, is "Hello Paree's" best recommendation. Mildred Nelson, principal woman, could be a lot better while she put try. The way she wears her hair is a real improvement. It could easily be changed. If the customs of burlesque did not prompt her to wear a wig, her straight scene would be an exceptional bit of legitimate characterization.

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### BERNSTEIN WEST

Rube Bernstein is expected to leave for Hollywood within the next two weeks for an indefinite stay. Importance of Bernstein's departure is the fact he has been closely connected with I. H. Herz. This season in the operation of the Mutual theatre.

### AMERICAN

(STOCK BURLESQUE)

Strictly a dame show all the way with the femme principals romping away with honors through strip and comic sketches. Irving Selig, eccentric comic, spaces the runway numbers and does a good job of it.

This week's layout is labeled "Nighty Night Girls" and no pajamas. Nearest to boudoir raiment is a usual old number spotted next to shut of first part which has the girls on in white union suits, which the Eighth Avenue goofs go for plenty.

An all-around good show for a stock troupe and better than a lot of the wheel shows. Eighth Avenue want their entertainment salad raw but this one getting it only well broiled and that goes for the teasers, too. Despite a fast dancing show with more or less fun and with Selig carrying the comedy burden and equal to the assignment. The bits are of the usual archaic variety, but so is the layout.

Selig struts his stuff throughout both stanzas and gets plenty of laughs, but so do the teasers, especially in the boudoir scene and courtroom bit with the latter plant. The old gag about the boy with nervous fingers in a picture theatre. A lot of wheel shows are using it, but they don't know the difference on Eighth Avenue.

Femme contention is there 40 ways. Ann Paulson-ingenue, hand-dressed several numbers and never goes for the semi-strips. Billie Shaw smacks across plenty of hot stuff in her numbers and is completely perfect to perfection, making them practically beg for the strip, and how she does it. Selig and the other who knows her onions as number leader and teaser manipulate the show in a quite effective way, giving them everything they want in a visual way.

For a stock show the current layout is not so bad and has all ingredients of a typical burlesque show. The choristers deserve a good house in Monday night. The boys show in the musical interruptions, all working as though they were not in the show. In contrast to the dead pan girls in most wheel shows.

As at the American has been steadily picking up since the house went stock burlesque and with a good house in Monday night. The shows are not too rough, and with less double entendre stuff than most wheel shows, seem to click with the customers.

Rube Bernstein, in charge, is an astute burlesque man and has been in the good stock shows without going overboard on blue stuff, and has built up business steadily since taking the charge after Joe Hurtig vamped to Passaic, N. J.

Despite the near Broadway location, the American's burlesque shows within bounds as far as burlesque suggestiveness goes and proving there's still a clientele for that sort of entertainment.

Eda.

## American, N. Y., Stand Optional to Layoffs

The Mutual offices deny that any plan has been under consideration for traveling Mutuals to play the American, N. Y., where stock is operated under arrangement with the Mutual excess and with the Mutual interested in them on an alignment with Irving Seligberg and Ike Weber.

The Mutual, however, has agreed to principals of Mutuals, laying off in N. Y. to work the house on a stock plan, this, however, wholly up to the players themselves.

There have been cases where the principal women thus invited to work the house in New York.

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## LOEW'S STATE

(Vaudfilm)

New Orleans, Feb. 18.  
Down South they refer to Loew's State as Dixie's gold mine. Without any frills or furbelows the house has been turning them away for almost four years, without a single losing week. Nothing like it below

the Mason-Dixon Line for Loew's with the same manager, R. D. Troups, and the same polloy, has shown a profit of more than a quarter of a million annually. In its four years of operation the theatre

This week is no exception. Friday and Saturday were tremendous, the mob standing in line to view Ramon Navarro in "Devil May Care." Vaude-

Jerome and Evelyn, opening, sent things along in banner fashion. Jack North following, held to the fast-paced, established and B.O. and

Demarest and Deland, next to closing, and Hughie Clarke, suffered through repetitious material, letting the show down. Some acts remain the same while the words vary.

The State has had the same maestro during its regime, Joe Fulco, easily the most popular of local baton wielders. Fulco and his boys satisfy the Leaky clientele, since

State has not taken to the un-  
idea, several that have appeared  
here tending to drop receipts.  
L. Samuel.

**ALBEE, BROOKLYN**  
(Vaudefilm)  
It's Schnozzle time in Brooklyn and the b. o. is tinkling. In slipping the Cloutier, Jackson and Dugan.

the Clayton, Jackson and Durant tribe this Brooklyn date the Kelt office did their families a favor, as the Albee is a lot closer to their respective hovels than the Kelt outposts in the Bronx and the Duckman sections.

The way the trio entertained the house, the rest of the vaude show could have been sent back to the Keith offices for other assignments. Support included "Echoes of the Desert" featuring Truce and Dorae

Elleen and Marjorie; Chinese-Whoopee-Revue; Corine, Tilton and Clayton, Jackson and Durante. "Echoes" mixed male hoofers with an adagio feature; mildly effective. Elleen and Marjorie worked hard.

and pleased immensely with their ground tumbling. The Chinese addressed up the stage nicely; specialties well received, particularly the work of the males.

Corinne Tilton got over here an

her voice was not lost in the big house. Her ace was the stew bird and it set her up right.

solid clickers. Everything jake, and the boys encored in one for some funny blz with the orchestra. Trio's "Wood" number is a KO for the neighborhoods. Greeted with howl here. *Mark.*

**81ST STREET**  
(Vaudefilm)  
Good layout for first half here

Jean Rankin and her Blue Belle 10-piece femme orchestra, paced

to everybody's satisfaction, unleashing a repertoire of torrid jazz and vocalizing. Mowatt and Hard, male duo, followed and clicked with an admixture of hat manipulation and club juggling, enhanced by

Raynor Lehr, who had been doing an m. c. previously, was assisted in his own act by Shirley Dahl, a blonde brunette dancer. Lehr clowning plenty and got major laughs. Comb

Timblin, Raymond and Russe followed and sewed up as comed hit. Parson sermon gag gettin over for tops as it usually does. Afterpiece with everybody on the bill followed and a good one.

**JEFFERSON**

(Vaudfilm)  
Meagre attendance for the suppe  
show Saturday. Customers are n  
pushovers, either. Five of the seve  
acts strove for laughs, but not man  
lended. Bill, manager, the anted

Trio of male acrobats and stunters, Alex Melford Trio, on first Standout is the upside-down roller skating which one does on a small circular table supported by his two

Co-Eds, comedy-singing-dancing, nervous, trembled and bit the next thing

revue, troyed and hit the spot. Three  
femmes and two boys, all capable  
Besser and Balfour one of the best  
received turns on the bill. Besser  
employs genteel Hebe dialect.—and

(Continued on page 45)

# NEW ACTS

## Italy and U. S. Films

## In Paris

### MODENA'S Art Flash (15)

Singing, Adaptive Revue  
25 Mins.; Special Sets  
State (V-P).

Four sopranos and two tenors working in couples and giving musical support of a semi-operatic character keep this one out of the worn-out rut. Fine solo work by men and girl adagio arrangement of the new body-throwing type. This is spectacular and sure-fire, being well handled.

Practically all of the musical numbers employed are standards rather than pops. That too, may be regarded as an asset in giving bills needed variety.

Colorful changes of set and costume create a pretty impression throughout. In toto, good production turn.

### THREE TIFFANY BOYS

Songs, Instrumental  
15 Mins.; One  
State (V-P).

Three harmonizers, who also do bits on clarinet, guitar, piano and harmonica, suggesting boys may have stepped out of a band. Fairly good duet at present with time and proper acting, but exhibition possibly leading the turn to higher and hotter levels.

Comedy now somewhat uncertain, but idea of "staging" numbers is fundamentally snappy.

### SWAN AND LEWIS Revue (7)

Dancing  
15 Mins.; Three and Full (Special)  
Jefferson (V-P).

Two mediocre dancing revue. Swan and Lewis, two boys, are supported by seven girls, none of whom does specialty or is outstanding together, with chorus routines, are just group of dancers in style of work.

There is one good girl number here, which should be given more time with more routines added. This time one on a lathered drop with the girls posing and going through acrobatics while hanging on the ladder-like supports, as they like the one used in the web scene in "Great Gatsby."

Swan and Lewis take the spot once for a duo dance and eccentric number followed by solo exhibition stepology.

Closed with the girls doing military taps with Swan and Lewis joining at the finish. Tap work on stairs by Swan and Lewis is featured in this number.

Relying solely on the dancing, as there is no word spoken or sung throughout, the turn will find it tough going.

Some of the act needs is a few peppy chorus routines, as those now used are below par.

### WELLS, CRAVEN AND LEROY Novelty

6 Mins.; Full  
58th St. (V-P).

Fast novelty opener or closer and different. Two boys, mounted on what appear to be powerful motorized stage, a large inflated ball game. Use a large inflated light ball, two baskets lowered from the files on either side of the stage, and hit the stick with which to bounce the ball, dribble it and shoot it into the basket. The girl simply announces, acts as referee and retrieves the ball when it gets away from the players.

Both boys race around the stage at full speed while playing the game with many skills and near collisions. It looked pretty dangerous and turned out that way near the end. The motorcycles bumped into each other, became wedged with one of the boys stuck between, and couldn't be pried apart. Certain had to be lowered before the scheduled finish. Looked on the level.

### DIXIE VALENTINES (9)

Song, Dance  
25 Mins.  
Englewood (V-P), Chicago

Well-dressed act with a good-looking and capable chorus of six girls. Will just as well as a zippy family time after being smothered.

Mildred Melrose, a few years back Chicago Charleston dancer, is the mistress of ceremony. Her only finale is a hotcha for the last finale, and she should try more.

Dancing team of two men will pass. Act should be improved with comedy.

### HARRIMAN, SWAN AND LUCILLE

Dances  
10 Mins.; Full Stage  
58th St. (V-P)

By adding Warren Harriman, a fast buck and winger and a stand-up Russian stonewall, Swan and Lucille have greatly enhanced their dancing routines. Instead of a solo male winger, they now have a family time after being smothered.

Mildred Melrose, a few years back Chicago Charleston dancer, is the mistress of ceremony. Her only finale is a hotcha for the last finale, and she should try more.

Dancing team of two men will pass. Act should be improved with comedy.

HARRIMAN, SWAN AND LUCILLE

## Dusting the Attic

In Variety's files of New Acts are numerous reports of people who have since become well known in show business, or away from it. Herewith is the first of a series of reprints:

### OCTAVIA BROSKO Co. (3)

"Highwaymen" (Operatic)  
18 Mins.; Full (Special)  
Royal, New York.

"Highwaymen" may best be termed a miniature operatic skit work, but three people with one merely nibbling at a small bit to provide a touch of broad comedy to the affair.

Octavia Broske and her partner (both familiar to eastern vaudeville patrons), provide the greater part of the entertainment, mostly vocal, and while the man's voice was at its off, perhaps due to a cold, the fact that his singing capabilities under normal circumstances are generally known and considered excellent work, is the ultimate success of this turn.

The numbers are especially fitted to the theme. "Highwaymen" is a good piece of vaudeville property and, as aforesaid, with the natural handicap eliminated, should connect.

Mrs. Broske's partner, who would have been good in 1917 if he hadn't seemed to have a cold, is now a Paramount picture star—George Bancroft.

## JEFFERSON

(Continued from page 44)

Miss Baileys' foxy nickel Comedy crossfire contained ample laughs. Franklin D'Amore, with Jack Lane, started a bit of dizzy instrumental work, followed with a gag ballet and closed with some straight acrobatics. Ballet was the big number and the junior responses. Too fast and too glib for this mob, Hurst and Vogt missed their customary laughs, and the comedy was lost.

Boys worked smooth and put all they had into it, but no use.

Swan and Lewis (No Act), dancing revue, copied off.

"Seven Keys to Baldpate" (Radio) featured.

## 58TH STREET

(Vaudeville)

For some reason Saturday matinees never pull much of a crowd here. This week was no exception, even with two good vaude names as magnets. Three of the five turns were for the ladies and all hit the target. Other two supported well.

Wells, Craven and LeRoy (New Act), was a different type of act, with the boys as a basketball contest on motorcycles. Dextrous ivory work of Grace Leno, and the four-ton, routine. Miss Doro plays familiar tunes in various arrangements.

Arthur and Morton Hall, as played by the girls, were doing lots of giggles. Boys are still doing their flirtation act where they represent themselves to be their own girls next door. Comedy lines and situations got good results.

Jimmy Savo and next and was enjoyed. Uses mainly pantomime for laughs. Interpolates some grotesque hoofing and finishes up with a vocal, sometimes straight, but mainly aimed at the risibilities.

Another comedy turn, third in a row, was Cas and Lehn. Routine has been changed from the straight stepology which they featured last year to verbal comedy. Four o'clock is an ordinary outfit. Opening skit is the big chuckle grabber, being a parody on motion picture acting.

Interspersed with the act by Cas and Lehn, which was liked. Radio's "Seven Keys to Baldpate" featured. Pathe Sound News completed.

## RIVERSIDE

(Vaudeville)

Present policy of film shorts and vaude hasn't caught on here. The next policy attempt is not known. Short on Saturday's film, was an ordinary outfit and vaude was a typical small-bill layout without any names.

On the screen: "His Birthday Suit" (Pathe), "Where the Sun Plays" (Castle), Pathe sound news and "The Family Next Door" (Pathe). On the stage: "Glad Rags" revue, Bobby Taylor, Mr. and Mrs. Nor-

(Continued from page 7)

talking films in a foreign language might introduce here, and a revocation of the prohibition is very unlikely. So much so that it is learned from the American agencies here that the tendency of the government in Italy is to make things more difficult for American films.

Censorship board puts down its foot whenever it gets the chance. As one American man said: "They are quite ready to handicap us when they get the chance."

### Case of "The Letter"

A notable example of the change over to place American films on the market is the case of Paramount's "The Letter." Entire film was based on its dialog appeal, and the cutting and suppression of speech, that has had to be resorted to to get the thing past the censors proved very difficult, and the film is to be released here shortly. Nobody knows how the remedy going to be accomplished for this feature.

Suggestions are being made for some compromise. It is doubtful if it would pay American producers to make a picture for the Italian market. But there is a tentative suggestion that something might be done on the following lines: American producers to shoot a part, at least, of their Italian language talkers here, thereby giving employment to Italians, and at the same time contract Italian artists to work on films especially intended for Italy.

### Pittaluga

Meanwhile, there is the Italian viewpoint to the question, expressed by Signor Stefano Pittaluga, the biggest man in the Italian picture industry. Pittaluga is going to make Italian talkers in Italian soon. In March, his big studio outside the city of Rome will start working. Contracts have already been signed with French, German, and English firms for productions made here in these four languages, so that the picture business will be cured himself against a good proportion of the high expenses of installing sound equipment. The actors have been contracted, and the picture business will be cured here. Four or five American electrical engineers have been in Rome for some weeks putting things in shape.

Pittaluga owns six of the largest picture houses in Rome, including the Super Cinema, Volturino, Modernissimo, and the Cola di Rienzo. The newly inaugurated Augustus in Naples also belongs to this company. He contemplates producing at least three talkers this year in Italian. There can be little doubt that the picture business will be cured here, as native productions have been doing in France, and have a good outlet in South America, where the Italian colonies are numerous, especially in Argentina and Brazil.

Pittaluga is also wiring his own houses with RCA.

## Agfa in Sarajevo

Belgrade, Feb. 15.

Baron Shluga, director of Agfa, has arrived in Sarajevo, Czechoslovakia, to make a "Hunt for Millions." Scenes will be taken in Dubrovnik, Ragusa, Sarajevo and Hercegovina. It is expected that everything will be ready by the end of this month when the company will arrive.

German film firms evidently intend to dominate Balkan film trade by giving productions in Balkan settings, thus increasing the draw for these countries.

man Phillips and Norman, Jr., Boyle and Della and White and Manning.

"His Birthday Suit" hostess hoke machine, with sound accompaniment. "His Family Next Door" featured. Charles Ruggies and was played.

"Glad Rags" revue is an all-female affair, on general suspension shy of talent. Bobby Taylor turn held attention. Phillips act depends greatly upon the wit and comedy of talent. Bobby Taylor working the old touch of nature racket the result is never in the least interesting here with a small audience.

Boyle and Della were surprised when they saw comedy. Bobby Taylor, Harry White and White Manning. Their travesty adagio hit, and the tapping of the three boys. The act was a pleasing feature. Trio works like clockwork.

(Continued from page 6)

kies as in bootleg America; not strictly as much, but normally half Broadway's scale at any average restaurant of the same soda.

In the nine joints, at the bars it's \$60. to \$120 for a replica of U. S. prohibited beverage that peddles for 50c. At tables, when the mix is added, the champagne, the mix is \$1.60 a copy for a Scotch-and. Anyway, the chief consolation is its authenticity. Champagne, at \$10 a quart for the McCoy, compared to the \$20 and \$25 for the California grape, seems a better buy relatively but that is murder for a country where they make it in their backyards.

### The Prize Gyp

The prize gyp joints are the Russian cabarets. The French don't like 'em to begin with. With right-cousin indignation should a vodka joint essay a gyp on a Frenchman, they have a stock threat that makes the alleged ex-Romanoff nobles behave, to feel "You're not French, you don't belong here!" You're giving us a bad reputation as a take-'em nation when you're the real gyps, and words to that effect. A native tested just on a Russian gyp joint and had the maitre d'hotel bending himself into knots trying to square a threat of local publicity. The French are very patriotic and the People's Voice squawk like that would become almost a national issue.

In line with this, at the Casanova, one of the stiffest joints of 'em all, they tilted the Xmas sale for wine to 360 francs plus 150 francs "war tax"—maybe for some ancient Russian means of keeping what—plus the Governmental "timbre" (stamp) tax of another 10 francs. Makes it 20 bucks a bottle and led to the suspicion this might be bootleg stuff or that there's prohibition in France. Only American umpheys, of course, would take such a bill and settle without squawk but with the silent determination not to continue patronage or encourage it through a wide and freely-spending group that goes out regularly.

Some of the commissionaires are your best friends. They're the commission-merchants who take the tourist-shopper around to the most accessible shops or pseudo-shops, and your best friend, get things at a cut and, on top of that, get their commissions from the shops or merchants direct. No extra charge to the shopper. Which gives an idea of the margin of profit when customer A can go into a shop and if commissionaire B happens to know of it, B can tell the shopper-keeper days. He sent A in to see you and here I am for my commission. He gets it without a squawk regardless of whether or not A was directed by the commissionaire to go there. The tourist-shoppers are terrible gyps, working with certain joints, but if you're not a too quick tourist, and get to know the ropes a bit, you can get the best even better on your behalf. They like to deal with Americans best as they spend best and they treat the average tourist with the eye for the future. They're recommendations of other tourist friends. They found out. One commissionaire, upon hearing from tourists that there existed a trend to forego the Paris gyp-and-take and play Berlin and Vienna instead, said he'd take up his business headquarters where the Americans are.

### 30,000 Americans

There aren't so many Americans. Only 30,000 in actual number, but because these are usually the moon-eyed group they are more prominent due to their prominence in the social life at the promiscuous hotels and cabarets. Actually the Poles and Italians in Paris are 15 to 20 to one over the Yanks, but being usually in the highlights of the city, their presence is not as much felt.

They have the fastest taxis and the cheapest. Even with the increased rates the day scale is only varied (30c a mile) straight, but who would dare to give an American cabble a four cent tip? It's enough here, however, up to a 10 franc ride. As for speed they put a "Times square" cowboy in slow motion. In characteristic continental fashion, most cars are small in size, really small, and for speed and ready extraction from traffic tangles, and the way they shoot in and out of traffic is enough to make a driver with the rigidity of a stone, do acrobatics. Just to make it certain, they have no speed laws. Yet the percentage of accidents is surprisingly low. One hates to think

what would happen if a big Hiss (and they're lousy with 'em here) would do to one of those yep taxis they ever see around. Talking of Hispano-Suizas, being a continental brand, they're still expensive but much more common on the boulevards than Buicks are. But even a Ford being in the same category of a "foreign car" as a Minciro, Rolls, Hiss, Mercedes, etc., is in America, gets more attention. As for a Ford and limousine they cost more here than a Hiss do in New York.

### The Cops

They have the most genial and yet the most efficient police force in the world. In characteristic French manner a temperamental cabbie may argue blue-blazes with a cop to forcefully explain how he wants to do this or that upon which the gendarme frowned. It makes you wonder what would happen to the bozo who argued with a west fifth street bull that way; but while waiting for a policeman to get it too, proving the policemen's general geniality, just try and do anything really wrong here. You can't bribe a cop with a low cop with anything. There's a semi-undignified about them that removes them from that sort of thing. And another item—you can use all the French you want to get away with and there won't be much protest for abusive language, but if you're ever indiscreet enough to engage in a street fight, or any fistfights, they'll be on you in a second. There must be more bicycle riders than any place else in the world. Everybody velocipedes. It's a popular means of getting around and in the suburbs many women as stags pedal.

There are two prices in many places for natives and tourists, except the Keus where you-a-see of the highest class restaurants, which means the highest-priced, are only so to Americans. In one spot where a couple went for \$24 for a meal, the natives really thought it's notorious that they have the same menu for natives but don't exercise it. They just size up the customer and charge accordingly below published scale.

### Check All Checks

You must read every check they give you. And "read" it. Looks kinda small at first to the tourist, but nobody, waiter or maitre would dare to give you a three-digit check. If you don't think anything wrong of that here, from experience it's gotten to be so that it becomes a customary procedure because of the way they "err" in the checks. I sent A in to see you and here I am for my commission. He gets it without a squawk regardless of whether or not A was directed by the commissionaire to go there. The tourist-shoppers are terrible gyps, working with certain joints, but if you're not a too quick tourist, and get to know the ropes a bit, you can get the best even better on your behalf. They like to deal with Americans best as they spend best and they treat the average tourist with the eye for the future. They're recommendations of other tourist friends. They found out. One commissionaire, upon hearing from tourists that there existed a trend to forego the Paris gyp-and-take and play Berlin and Vienna instead, said he'd take up his business headquarters where the Americans are.

Both boys race around the stage at full speed while playing the game with many skills and near collisions. It looked pretty dangerous and turned out that way near the end. The motorcycles bumped into each other, became wedged with one of the boys stuck between, and couldn't be pried apart. Certain had to be lowered before the scheduled finish. Looked on the level.

You can never be lonely. You can safely walk up to any girl in a cafe and converse as chattily and unconcernedly as if knowing each other for years. Or ask for a dance (and get it) in any dance spot, if unexpected. When it comes to couples. Being the odd girl, the assumption is she wants to drag the body around the arena, and there's no objection.

S. J. Kaufman's floating around the Continent looking it over. Mrs. Kaufman went from the Riviera to St. Moritz, then to winter sports, thence to Budapest where her mother is ailing.

Danny Simmons, over here almost a year, is going back the end of the month. Has to settle some affairs including his mother's estate, resulting from her death by accident.

An ex-pug with a top-tenor yen is Sammy Pierce, former leather-pusher, who waxes mellow at Harry's New York Bar and about the month. Has to settle some affairs including his mother's estate, resulting from her death by accident. Litterally little club impresario and also hockey manager during seasons at St. Aluritz.







## Dog Show Shop Talk Is Blunt But Benching Technique Flossy

The dog show at the Garden can certainly be classed with the very realistic type of play which leaves nothing unsaid and the dialog of which is rather breath-taking in blunt words of kennel technique. The canine performers of the show have plenty of stage technique. They know their stuff and have stage presence galore. None of them suffers from stage fright, but a few of them seem very temperamental.

Good looks certainly count. One English sheep dog gets first prize because she has a pair of ingenu blue eyes, which are the thing for sheep dogs.

Alongside of the handsome beautifully groomed dogs, the kennel people who show them look seedy. The dogs couldn't hope for a more flattering contrast.

Downstairs, where the dogs are "benched," everybody is busy be-

stating his or her animals. It is really a dog's dressing room. They are being washed, brushed, oiled, put into little white jackets to keep them clean and almost all of them are made up. Their white spots are powdered, their black parts lavishly coated with what looks like eye-brow pencil. About the only thing dogs don't use is lipstick.

One young girl, evidently a novice at dog showing, is bewailing the fact that all the dogs are being made up and that her own animal will have to go upstairs without benefit of cosmetics. It is a bulldog and does rather look like a little country girl among a bevy of felines beauties.

The dogs receive more than the usual courtesies bestowed upon professional performers. They are all fed and benched gratis by dog food companies. Spratts' would feed the whole show if there were not other competitors who insist on doing their share. Veterinarians bestow their services free and department stores and sporting goods stores all have stalls displaying the latest thing in what the well dressed dog will wear.

There are even women's dresses made up in the material to match a dog's blanket and belts and bags for ladies to match a dog's harness and leash.

### 60 Days for Gun

Alexander Carlos, 28, film extra, was sentenced to 60 days in the Workhouse by the Justices of Special Sessions on plea of guilty to possessing a revolver. He was arrested in his home by officers of the West 100th street station Jan. 23 after complaints had been received from neighbors.

Carlos told the court he carried the gun for protection from a man who had threatened his life.

## CASINOS SHUT BY FLORIDA REFORMERS

Miami Beach, Feb. 18.

Every gambling den in the State is dark at this writing. Agitation by the "Herald," Miami's morning newspaper, started the war on Dade County's open season. Hundreds of groups and attaches of the rooms are out of work. Boatloads of visitors here are skipping to Havana and points where liberty is unrestrained.

Merchants, storekeepers and virtually all other business people dependent on the winter influx, are singing the blues in high G. Orders for clamping on the lid issued from the governor, raiders on the lookout in every spot. Up until last Friday play was wide open. Only the Embassy club casino in Miami closed voluntarily two weeks ago. Thursday night Edward J. White, Miami lawyer, and son of the Rev. J. L. White, pastor of the Baptist church, raided the Roman Pools casino, closing the place and confiscating alleged gambling equipment valued at \$35,000.

All the other big time casinos locked doors. White announced that he had been employed "by local business men to see that the law, in reference to gambling, was strictly enforced in Dade county."

The ultimatum includes horse racing and dog racing wagers, although books were not bothered at Hialeah this last week-end, while they were stopped cold at the dog tracks.

Night clubs were immediately affected inasmuch as most of the profits are derived from the casinos. The present situation is the most intensive campaign in years. Last year there was a two-day shutdown on all the casinos but one, due to shut shop were telephoned. The raiders are personally on the scene this time.

It is understood that many complaints were made to Gov. Doyle Carlton regarding alleged gambling conditions, and addresses of the gambling halls were published by the "Herald." Subsequently the difficulty of closing the form of gambling and permitting another became evident.

While Miami Beach and nearby resorts are busy biding their pain of a season now so tardy the profits at its best would be short, this laid seems decisive in ruining the year.

Many of "the boys" are scraping railroad fare to lam. Numerous instances of parties arriving by train, boat and motor, turned back on arrival or, departed immediately for Havana.

## Chatter in Loop

Film row is hockey mad. Francine Larrimore phones her mother, New York, every day. All the sophisticates at the U of Chicago have taken to ping-pong. Six-day bike race is going into the red.

Sudden epidemic of baby-leaving on front door steps. Ten in a week. Constance Collier averaged three tens a day one week, society going for her in a big way.

Note Blumberg's western RKO boss, will get a miniature model of Ben Plazza's reducing machine.

Art Kahn's particular key-ticking finger, smashed in a door, is well again.

Ed Pierce, laying off, has taken up the bridge habit, but bids his no trumps 10.

Groucho Marx gave the wife of a diamond bracelet for their 10th wedding anniversary.

Nan Elliott stands loyally by her guns in the Paul office, though (Continued on page 52)

## Broadway Chatter

Harriet Carling is having her ton-  
sils out.

Irving Kaye Davis has a new play with 160 characters.

Val Lewton novelizing "Rogue Song" for A. L. Burt.

J. E. Strook, costumer, leaves Friday on his annual business-pleasure jaunt abroad.

Hy Daab's back.

It costs \$50 to scatter a beloved's ashes over Times Square from an airplane.

Louise Dresser arrived in New York, from Los Angeles, last week.

Harry Engel, back after three weeks on the coast.

Con Little, formerly a company manager, and Jazz Rogers are conducting a sea feedery on Eighth avenue, called Cat and Jazz.

Star returned from the Coast stated his rival's picture was shot in black and white; but came out in Technicolor all red.

Dora and Ed Ford, formerly Mabel and Cora Ford in vaude, are running a coffee shop in Forest Hills, L. I.

Records of the New York Supreme Court reveal no Fanny Brice suits against any picture company, although story got big play in a tab.

George A. Wright Jr., John Gold's ace stage manager, must stay in New York on its title of the spec-  
under Francine Larrimore's contract.

Walter Winchell has never "caught" George Jessell in any of the latter's plays. Reason being

that Jessell is a childhood crony of the columnist.

Del O'Dell's name was put into the Keith book kept in the publicity department for reference as Del O'Hell by the innocent young thing who makes the entries.

Johnny Cassidy of Keith's press agent moved into a new house March 1 tonight at Jackson Heights, L. I. And he's still single.

Ted Husing says he broke his record for words per minute while broadcasting the Penn-Columbia basketball game. Claims to have spoken 400 words to the minute.

Joe Friberg of the Somerset, who recently took the pledge to be hard hearted, is still letting 'em flap on the cuff and still denying he does it.

Princess Elsie, Bill Jacobs' black poodle, and the only one of its kind in the country, copied first prize in the poodle class at the ritzy Westminster dog show at the Garden last week.

Sam Cowick has compiled a list of 800 questions and answers culled from trade papers and scientific sources about proper theater management, which he is feeding in "Public Opinion."

Meyer Plotz now lectures at the Cheese Club. He was mentored into the organization by Julius Ziegler.

They have sun-ray equipment for the house dancers at Loew's 175th Street, the chain's newest de luxe.

That Peggy Udel divorce actually occurred about two years ago.

There's a speak in the 40's, though they only gain admittance by walking through a pitch dark alley.

The other night a witty foursome hesitated on its stage of the all spec-  
cause of the darkness. Two mounted cops standing nearby watched them. Finally one dismounted and, turning on his flashlight, showed the group the way.

## Chatter From Florida

By Wallace Sullivan

Miami, Feb. 15.

Irene Bordoni's opening at Deauville, where the sporty rich cavort in Miami Beach, and the acclaim attending her singing of "There's Danger in Your Eyes, Cherie."

The ubiquitous Mr. and Mrs. Flo Ziegfeld at the ultra resorts and (Continued on page 52)

Mary Brown Warburton at top

Ask Execution Stay Over  
Delay in Filing Briefs

Judge Nott, of General Sessions, on Monday sent a letter to Governor Roosevelt requesting further delay in the execution of Frederick W. Edell, chauffeur, due to die this week for the murder of Mrs. E. Emmeline O. Harrington, actress. Woman was beaten to death with a hammer in her New York apartment in December, 1927. Edell was later arrested for the crime and convicted by a jury.

In his letter to the Governor, Judge Nott said that neither the District Attorney nor Edell's counsel, Alexander L. Horke, had submitted briefs to him as he had ordered them to do. Until he receives these briefs, the judge expressed the Governor would render a decision on Horke's motion for a new trial. Judge was of the opinion it would require at least a week for him to decide. It is understood the Governor will grant Edell a further stay.

In his argument for a new trial made a week ago, Mr. Horke declared he had discovered new evidence favorable to Edell.

B'way Soda Under Fire

Carl Mohlin, 37, manager of the Mirrod, Candy Company store at 409 Broadway, was fined \$5 in West Side Court by Magistrate Dreyer, on a guilty plea to a charge of violating the sanitary code.

Albert Weinberg, 40, inspector of foods, testified he had seen a soda dispenser in the store rinse used soda glasses in a pall of dirty, soapy water and then permit the glasses to drain.

Mohlin told the Court he had fired the clerk, Weinberg said this was the forerunner of a drive on soda and drug stores that fail to keep their soda glasses clean.

speed, employing all her ingenuity in enlivening her gang of 30 revelers, who meander from yachts to houses and back to night clubs. Attended one affair, all in disguise just for laughs.

George Price's premiere at the Lido in Hialeah Island, where he has been in and out of the spotlight.

Florida's ace chagrin on learning the Friar's Frolic was postponed until next year.

Anna Garvin, of Hollywood, a classical picture personality, who illumines class spots.

The inebriated playboy, who, after losing all his money, except \$20, had a chemist de for more to the crap table and made 18 passes, himself hitting for \$2,500.

The block long line, outside the Community theatre in Lincoln Road, waiting to see Greta Garbo's talker, Anna Christie, which all the folks here flocked to see. Success in Florida.

But Fisher, the mythical rower, who lay on the floor of the Embassy club drawing Mutt and Jeff on a menu which was presented to a ringsider holding a lucky number.

But wear a black sock and a black handkerchief with his Palm Beach ensemble.

Seems the cartoonists have motif everywhere. Bert Green is allowed to be a disk jockey for the fun of it and has the privilege of removing his necktie or suspenders.

Rube Goldberg can do anything he chooses. And he chooses.

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Palace Theatre, the new home of  
**MRS. GERSON'S GRILL**  
After 11 Years on Broadway

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William Fox presents a  
GRAND PICTURE  
**"HAPPY DAYS"**  
All Star, All Talking Melodrama  
GRAND PICTURE—The New Double World's  
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A Metro-Goldwyn-Mayer All Talking  
Picture  
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Busch, Orchestra  
**CAPITOL** B'way  
51st St.

**STRICTLY Dishonorable**  
Cameo Hill by Preston Sturges  
Staged by Adelaide Perry & Mr. Pemberton  
AYON Theo. W. 40th St. City L. 42nd St.  
Eves. 8:30, Mat. Wed., Thurs. & Sat.  
An average of 25 matinees at every performance since the opening, Sept. 18, 1929

Kenneth MacDowen and Joseph Werner  
Read present  
**BASIL SYDNEY and MARY ELLIS**  
in  
**CHILDREN OF DARKNESS**  
By Edwin Justus Mayer  
BILTMORE 830, Mts. Wed. & Sat., 2:45

**BELASCO** Times, W. 40th St. Eves. 8:30  
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**It's a Wise Child**  
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**GRACE GEORGE**  
in the St. John Irvine comedy  
**"FIRST MRS. FRASER"**  
with A. R. Matthews  
and Lawrence  
PLAYHOUSE 48th St. E. of W. 42nd St.  
Eves. 8:30, Mat. Wed. & Sat., 2:30  
Extra Matings Every Thursday until June 15

**PHILIP DUNNING presents**  
**THOSE WE LOVE**  
By GEORGE ARBOTT  
and S. K. LAUREN  
Staged by GEORGE ARBOTT  
JOHN GOLDEN THEATRE  
West 50th St. Eves. 8:30, Mat. Wed. & Sat.

**The NIGHT BOAT**  
Sailing Nightly at 11 P. M. from  
117 W. 40th St.  
**BEGINNING**  
THURS., FEB. 20th

**with JUNE DAY**  
(THE TEXAS GUINAN OF PARIS)  
and **VIC IRWIN**  
and HIS NIGHT BOAT BAND  
TYPICAL CONTINENTAL SHOW  
117 W. 40th St.  
Reservations—Tel. Lon. 9530

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# Coast Club Promotions to Sell Lots Dry Up with No More Sugar

Los Angeles, Feb. 18. For the first time in a number of years, L. A. without a club promotion of some sort. All kinds of clubs have been started, beach, hunting, social, golf and athletic, but with few ever getting to the building stage. The beach front had about 40 swimming clubs on the last two years.

The club racket has been an easy case for promoters. With about 20 one of beach front there is only small space where the public can bathe without paying. Most of it is owned by private real estate outfits who don't care to have the family around.

In most cases the beach clubs have been sold on the ten-down-and-the-rest-later plan. In some, as enough sugar was in, the promoters would put up a tent and let the chumps hang around. They were told that the club house was coming later. Later, by a rule when the second or third payment of the dues fell due and the club member saw the summer leaving, he got sold on the club. When enough were sold the promoter grabbed what was in and blew.

A number went as far as building club houses, but the members told that it cost more money to belong to a club and the boys who bought memberships at so much per month took the so-called "club spirit."

Other "Easy" Athletic and social clubs have been easy for the promoters. With so many strangers in L. A. they were able to sell the picture in the most advantageous way. A club membership would mean in a business and social way. Most of these clubs flopped before they got to the building stage.

All sorts of hunting and fishing clubs have been promoted by real estate companies with a view to selling lots to the club members. These, too, have hit the low spot when the members found that the club meant nothing but a come-on for the sale of lots.

**JOE REILLY, N. Y. COP, DIRECTING FOR FOX**

Hollywood, Feb. 18. Joe Reilly, director of public safety for the Fox properties here, did such a good job as technical advisor on "Louie Bertrick," now called "Born Reckless," that he is being assigned to another picture titled "A Very Practical Joker."

Reilly is similar to the "Bertrick" picture in contents of underworld life. Since the ex-New York police lieutenant made his knowledge of underworld tactics known to Fox executives and writers, he is being constantly consulted on matters of this kind.

**"Zeke," the Speak Terror, On Job as Dry Agent**

Since the announcement that Ezekiel Keller, police lieutenant, has quit the department to join the forces of Maurice Campbell, owners of night clubs and speakeasies have spent sleepless nights.

"Zeke" fears no one. When he was with the Police Department he was reduced because of his fearlessness. He raided political clubs where names were in operation. Police Commissioner, then, George V. McLaughlin, upheld him.

Politicians vowed he must go. McLaughlin quit rather than be shackled. When Grover Whalen later took over McLaughlin's place, he did was to clip "Zeke's" wings. "Zeke" went back to desk duty. He then took the examination for promotion agent and made an excellent showing. His time in the police department for retirement arrived a few days ago, and "Zeke" turned in his shield.

**TICKET CLERKS' TRIAL**

Nat Marks, 48, and Jack Harris, 28, both employed by ticket agencies as clerks, will be placed on trial in Special Sessions March 3 for molesting the Valentine stock company. Both were arrested Feb. 7 at Broadway and Seventh avenue for attempting to sell tickets for current shows over the legal price.

Officers alleged the two men solicited patrons as they were entering the theatres.

## VILLAGE GOOD TIMERS GATED BY LANDLORDS

Nocturnal orgies conducted as rent parties are out now in the class apartment houses in Greenwich Village.

The older and ramshackle dwellings still stand for the all-night hoodlums as long as the rent is laid on the line regularly. The latter, however, are mostly dumps on the market and liable to be razed any time for modern apartment buildings. Most are unfit for habitation, but the boobhennams are grabbing them up on temporary tenant terms of one month notice, and are spotting their sun-dogger revels therein without interference.

The Village has improved as a residential section, which has put a ruffian on the old rowdy gayer. Since going swank, landlords figure being no longer at the mercy of the renter, and the renter, in turn, is no longer letting that sort get away with murder.

In the better class places the leasing arrangement incorporates a curfew clause forbidding revelry after midnight or else.

In a few cases violators of the curfew clause have been proceeded with summonses in dispossession proceedings and with the landlords upped by the courts.

Playboy editors of the Village now admit there is little whoopee left in New York's former bohemian center. They'll tell you that the money muggs have stepped in and crowded out the merry maker, with the landlords swinging where the coin is.

The night owl group of the Village say they made the spot and are being shut out to enter the money mob. They swear they'll get another as free and easy as the Village used to be, even if they have to light in Staten Island.

**Got Past Roxy Ushers**

Julius Solomon, 20, shipping clerk, 315 48th street, Brooklyn, was held in \$500 bail for further examination when he was arraigned before Magistrate August Dreyer in West Side Court on a charge of unlawful entry.

Solomon was arrested on complaint of Julius Cocozza, orchestra manager of the Roxy theatre. Cocozza said he found Solomon in the pit on the moving platform.

Later, Cocozza declared, he saw Solomon about to enter the Roxy room where valuable musical instruments are kept. He questioned him and Solomon said he was looking for a trumpet to rent.

There is no such musician and Cocozza summoned the police and caused Solomon's arrest.

**Inaccurate Biographies**

**Mary Pickford**

By Claude Binyon

Broadway was in "The Warrens of Broadway," presented by David Belasco, in which she originated and starred. "The Warrens of Broadway" was a success.

Next came pictures, "First was a 500-foot titled 'Her First Biscuits' and the plot doesn't even have to be imagined. W. Griffith, who met it, later paid it considerably and released it again as "Birth of a Nation."

During her picture career Miss Pickford's salary has jumped from \$75 weekly to free room and board at the Fairbanks home.

"How do you like America?" asked the reporter.

"Let me guess!" exclaimed Miss Pickford. "Comme ce, Comme ca!"

"How about New York's tall buildings?" continued the reporter, turning over a new leaf.

"Sure," exclaimed Sonoria Pickford. "Muy bien! y usted!"

"I'm muy bien," said the reporter. "Do you think wide film will be the best?"

"Ay, tan tank so," replied Franklin Pickford. As she uttered the words the sky became suddenly darkened and loud peals of thunder rent the air. Then it came. A brilliant electric sign justly flashed its message to a waiting world:

"Clancy Talks!"

**Sunday Dance Recital Benefits Up in Court**

Magistrate Dreyer in West Side court heard testimony in the cases of Margaret Severn, summoned under Sobel's law while appearing at the Walter Hampden theatre recently at a Sunday night benefit. Also summoned were several employees of the Craig and Guild theatre who would render decision later.

The summonses were issued to the police after complaint had been made to Deputy Chief Inspector James S. Bolan, said to be at the instance of the Sabbath Day Committee. All three shows were conducting benefits.

The cops testified that they saw the show at the Hampden and considered the dancing a violation of the Anti-Acrobatic dancing, the blueprints called it.

Margaret Severn told of the show being a benefit. The proceeds, she testified, were to be used for scholarships for dancers unable to pay their way.

Paul Haakon, noted Danish dancer, who was making his debut in this country at the Guild the night of the show, testified he was not acrobatic. He stated it was religious and educational.

**Check Raising, Nite Clubs, Hostess, and Sing Sing**

A short fling on Broadway and the privilege of maintaining a night club hostess in Miami coast William T. Murray, 32, an accountant, over \$6,000. Besides this he must serve a term of one year and three months to two years and six months in Sing Sing. He was given this term by Judge Koenig in General Sessions following his plea of guilty to grand larceny.

Murray was arrested on complaint of Herbert Sacatt, president of the Bonded Tobacco Co., for whom he worked. It was charged that he had defrauded the company of \$27 check of the company to \$2,127. Inspection of his accounts showed an additional loss of \$4,621.

In pleading guilty Murray told the judge he had squandered the money in Broadway night clubs and at Miami. He said he had maintained a hostess at the Florida resort until his money gave out. She then deserted him.

## N. Y. Runaway Girls Can't Always Go Wrong, but a Feller Needs a Friend

"NOT TYPE" BUT GIRLS SLOUGH MODEL TRAINER

Jerry Austin, 328 Monroe street, Brooklyn, mild proprietor of Broadway "Studio," 152 West 43rd street, was held in \$150 bail for trial in Special Sessions by Magistrate Dreyer in West Side Court charged with operating an employment agency without a license.

Austin was arraigned on complaint of William Gill, license inspector, after a half dozen girls had complained that Austin, after accepting money from them, failed to get them jobs as models. The chief complainant was Mary McPherson, 645 57th street, Brooklyn.

The girl said she gave the dwarf \$10 for instruction and \$10 for a job. She said the only instruction she received was that she was directed to walk up and down the street. Later she said Austin returned \$10 to her. Others testified that when they went to places where Austin sent them they were told they were not the type.

They were told, the girls said, they were either too short, too thin or too stout. Austin denied that he had promised any of them positions. He said his school was to teach them to model and that if he could obtain positions for them he did.

Austin, who had to stand on a chair to be seen, produced evidence showing that he had obtained jobs for a number of girls. He had seven girls in court with him to testify that they were satisfied with the instruction received and some testified they had obtained positions through him.

**VILLAGE ATMOSPHERIC BLACK BELT BRODIES**

Greenwich Village's black belt attempt to slide in as competitor to Harlem has gone bust after a few weeks and with shutters up on most of the black and tan joints. A few of the colored cabarets are operating, but no mixed clientele.

Two months ago a dozen joints spotted in the colored section of the Village sprouted up practically overnight as a last resort to stimulate night life in that sector. Most of the places were operated by whites, some former small cabaret operators of the Village figuring since the uptown spenders were going heavy for the Harlem night club, they might also get a play in the Village. Help and entertainers were colored with the white cabarets remaining in background.

The joints got a flurry of play for the first two weeks, but not after. The bust is rated as the operators own fault through exacting price for everything and offering nothing in return. Only a couple of places had the semblance of a floor show, while the others had singing waiters and waitresses doubling as serving entertainment, and for most part depending upon tips and throw money.

Even the chumps wouldn't go for the first two weeks and mixing waters. The colored cabarets with no whites are admitted have survived the crash and are still operating to profit.

**SUICIDE WITH DOOR CHAIN**

Ill health is believed to have been the cause of the suicide in a room in the Hotel Manger of Solomon A. Roschenbush, 45, shoe salesman, 34 Abbotford road, Brookline, Mass.

Roschenbush ended his life by hanging himself with a brass chain. He removed the chain from a door, fastened it around his neck and then attached it to a hook over the bathroom door. To reach the hook he stood on a chair and then kicked it away.

His suspended Sentence

Margaret Zisa, 19, night club hostess, was convicted in Special Sessions of possessing heroin. She was let off by the justices on a suspended sentence for 30 days of education.

Girl was arrested by officers of the narcotic squad in her apartment Dec. 10.

**"Fingers" 13 Party**

"Fingers" Joe Mulholland, well known race track "hooker," was let off in a raid with 12 other men on the third floor of a loft building at 207 West 48th street.

Detectives descended upon the unlucky thirteen. The raid occurred at midnight in a rooming house, the first of the first net to watch the raiders. The cops seized racing charts and other paraphernalia.

Magistrate Dreyer dismissed the charges against the 13 men of evidence. Mulholland has been a defendant in West Side court at least a dozen times.

## Runaway or lost girl in New York is practically safe, but the world at large does not seem to care about its runaway boys.

Measures for protecting female virtue in the big town are so thoroughly organized that girls cannot go wrong innocently and have a hard time doing so intentionally. The police and even the "better class" taxi drivers are connected with societies for the protection of wandering girls.

The Travelers' Aid Society, which has much to do with stray girls in the big city, is convinced that no young girl can escape an eagle eye and come to harm. Travelers' Aid bureaus are stationed at all the entrances to the city and as soon as a girl arrives in town she is seized upon, her condition, antecedents and intentions discovered, and she is immediately surrounded with a throng of protecting officials who whisk her away to a protecting establishment into communication with her friends or family, and either send her home or prevent her from doing anything she should not do.

Let the young girl evade her protectors if she can! Even if she is on evil bent she will be found out and nearly always kept in control.

**Colorful Charity**

All types of philanthropists pour money into organizations for the protection of young women who constitute the most appealing and colorful charity in the world. They just must be and they are. They are the heart of the city. Newspapers, feature writers, never cease writing about them and their perils. Newspaper readers never cease being horrified at the dangers that may overtake them. With the constant and overwhelming amount of publicity that is always centered upon the young girls, it is not to be wondered at that they are more than protected even against her own inclinations.

However, the same societies admit that boys who run away or are in any way unprotected are left to their own devices. No one seems to care what happens to boys. There has never been the white slave bugaboo with its reading appeal to throw runaway boys into the lime-light. Even though he can come to harm, no one seems to worry about the fate of the community wastes its hands of him.

**Who Cares?**

No one is in sympathy with the runaway boy. He is never forcibly sent home, and if he comes whimpering to some organization to seek aid he is told to be a man to start to his guns. If he wants to go home he is told he is a coward. If he cannot support himself he is called a weakling, and if, eventually, he gets into trouble and commits a crime he is clapped into prison. There is not even a place for runaway boys to sleep in connection with the Travelers' Aid Society. They are not regarded as a problem at all.

And there are many more boys than girls. Last month 34 of them came into the Travelers' Aid bureau alone. Most of the boys run away in search of adventure or romance. They have usually had some trouble home or in school and are looking for a new break.

Girls usually run away to New York because their home conditions are not pleasant and because they have not pretty clothes. They come to New York with little more than the vague intention of somehow getting pretty things. The stage or pictures are the only definite goal any of them seem to have in mind.

# Clothes and Clothes

By Mollie Gray

**Baker, the Reliable**  
After all these years the Palace still runs its first show twenty minutes overtime. Phil Baker is again engaged to add to his repertoire (Savior of Shows). And with the most ancient of life rafts, too, but any gag in a dance show.

Ann Pennington dances with the Jack Pettis orchestra in two brief costumes that wouldn't make an adequate one if put together. Green lace frock with velvet bow at point of back decollete and circlety flounce ending fitted bodice; pink slippers. Orchestra a good one.

Claire Whitney with R. E. Keene in a sketch previously done by a different company. Miss Whitney wore a smart black crepe de chine suit, small cape topping one sleeve, white trim bordered blouse, black and white chiffon kerchief and bag. Slippers b and w, too, but more appropriate for a sport frock than a dressy suit. Very good looking grey flat crepe with cape and followed, snugs hips and many-farred skirt on the sleeveless frock. Blue yoke and cape lining was a pretty touch. And finally a deep velvet silk suit with white trim and a bow blouse, hat of ribbon matching.

Harry Carroll has finally made a find, Maxine Lewis with a good voice—when kept in line—and quite some dramatic ability. Frocks nice, too, even if she did have to follow a previous green lace one. Here was made a tricked, having circular tiers just over the hips, longer skirt opening in front showing another straight, but shorter hem. Cute tulle tutu under a jacket encircled by a peach shade and coming to point in back; green slippers, pink bows. Miss Lewis flowered chiffon frock led to a straight hem from a shirred band at the hips, pink slippers, purple slippers. Revue dragged out endlessly even though the girls all can dance, nothing changed.

Joe Bonomo would be played to the letter that predominates in his name but for Phil Baker.

Peggy White with Harry Carroll at the Palace made her spangled costume herself. Set by not counting up to 8,493 spangles.

## State's Gentlemen

George Bancroft, "The Mighty" man is he, and he's all the State needs to get an audience. There are a few acts to support. Jack Osterman, Harry Burns and other men. Not a woman until the closing act. "Modern Art" had a good deal of a double mixed quartet of which the women completely overshadowed the men, and some dancers. Tanager black taffeta, pink and purple, only the front of the skirt ruffled, rhinestones at the waist, and waiting in white crepe hemmed with ostrich. Another costume consisted chiefly of crystals, and used a new way, still another also white for a man-to-man adagio trio.

## At the Paramount

"Aladdin's Rags" is a human half of the Paramount show and Rene Riano, triumphing in this new field, is three quarters of the half. Her eccentric dancing and comedy were a spontaneous success. Set is inside of a treasure chest, draped with colored pearls and other baubles. Orchestra is in silver coats. Gamby girls break open two vases and tumble out in colorful costumes. Pink velvet bodices, beaded green trousers and gloves to the elbow. For a "Pirate Phantasy" they dressed part-fluffy pink skirts, green velvet bodices, beaded green trousers and gloves to the elbow. Final was a costume parade and living jewelry tableau. Miss Riano wore brown velvet frock with gold and black skirt, later a green and black bolero dress and finally trailing—quite out of character—black velvet and gold cloth. "Cheer Leaders," a good male quartet.

## "Condemned's" Pleasures

Ronald Coleman and his beret, Ann Harding and her parson's hat, more operatic character effects photographed in a prison make "Condemned" anything but a sentence. It's a pleasure, Ann Harding's fine, blonde treatment, pink slippers, sure, to say nothing of her honest eyes. A bit strange she should have such a modern suit and white kid slippers when leaving the penal cell after "being in prison" time," according to her husband, but that may have meant mal'ital time. Also her dark silk negligee with its

double ruffle edge looked not aged enough. Black felt hat and black suit were good looking.

Revolt now has "Silence Please" signs suspended over the orchestra from the balcony. One on the back of every seat might help, the person using the seat being able to flash a red light at a warbler when the party in back gets too noisy.

## Killing Charm

"Dangerous Paradise," being a Joseph Conrad tale, must have blood and bones and bad, bad white Richard Arlen with an infant's mouth is not one of the bad ones. Nancy Carroll is the girl causing the census figures to drop—down men killed because of her. And she's in one of those military costumes girl bands afflict themselves with. Melodrama had some of the audience cheering the servant who shot the villains.

## A Sailor's Leave

"Hit the Deck" is the picture Polly Walker lost on the screen. She might be appreciated. Jack Oakie's grin almost saves it but not quite. Ethel Clayton uses an affected voice and smart hat of starch and blue faced with circular stripes with several, hem, longest hanging in the back. Color sequences brighten it a bit, Miss Walker then in blue velvet and beaded skirt with wide purple sleeves.

That story about the bus man going for a ride on his day off must be true—there were sailors watching this all around the world by way of screen titles.

## Mrs. Johnson's Complexion

Traveling with Mr. and Mrs. Martin Johnson "Across the World" on film is just about the next best thing to the actual trip. Three Boy Scouts along and, true to their training, when a lioness arrived they immediately gave her their standing space. Mrs. Johnson is about as big as a minute and the method she uses to keep her complexion in the jungle should be worth a fortune both to her and whoever gets the testimonial. Thrills and lots of interest.

## "The Great Divide"

"The Great Divide" suggests another for the Grand Canyon besides as a receptacle for old razor blades, Dorothy Mackall doesn't seem to have her heart in this one. A great cast gone to waste in the great open spaces.

## Advertising Relatives

Larry Rich, at the 8th Street, has added the "Keeler Twins," sisters of Ruby Keeler, who are as big as a minute and the method she uses to keep her complexion in the jungle should be worth a fortune both to her and whoever gets the testimonial. Thrills and lots of interest.

Corra Green, being a real trouper, knew one bow was enough, but Johnny Mack Brown, in a split second and went into practically another act. Miss Green wore black satin with fitted bodice, square neck and a populum over the hips continuing into the back skirt. Front hem was straight, sides and back with deep points, pink lined. Pianist in white maline with spangled bodice.

## "Baldpate's" Foxes

"Seven Keys to Baldpate" has a rustic look. Miriam Searge looks sweet in a velvet coat with dark blue collar, a cape collar, a turban, embroidered. Red fox on a dark cloth coat used the width of two skins to make a shawl collar very attractive. Margaret Livingstone was also fowed, this time white on a white coat with animal heads meeting in front, and heading the double circular tiers of the lower collar. An animal also was wrapped around each wrist. Nella Walker wore a mink coat.

## Minor Tragedy

Screen deaths "The Last Night" as "a minor tragedy of the reign of terror" and it probably was since only three men were killed and one woman's heart broken. And what a group! The two feminine players, rather better than usual and as is customary the secondary actress is more the attractive, stars strangely being selected, some other quality. Dionisia Jacobini was the bride who switched partners so easily and was pretty when she smiled though her efforts to put her heart in her

# Radio's Beauty Line

Pictures made into clerking a position—but radio has made it an art. The girl who presides over the outer desk in film offices may be tactful, intelligent and pleasant—but in radio she's all this and a beauty besides. She's got the radio voice, too.

Compared to some of the gals that decorate the oak and mahogany, leather bound furniture at NBC, many of the Ziegfeld lookers would make a stand off. There are 16 of them who work day and night shifts on the five floors which house the chain's offices on Fifth Avenue and every one of them rates the front line in music.

They call 'em hostesses here and picking the right type of girl to drupe the soft and glowing halves of the radio chain is such an important task that selection is done personally by the treasurer of the company, Mark Woods.

After being selected for their job the girls undergo a systematic training routine. They're shifted regularly from floor to floor until they are acquainted with the location and every one of them is a Russian countess. One of them is a Russian countess.

Nearly all are talented along some line and often are used to fill in on program breaks, some even getting permanent jobs. Some are singers; some are musicians of more than ordinary ability; others dance—and their constant contact with the public provides them with the opportunity of stepping into a program any time.

eyes came under that minor tragedy aforementioned. By far the lovelier girl was Karina Bell as the girl who certainly knew her mannerisms. On the first syllable, skip the second and the third means a system). Hero Goesta Ekman has Hollywood possibilities and a sensitive performance by Fritz Kortner.

## Washable Gloves

Seems as though everybody's washing gloves. The Tailored Woman Simon has washable French suede, six-button length, in eggshell, flesh, beige, light grey, black and white. Mark Cross and Taylor has washable lace and silk gloves including mode. Small cuff, piped or stitched, is in a contrasting color. Mark Cross has washable cape-silk, also with fancy cuffs.

## Shops

Going to be an interesting suit spring, no monotony judging by the early arrivals. The Tailored Woman shows a cape costume suit of dark toned covert cloth, satin blouse; cape coat can be worn with frocks. Best's wide variety includes suits of men's wear cloth and cut of course on masculine lines though nipped in at the waist. Those of grey flannel are double-breasted and have wrap-around skirts. Best's has a peplum suit of dark silk calls for a light blouse. Dobbs' hand knit suits from France are very very. Bolero blouses are everywhere, a men's trend. Best's being sleeveless with the bolero jacket tying at the neck.

The "color line" wasn't half the problem the waist line now is, so Bonwit Teller shows an adjustable belt on one of its dark silk frocks, pleated gilt contrasting. And what a revival for the manufacturers of pins for the hair. Grooming boys require so many the shops are full of every kind and twist, all guaranteed to be just the thing to keep the unruly ends in order.

# MARRIAGES

Elizabeth Walker to Hugo Zachinski, and Gertrude Reigel to Bruno Fuchs, both of Philadelphia. All are members of the Ringling circus; brothers do a "human cannonball" act.

Marie Simpson, legit to Arthur W. Byron, artist, Feb. 13 in New York. Bridegroom is the son of Arthur Byron, actor.

Vera St. Clair, of the St. Clair Studio, to Adele Gould, Kelly, vaudeville, Jan. 25, in So. Carolina.

Irene Rosen (non-pro) to Joe Fuchs, Feb. 16, in Philadelphia. Fuchs is Philadelphia branch manager for Witmark.

Marriage license was issued in Providence, R. I. to Joseph Francis Harrigan, 325 West 1st street, New York, and Adele Gould, 142 West 49th street, New York City, vaudeville performers.

Lorena Jones, non-pro, to Fred Fink, Jr., Redding, Cal., theatre manager, Feb. 16, in California. Agnes Edert, dance teacher, to Kenneth F. Macomber, composer, Feb. 17, in New York.

# A Hollywood Drifter

By Cecelia Ager

## FLORIDA CHATTER

(Continued from page 48)

grim's style extravaganza, at the Deauville last night (Tues) drew several times the capacity of the place.

All the big auto tire and rubber men here. What club of note hasn't had reservations for Harvey Firestone and the F. H. Goodyears?

Holly Hall's closing at the Embassy. Likewise, Florence, now dancing in Palm Beach, and Cordova.

The termination of the Montmartre club next to the Roney Plaza, which is now a lesser rendezvous.

Cliff O'Rourke, now at the Hollywood Country club, and doing nicely.

The brilliant entertainment for the guests of Mr. and Mrs. Edward T. Stotesbury at their Villa El Mirasol in honor of Nina Morgana, soloist, and conductor of the Minneapolis Symphony orchestra, following the concert at the Paramount theatre in Palm Beach.

The lavish party at the Munn Wamany home for Mr. and Mrs. Gurnee Munn, who departed for New York.

The night at the Floridian the day of excitement, when a patron tossed pennies at the casters, Carlos Chita and Co., causing the act to walk off; and the same guy's reptilian with half dollars upon their return resulting in the three men in the act hurdling tables to get him.

The arrival of the Countess of Carlisle, Naworth Castle, Carlisle, Scotland, who flew to Palm Beach from Nassau and swaggered along Palm Beach avenue in flying tops looking over so much like a school-girl, title and all.

Bill Selwyn, Rhineland Stewart, strolling the beach in front of his cabana.

Mr. and Mrs. John Emerson (Anita Loos) in Palm Beach invited so many guests they'd need fifty proxies to fill dates.

Grover Whalen, sunbathing, and if the male fashion experts must flounder in white suit with blue shirt, two-tone shoes and blue and white cravat.

Glenna Collett leaving after a sojourn and a great day at the Bath and Tennis club, and a trip to the beach.

One of Miami beaches' prettiest sub-decks placed three chairs in line, improvising a cot, and slept through the show at one of the smart night clubs.

Knute Rockne lying on the beach figuring out formations for football season, yet nothing but medicine balls in sight.

Bill Selwyn flying above Miami Beach.

John Golden looks just like his name sounds, after the Old Sol treatment, and the Old Sol treatment.

The waffle breakfasts on the boardwalk seem to be the thing. Girls who play golf must wear the skirt six inches below the knee, so says the fashion experts here. That was the edict after the golf show.

An outboard motorboat race in the Deauville swimming pool, Gar Goss, president of the trophies, was one of the unusual sporting events of last week—except the race was merely for cameramen to grind for the plunger screen.

Parade of Pierces of Harris and Pierce, ballroom dancers at the Embassy, and Val Vestoff, have teamed in an eccentric dance that's the talk of Miami.

The Cable Club flopped after a few weeks, the owner having spent \$18,000 advertising on billboards from Palm Beach to Miami Beach. Goss, president of the trophies, was one of the unusual sporting events of last week—except the race was merely for cameramen to grind for the plunger screen.

Flo Scott emerging from the Lido club fell down the two steps and broke her arm at the elbow.

Ray Howard and Robert Scripps here at the Flamingo.

Parachute gowns are widely worn. George Ade has transformed the King Cole hotel into a literal asy. Goss, president of the trophies, was one of the unusual sporting events of last week—except the race was merely for cameramen to grind for the plunger screen.

Woman's loyalty to her hairdresser! The relationship, when once established is a more enduring than marriage. It is a bond that is not so easy to fathom her water waver from shop to shop, that permits no one other than her own manicurist to polish her nails. In Hollywood this fealty is in a most ardent state.

The number of beauty parlors to townspeople is staggering, till you remember this is Hollywood. The born pretties must take care of their locks.

## Dumb Beauts

Where the acme of feminine beauty is achieved by regularity of feature, expression and individuality become secondary. Some faces here are lovely to behold, but they don't seem to be thinking about anything, these dolls with wide eyes and curly hair. After a while it becomes hard to tell one from another. They might be turned out by the dozen instead of each an individual creation, looking the way they do, because one is her very self, expressing nobody's personality but her very own.

It is a question whether the standardization of beauty in Hollywood results from the lack of imagination of the beauty shop workers or whether their patrons lack the imagination. There is no question as to the horrors perpetrated by the shops.

The most famous haircutter in Hollywood uses electric clippers! His customers object no protest. Meekly they sit while insensitive electric clippers give them the same shaved line at the back of the neck.

No variation, all leave his chair content with the same hairline, just as if every nose and chin were the same. At 15-minute intervals a new neck is presented for his stereotyped treatment.

The marcel waves of Hollywood are the smallest and tightest; the permanents, the frizettes. The finger waves, the straight, rigid dips. The manicures concentrate on the color of the polish.

Yet the beauty business here is magnificently lucrative. Shops move to larger quarters, remodel in purely local interpretations of modernism, their waiting rooms; new shops open. There is business for all.

Holiday times find the shops so rushed that to be assured of the services of her favorite operator a patron must make her appointment to larger quarters, remodel in purely local interpretations of modernism, their waiting rooms; new shops open. There is business for all.

## Talk and Talk

With so many beauty shops in Hollywood, each has its own adherent clientele. The operators and their customers are old friends and old friends. After all, women are a kinder lot than men. Tradition has it that men resent the chatter of a barber when in his shop. This can never be said of women. Showers are necessary, they will encourage operators to talk, for haven't they found these girls to be full of, and generous with, information about anything or anyone?

Women are eager to hear. While listening they add a word of their own now and then to keep things going. It's grand to know what's currently going with whom, where. How he treats his wife, how on earth she can afford those clothes. Except that the deposits circulate more freely, these beauty parlors. Juicy tidbits of gossip may be found there by the enterprising. Curiosity is one of the better known feminine traits.

By whom is gossip so appreciated as by those of show business? About what is gossip so fascinating as about those of show business? Since the quality of the work done in the Hollywood beauty shops is uniformly mediocre, it must be the quality of the gossip that gives each place its consistent draw.

# BIRTHS

Mr. and Mrs. Charles MacArthur, a daughter, in New York February 16. Mother is Helen Hayes, stage. Father is playwright.

Mr. and Mrs. Ernest Emmerling, a daughter. Father is manager of the Loew houses in Memphis.

Mr. and Mrs. William Bradley, Jr., St. Louis last week, daughter. Mother is dancer. Bradley whose property studios supply many Broadway productions.



# Uncommon Chatter

By Ruth Morris

## "9:15" In the Rough

Having its curtain delayed until 9:15 pre-supposes a fashionable audience of late dress and smart hats that is not lived up to by the entertainment in the "Nine-fifteen Revue." Its humor has a frequent barroom flavor and a coarseness of delivery. There is a way for it, however, of saying the word "lousy" and making it sound like an ultra-fashionable expression; there is another way of saying "lousy" that makes it sound like nothing more or less than lousy. Nine-fifteen utterances achieve the latter infection.

An indefatigable chorus—hoofing, marching, manoeuvring, Zouave formations and doing everything but climbing the highest mountain—is responsible for some of the revue's gayest moments. Costumes in every case heighten the effect of precise routines.

The chorus is seen first in musical comedy versions of street-wear models of sleek city street. Stripping to flesh and blood, the chorus of Salome's Specialty Girls' and transparent tube skirts to emerge from their dressing room for the opening number. Kiviette has accompanied and the costumes with various colored long gloves which work in well with Busby Berkeley's precise hand routines. Ignoring long skirts for the more energetic music, the dancer has introduced little foibles that date the costumes fashionably. There are tiny capes and modish cape-sleeves, tucked-in blouses, touches of lingerie, trimming, and jackets, and other details distinctly demerit. First act finale gets a brisk start with dresses that range from cherry red through red into yellow, black and white ballet, beautifully staged by Leonidoff, is cleverly conceived, suggesting with great simplicity the full-stage and gaining the effect of a opera house, which follows takes place at the court of Versailles, later invaded by the rabble—two of them—who, after snarling panto-mime of patriotic war, are to be members of an adagio trio. That about tops all adagio introductions seen to date.

Ruth Etting croons the nicest melodies of the piece in her warm, true voice. Her best number is "Up Among the Chimney Pots," which has a grand, haunting melody. Her specialty costume is in the red, topped with an irregular cape collar and pushing out from moulded hips with perfect goods of shaded tulle. The Lovey Girls are sweet in jaunty little costumes and light routines. Frances Shelley is stunning in the bouffante fullness of a dahila period gown.

## Quiet Riverside

One of the pleasantest worrying Those Who Worry is what is going to happen to the Riverside theatre. Covering shows in the chill of its empty auditorium is a dispiriting task. Even talking the theatre seemed funny in other houses are lifeless and boring when unreeled for empty seats. It is even more difficult for an actor to give a good show.

It may be possible that the present bill seems poor because of the empty house. The Glad Rags Revue opened the proceedings in clothes that seem to look as good as new. Norman Phillips, assisted by his mother and father, emitted embarrassingly through a sappy script, and White and Manning followed with their corny adagio, which somehow or other didn't seem very comic. It was all rather sad.

## Joan Franza's Single

Joan Franza, who used to "On for a Horse and a Sunday Day" as an introduction to Jimmy Savo's clowning, is doing an act on her own at the 58th Street. The act is a burlesque of the concert grand manner, made more of a womanish gown which looks Victorian, but could be anything. A diamond black which tilts at a delicately rakish angle, a pair of enormous black shoes which peer down from beneath the dress hem and a feather fan which must once have been a thing of beauty complete its delicate elegance. Miss Franza has a sweet voice when she sings, and use it, and has otherwise an ability to flat earnestly. The act reflects the Savo direction it probably had. Miss Franza is also Mrs. Savo. When she sings, she gives smoother flow and unction it should be very funny.

Also on the bill is Grace Doro, a

planiate who impresses vaudeville audiences by sailing into solos with more vigor than precision, delivering a lovely gown of beige lace (that needs more careful fitting) she delivers extremely clever pianolitos. The act would seem of a much higher and probably not go over so well in the family house— if Miss Doro would discard showy tricks and attempts at brilliant playing. Miss Doro knows what she's doing.

## Vaudeville Institutions

1. The actor who addresses the audience as "folks."
2. The Mademoiselle from the booking office who wears tight-fitting black and says "Meyear."
3. The team of hoofers who wear double-breasted jackets, ice cream pants, and white shoes with brown leather trim.
4. Imitators of Cy Landry.
5. "Hal Sherman."
6. "The Mademoiselle from the booking office who wears tight-fitting black and says 'Meyear'."
7. The juggler who insists on doing comedy when he should rush right into his tricks.
8. The child actor who gets dramatic and is always a big hit.
9. The straight man who counts the house while he's asking the questions.
10. The actor who takes a step forward as the curtains close, hoping to squeeze another bow out of the applause.
11. The young actor who brings Mamma and Papa to his hand.
12. The m. c. who kills the applause of the act preceding, and by standing in the wings and letting his conspicuously white-gloved hand be seen give the side-draw.
13. The celebrity who rushes through her act to get to the curtain speech.

## Grandeur at the Roxy

"Happy Days," as the first full-length "Grandeur" film, is a "worthy experiment." It doesn't matter in the least that the story is mechanical and that there are minor discrepancies in its development. The picture is the widest which the camera opens up new possibilities to the screen and that it is the first step toward more comprehensive theatre. Dialog will not have to be split up into a close-up of the speaker and a camera shift to show the reactions of his listeners; the entire scene can be recorded at once, giving a smoothness that could never be realized through the screen medium. A new camera trick adds interest to musical numbers by having a sequence roll up in the background, an old-fashioned stage curtain, with a new scene following its progress up to the top of the frame. It's an excellent trick for giving cohesion to different shots of the same number.

Having the alumnus of a stranded minstrel troupe, return to help the company out of financial difficulties provides an excuse for the introduction of the picture without any of the picture would be lightweight entertainment for all its lavish production. Marjorie White carries what plot there is between musical numbers. She is an eccentric comedienne with a capacity for mugging and an ability to make audiences like her rough-and-tumble gain quality. Lovers of the sweet and simple things of life are delighted to find Janet Gaynor and Charles Farrell doing a characteristic number, interestingly staged. Sharon Lynn and Ann Pennington split honors in a snaky hips number.

## Gallant Winnie Lightner

Winnie Lightner will probably never be treated kindly by the academy of any film in which she is the star. She may always be the "good fellow," the gallant Roxy, who invents cracks of the wide variety, to cover the cracks in the picture. The last sequence will always find her going into a bright number to cover suffering as she loves and is left, that being the screen's favorite way of treating its "great little trouper." As the girl in "She Couldn't Say No," Winnie romps through a sentimental backstage story with infectious and mugging good humor. The stage writers who know their Broadway, have given her all the hard-boiled utterances which cover the underlying sappy sentiment of that street. The only reason that they've given Winnie too many Laugh-Clown-Laugh's—overman Pagliacci has to take off his paint some time. The ring of the

# Do You Know That

Allice Boulden is going to appear at the Casino Club, Paul Frawley is limping through his performances in "Top Speed" owing to a fall which seriously affected a knee—Harold Brown has just returned from Chicago—Cecil Braton, the artist-photographer, is taking buck lessons, and so is haven't noticed a very light-Delroy's shapely pedes—Two different picture companies have tried to lure Albert Jeannot to Hollywood—Glady's Baxter sang at a very light-brow musical club at the Plaza the other day and was swaanaalll—Jack Barker has been invited out of the cast of the George White show—Barbara Newberry has a pretty new black dress in "Heads Up"—Horace Brahm is an expert on the subject of cellulose—Inez Courtney is going to move her makeup box from First Nat'l to Fox—Louise Fazenda is a marvelous actress—Lella Hyams plays a great game of bridge. If you don't believe it, ask her husband—Jimmy Hall used to be known as Jimmy Hamilton—Durante was in musical comedy—Julia Sanderson looked awed walking along Fifth ave. in a fur wrap—George Jessel is making certain speeches at the house of "Joseph," and doing it very well—Constance Bennett is said to have purchased a fabulous estate in the San Francisco in California this summer—Betty Starbuck hurt her ankle during a performance the other night—Ned Martin is the handsomest of the handsomest supervisors—Mervin Leroy, director for First Nat'l, was in town on a visit to look over an aquatic show—Bert Williams is right forward on Columbia's basketball team, can teach the girl dancers something about co-ordination and grace—Jim Durante was in music at the Paramount Monday; his picture opens Friday.

dialogue and the way Miss Lightner delivers it makes it sound like a prolonged patter chorus. But the film moments are never tedious. The star photographs best in dark costumes.

## That Lighting

No effect that the Roxy obtains, beautiful as some may be, can ever be as gorgeous as the softly hung cyclorama, which, with the abrupt angles of the stage and takes on a luminous quality under the play of lights. It is used this week as a background for the Von Grona Dancers. In "The Last of the Rhapsody"—done first in silhouette against a glowing red light. As the light scale rises to a bright yellow with the increasing tempo of the music, the costumes are revealed as silver tunics for the ballet and a sleek suit of dull gold for the soloist.

That cute flower ballet number has been taken out of stock and enlarged to include a delicate duet by Bowman and Massine and the usually four-times-daily-dozen of the Roxyettes.

## Spring and Summer Styles

In the hope... Sport suits at Brook-Weiss... Spats longer than formerly, nipped in at the waist in accordance with the new silhouette. Others with pleum, shorter in front to reveal the "little trousers." Summer one-sport slipper at Altman, in white crepe with vamp and quarter cut out for silver kid latching. Vamp pinned in the kid and centered with a small, shining bow... Other nice shoes at Saks—Fifth Ave. for resort wear: One a hand-blocked white cotton printed in red called "The Fayoules." Not made to be smart. "The Vanita," an afternoon sandal made of embroidered straw combined with trimming of pastel kid... The "Opalite," a beautifully moulded model in kid, the heel of which gains impression of height through the shortness of the arch-section. It's a very attractive shoe for any woman who can wear it. Many of the models are to be executed in bright blue and green, the latter trimmed with impositions of lighter-toned

# Wisdom for the Woeful

By Nellie Revell

This department, conducted by Miss Revell, has been instituted as a weekly feature and is placed in the service of any "Woeful" reader. Matter submitted to Miss Revell will be treated confidentially. No attention will be paid to unsigned letters, but real names will always be suppressed.

Miss Revell may be addressed at the Hotel Somerset, West 47th street, or care "Variety," New York.

Dear Miss: Our act is one of the old established acts. We try hard to keep up to date with new material, new costumes and new ideas, and we have been moderately successful. We have saved some money and I want my wife to retire and stay at home while I continue, either working alone or taking another partner. I can't get the kind of booking I used to get and have just begun to realize that maybe it is because my wife is getting too old. Agents and managers tell me so. Now do you honestly think I should break the sad news and get another partner, or should I retire with my wife and give up show business altogether? There is nothing else I can do, and we haven't enough money saved up to live on without working.

Answer: Your problem is one of the oldest that confronts the profession. It isn't so easy for a woman to realize that she is no longer young, and that she is a trouper like your wife will not let you sacrifice your work and livelihood to spare her feelings. You tell her yourself. It may hurt at first, but she will soon understand.

Dear Miss R: I had a contract to play in a picture, rehearsed for it, worked in it, and I got my salary as per contract when the picture appeared I was not in it. Every scene in which I played had been cut out. I feel that my professional standing has been injured. Have I any cause for action? Violet.

Answer: I don't believe you have. Unless there are some exceptional conditions in your agreement with the film company, I don't think they are obligated to show scenes in which you appear. It looks as if yours is another tragedy of "The Face on the Cutting Room Floor."

Dear Lady: Here is my problem. I rehearsed for a show and while I didn't sign a contract I was measured for costumes and therefore concluded I was satisfactory in the part. Expecting to leave town with the company I gave up my apartment and stored my furniture. But the next day when I arrived at rehearsal I found another reading my lines. What redress, if any, have I? Actress.

Answer: Everything depends on how long you rehearsed and what arrangement you had with the producer. You should consult Equity.

Feller, and looking so smart that they'll soon be appearing all over town in advance of the spring season. Fruit prints to be as popular as flowered designs—Nice elbow-length frocks with low-cut, ruffling or bows at the sleeve-edge.

## Shoes

The shoe department at Bergdorf Goodman is preparing for the new season with models to be in stock around Feb. 15. All the numbers show fine workmanship, employing the latest styles in a manner neither showy nor cheap.

Elaboration of the evening shoes depends not so much on trimming as on choice of material for the sole, a pair of shoes with the very cut arrangements that seek originality of design. A two-tone effect on a model called "Silhouette" combines important stippings of silver and black, and a detail of conspicuous sections of white crepe, dyed to match the accompanying evening gown. The same model in brocade has a rakish strap encircling the ankle, a pair of shoes with the very worn with a short-length skirt, but is good style under the trailing ends of the present mode. Plain crepe slippers are definitely giving first place to satin and moiré.

It will be higher this year, influenced by lengthening skirts which need an extra lift for smartness. For the very smart, there is a shoe called "Opalite," a beautifully moulded model in kid, the heel of which gains impression of height through the shortness of the arch-section. It's a very attractive shoe for any woman who can wear it. Many of the models are to be executed in bright blue and green, the latter trimmed with impositions of lighter-toned

Dear Madam: I have a baby five months old and my bookings are such that I am playing split weeks and making tough trips. I have tried to carry her with me because she is delicate and requires certain care and diet, and I am afraid to leave her with strangers or put her to board. My own work is very hard and I am not getting the proper amount of rest. Do you know of any place where I can be absolutely certain that the proper attention will be given my baby? Of course I will pay for her keep.

Answer: There are many childless women with fine maternal instincts who would love to take care of your baby, and no doubt she would be welcome in many homes. You would be very wise, indeed, to leave her in the custody of such people rather than haul her around the country, not only endangering her life but placing your own health and earning power in jeopardy. I know some one to refer you to, but am sure if you consult with friends they will know of a home for your purpose.

Dear Miss Revell: The costumes for our act cost a great many dollars. I have been in debt for them. A great many of our weeks are cuts, and we play sometimes four a day. Also we have a change of outfits. I have informed me that the booking office is complaining that we don't wear our best costumes in the smaller towns, and they are expected to wear our best on the cut weeks and dress the act the same as on the full salary weeks. What I am afraid of is that, if we wear the best outfits everywhere the four a day routine will reduce our costumes to rags before we even get them paid for.

Answer: Your act, as I remember it, is a flash act and costumes play a great part in it. If you were selling a singing act you would be expected to dress as well as you can in the full weeks. Still, your points are well taken and logical. The booking office's concern is to prevent acts they know to be cheap, appearing in ready. I suggest you take the matter up with Pat Cassey of the V.M.P.A. I am sure he will render a fair decision.

Morocco. Cross strapping on the vamp of open pumps, does in neat saddle lining, is an exclusive idea with Bergdorf-Goodman, as is the specially lifted vamp which conceals the foot as well as the foot, does not cut into the flesh as many open pumps do.

Bolge suede with a kid trim achieves a smart Oxford for street wear, and a model in water snake and Russian cat yields the somewhat quatty line that carries out the casual effect of twenty costumes, "Dolly" is a pump that doesn't belong in such a smart collection. Those who have a few people who will rave over its too-obvious chic. It is highly arched in black patent, with scalloped edging and a strap deep to the ankle, and ending across the instep with black silk ending in two wooden balls. It's a naughty little shoe.

One of the swellest models for summer is the pump of heavy linen with high imitation lace. It is a cool shoe for wear about town and in white with trimming to match the ensemble it is nice for sport wear. Another has an under-lace, with a black cover, and a loosely crocheted straw, which is not bulky despite its double thickness. Wild weeds of coarse cotton, a cashmere, a neat Oxford and matching purse, will be in vogue to match those in the shoe.

This store always has a distinctive collection of negligees and lounging costumes. Anyone headed for Florida should look at the beach suits in blocked linen and shantung. One particularly smart number is a one-piece shantung with princess bodice and trousers pleated over the hips, combined with a genty flared

(Continued on page 66)

# VARIETY

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## 15 YEARS AGO

(From Variety and Clipper)

Palace was thinking of paying Nellie Melba, grand opera diva, \$4,000 for a week, said to be the highest salary ever negotiated in vaudeville.

Speaking of salaries, Robert Eison topped the grand old pictures with \$1,750. He had the edge on Charlie Chaplin who was getting \$1,500, while Mary Pickford led the field with her \$2,000 Famous Players figure.

Picture trade was agitated by price cutting on daily change service. Six concerns were in the program field, General Film, Universal, Mutual and Pathe, besides Kriterion and United. Pathe had just broken as a unit outside General. General film rate was \$28 a reel a week, while Universal sold for \$12.50 minimum.

John Purroy Mitchell was mayor of New York and aroused the wrath of the reform element who termed him a "jazz dancing official," just as they later did Mayor Walker.

"Split reels"—two subjects on one 1,000-foot length—were common, but Imperial tried a "three-in-one" with a comedy, an educational and a baby comedy in one reel.

A problem which entered into the price cutting was the belief that England was holding a vast amount of footage which it would dump in this market as soon as the German submarine campaign left the sea open for bulk shipment.

Polly Moran got her first picture job with Keystone comedies.

## 50 YEARS AGO

(From Clipper)

A violent winter storm nearly wiped out Coney Island, only just coming to be recognized as New York's recreation ground.

This was no "old fashioned winter." There had not been enough ice on the Central Park lake for curling matches all season. Accordingly the local curriers had to go to Newark, N. J., for the inter-city matches.

White & Hentz, liquor dealers, had a bill of \$1,863 against one Robert Fox, theatrical manager, and took judgment, by salary which his house and personal effects were put up at auction. Fox owed his company members \$3,500 and they filed claims against the property, but legal opinion was that these claims had no standing, since "actors were laborers" and could not claim protection.

Tucked in among accounts of pedestrian matches of all duration from 10 miles to 27 hours, appears this novel contest: Two English army privates met in a "military walk" carrying regulation knapsack, great coat rifles and 40 rounds of ball cartridges. Distance was 10 miles on an indoor track. One covered the distance in 1 hour, 28 minutes. Other took nearly two hours.

Joe Thorley and Jim Goodwin, English middleweights, fought 44 rounds to a draw, mill lasting three hours. Draw was declared with neither of the contestants had strength to come up for the 45th at the call of the umpire.

Two Buffalo patent medicine companies proposed to put baseball teams in the field the coming season. For advertising purposes.

Billy McLean, popular baseball umpire, opened a saloon in Philadelphia following the honorable custom of retired ring heroes.

## Inside Stuff—Vaude

You have to get out in the sticks to find out how mean people can be, according to two girls who arrived in New York late Monday night after hitch-hiking 99 miles from Stroudsburg, Pa., because no one would lend them \$2.50 for the fare back.

The girls, who have played in several good shows on Broadway, went to Stroudsburg with a musical act produced by a man named Breedlove. The girls' troubles began when they hit a town called Palmerston, where the tab tried out for two days. The two hotels wouldn't take in anyone connected with the town's theatre. So the players, including eight girls, five principals, and a piano player, dispersed themselves in various nooks about town.

The two girls slept in a room over a speakeasy, where they paid a dollar a night and pushed the furniture in front of the door. The last night they preferred to sleep in the railway station.

When Stroudsburg was reached Breedlove gave them each three dollars and they managed to get a room for \$3.50 with the promise to pay the fifty cents extra later.

A principal in the cast lent them a few cents each day for coffee and doughnuts. After the week was over the players weren't paid. A constable was called in by the players to attach Breedlove's belongings, but the scenery and wardrobe were not his. The two girls, unable to pay for their room any longer, asked to sleep in the theatre (The Stroud). Manager, they said, refused because of the fire laws so the girls finally slept in a doorway at the night. The next morning they alone of the players (the rest were deterred by the freezing weather) set out for New York. They hiked and occasionally got lifts. In Hackensack town they begged a bowl of soup and in Newark begged a cup of coffee, but had nothing to eat on the trip. They started at six in the morning and got to town at 10 p. m.

Terry Turner is reported doing a burn-up because the Keith office has prohibited circling his freak act. The Godino Twins. The Keith office, it is reported, recently prohibited 15 exploitation tie-ups in Brooklyn, which the act's advance had arranged, on the ground it would hurt business.

The Keith office, it is said, has been squawking that the freak act has not been pulling the business enough. Turner's reply was that they were handling it wrong, that a freak turn needs exploitation to draw. As an example, Turner quoted the RKO office, which has so far only played RICO. It was then booked for four weeks at \$3,500 net with an option of 22 weeks more.

During the first four-week contract they gave the freak act all sorts of publicity. As a result, it is argued, the twins drew consistently, which was why the RKO office took up its option. Turner, it is reported, avers that as soon as Keith brought them east, they put thumbs down on all publicity, believing it detrimental to business. They wouldn't even permit the act on the street for publicity purposes, whereas in other towns Turner would have them drive down in a car, stop in front of the theatre and shake hands with all comers.

It was further stated that Turner was not in favor of having the Godino Twins booked into the Palace.

## Inside Stuff—Music

Publix will take the silence out of its organs which have become unused in many houses since the invasion of sound.

Radio instruments, costing hundreds of thousands of dollars, are to be offered for radio broadcasts during the non-working hour of the theatres' programs. Probably before the show and after the show, according to present plans.

Original score of "The Vagabond King," published by Famous Music with Earl's release of the feature production, was originally published by Waterson, Berlin & Snyder. When the latter firm went into hands of receivers all rights to the numbers reverted back to the composers, Rudolf Friml and Bryan Hooker, who in turn assigned them to Paramount.

Paramount has added one new number to the original score.

In wide-open New Orleans, where Ray Miller is conducting his orchestra at the Hotel Roosevelt for a six-week run, the leader has sworn off the wide open part of the town. Races and the gambling casinos hold no attraction for him which makes him stick to his vow not so hard any more. The bankroll, present or non-existent, also has its part.

From New Orleans the Miller crew go to the St. Francis, San Francisco.

In a recent Witmark advertisement in Variety, Victor Herbert's "This Alone" was called "a waltz ballad." Witmark's aver that this was done inadvertently. It's a fox trot.

Number was originally a waltz ballad. With Witmark's deciding to reissue some of their old numbers such as "Sweet Mystery of Life," they determined to revive "This Alone," but as a fox trot instead of a waltz ballad. For this permission of the Victor Herbert heirs was necessary and was secured a month ago.

## Inside Stuff—Legit

There are 95 people in the all-colored drama, "The Green Pastures," which opens this week at the Mansfield. Of that total 65 are speaking parts, probably inclusive of a choir of 30 voices.

The treadmill device for persons and scenery used in "Good Boy" last season has been secured for the colored drama. At one point the Diety is supposed to descend from heaven and walk upon the earth. He views the buildings and cities as He trends the path.

A tragedy of the season is the plight in which one of America's foremost stars finds herself. Her husband is seriously ill and has been in a sanitarium for months. He is there as the result of a nervous breakdown following the loss of practically all his wife's life savings, entrusted to him for investment.

His wife continues playing on the road in an effort to retrieve some of their lost fortune.

That talking pictures are rescuing the film business from annihilation and preparing a hearty future for the legitimate drama, is the opinion of Professor George Pierce Baker, chairman of the School of Drama of Yale University, recently expressed in lecture at Butler Hall.

Baker cautioned the public to assert its taste, to patronize what it approved and to neglect what it does and should disapprove.

## Inside Stuff—Pictures

Paramount has negotiated an unusual agreement with Publix in its campaign behind the "Gagabond King," which is to hit the key cities at \$1 per grid run.

Producing company has bound itself to meet dollar for dollar any amount any Publix theatre spends for exploitation purposes on the film in a co-operative campaign.

With the average outlay in advertising and exploitation on Publix houses being about \$300 weekly, it means that Paramount, itself, in addition to its magazine, newspaper and trade paper advertising, will spend approximately \$200,000 on Publix houses alone. This figure is based on an estimate of the 600 Publix theatres which will play the picture.

Two French film directors, one of them Harry D'Arrast, and Comte Jean de Limur, are of ancient French lineage. Comte de Limur never uses his title except socially, and doesn't regard it as apropos of anything anyway.

D'Arrast's is of an ancient Basque family on the Spanish border and is now engaged in litigation with an uncle who willed his estate to the municipality, without making any provisions for the immediate family. The D'Arrast castle and grounds on the Franco-Spanish border are a country sight. The freak will of the uncle may have resulted from pique dating back some 20 years when he eloped with a household governess, this being quite a local sensation at the time.

De Limur's brother is First Secretary of the French Legation in London, and married to a prominent San Francisco girl. She was the reason for de Limur being on the Coast but the then young man, not fancying the social foie-de-rol, bummed his way to Hollywood and was flat when Doug Fairbanks saw him fencing, and upon besting Fairbanks with the fells, the latter gave de Limur a bit as an actor.

So far Texas courts have failed to draw blood in a single violation of Gov. Moody's blue law. Latest acquittal is in Ballinger, a small town, where W. D. Scales continued Sunday shows in face of church and official opposition.

In many of the smaller towns exhibitors (indeed) find it profitable to run Sunday shows and pay a small fine, \$25 or so, for violation. Community officials don't kick unless the state courts step in. Only thing the latter courts have been able to do so far is to collect a few fines from \$100 to \$200. In no case was any house closed. However, arrests plentiful and several overly smart small town managers had to spend a night in jail. No attempts to put the law to a test in the larger cities.

Femme lecturing on vocal technique to a picture group on the Coast was flustered at the array of notables before her and muffed the talk. She concluded by illustrating the different meanings and expressions that could be put into one sentence, choosing for illustration, "I do not know why I came."

Illustration went: "I DO not know why I came. I do not KNOW why I came. I do not know WHY I came. I do not know why I CAME." The crowd figured the whole thing was a plant gag and congratulated the organizer.

Afterward the femme couldn't figure out why she did go.

M-G's foreign publicity, ranking 60% higher than its nearest rival, can be traced to the sagacity of Pete Smith, Coast publicity, who saw the handwriting when the biz went talker. Visioning foreign talkers, he had Joe Polonsky, his foreign man, increase his contacts in Europe and plan for the copy and tie-ups that naturally would follow the making of foreign versions.

As a result M-G has the jump on its competitors with commercial tie-ups that are getting them plenty copy, both in the adv. section and the reading columns.

At a recent B. & K. production meeting the stage manager of a loop house was criticized severely by someone who knows nothing about backstage detail but was recently made assistant to a very important exec. The new man saw some wrinkles in one of the drops.

"I'll take them out for you myself," the stage manager, a vet of 30 years, exploded, "If you'll get me three electric irons and a barrel of steam."

"Done," said the apprentice executive, "Put in a requisition for the irons and I'll have a barrel of steam sent up from the engine room."

Gaumont Palace, Paris, which under Loew's management had become one of the smartest picture houses in that city, is fast reverting to a big neighborhood house through the Aubert-Franco-Film policy of obtaining a maximum revenue from lobby and auditorium advertising at the expense of the class of the show.

Besides using an advertising stage curtain and screening some animated cartoon advertising during intermissions, the latest wrinkle is playing sound amplified advertising records supplied by a new advertising concern, PubliPhona. These records, like all French sound advertisements, consist of popular hits with interruptions for advertising.

List of 54 cases in which Charles Evans Hughes has appeared before the U. S. Supreme Court, to which body the President has nominated him to be its chief justice, include several in connection with accusations against Keith Vaudeville Exchange; three cases involving Victor Talking Machine Co., and three involving Brunswick-Balaban.

Commission against Western Electric. In the latter he withdrew when his son was named solicitor general.

He has also represented Westinghouse in several cases.

Only the big electric firms and the biggest indie talker equipment manufacturers are able to take down payments, and the rest on paper, from the theatre or institution okaying installation. Many a budding indie with rose-colored office walls and red furniture has called the moving van because of the "paper" situation.

A host are among those who have succumbed to paper, more than the lack of quality. One, going after the colleges, is beginning to hit a rough sea. It is stated this firm has paper out totaling \$65,000.

William Woolfenden, in charge of Coast production of Pathe shorts, believes that the company will be able to produce shorts much cheaper in Hollywood than in New York. First two-reeler in Hollywood took only one day to cast. In New York casting time averaged 10 days. Reason is that all players on the Coast have been tested, with tests available, whereas in New York, time had to be spent testing the prospective cast members before decisions could be reached.

When Sidney R. Kent, Par's g. m., was in Europe, he made his short for home office distribution. It was done atop the Paramount building in Paris, with Kent delivering a message to the sales boys in the field on his return.

Max Shauer, Par's special representative in Paris, also appears in the short which has been sent to all the exchanges.

Based on the premise that color films affect full reproduction from sound track, Metro has been running a separate sound track for its special ads. The advantage is that it provides for surer reproduction. Engineers declare, however, that the difference between the two color and normal, prints is only slight.

**Capt. Billy's String**  
Capt. Billy (Wilford H.) Fawcett, head of a string of 11 Fawcett Publications, vacationing abroad with his wife, and en route from British East Africa, where he was big game hunting—bagging three lions incidentally—gives an insight on the chain magazine publishing racket.

Starting with his "Whiz Bang," inspired by his literary training and the belief that service men would prefer frothy light reading, this monthly is Capt. Billy's second best-seller with a 300,000 circulation. "True Confessions," his third publication, is now his headliner on 350,000 monthly. "Modern Mechanics" rates at 275,000 and "Screen Secrets" is pretty well-matched for next place.

A chain publisher like Macfadden, or Fawcett, or Street & Smith, figures that having his own plant and everything ready just means adding a few more items to the same monthly bills to start a new magazine. It's the same physical handling. The wholesale turnover gives the chain publisher a better hold on his subscribers who, having several periodicals from the same house, naturally give it better display and exploitation attention.

Fawcett employs the screen and its kind as his gauge of accurate guide to popular reading tastes. From the screen, which he gathers through his "Screen Secrets" fan monthly, he finds that the average reader has a taste for the dramatic, the heroic, the "Triple-X" monthly, which features war, aviation and western stories, now features westerns. When everybody was so very much into the aviation, aviation yarns came in for more prominence. Ditto on war stuff, although Fawcett also has "Battle Stories" and "Jim-Jam" on his string, also, and "Movie Album," just issued, giving photos and brief biographies of the principal players. Fawcett is also going after the science nuts with a "Science Magazine," one of a series of which he just ordered by cable from Paris.

"Ashcan edition" means a test throwaway to register title, trade name, etc., and gauge public pulse with distributal ballyhooing that to see what reaction there is, if any. Fawcett won his injunction suit which Macfadden brought against him for copyrighting the King's English. "College Humor" had previously lost a similar case to another "College Life" and "College Wit".

**"Hallelujah" Exit**  
Hearst's "Examiner" in San Francisco has a new dramatic edit, and on the door of the building formerly occupied by Edgar C. Waite is a sign: "So long, fellas. It was fun while it lasted." Waite was pulled out of the job suddenly in the middle of the week on telephoned orders of Hearst. Discharge came within a week of the planning he gave "Hallelujah" Fox's Waite. He had been moved into the skin of King Vidor, who directed the feature, and it is reported he took up the matter personally with Hearst.

Waite previously had refused to "take a program" from several managers and several protests were made to the sheet. Waite had been on the "Examiner's" dramatic desk several years, having been moved into the job when Ildal Jones resigned to go to Europe.

Lloyd S. Thompson, formerly on one of Hearst's New York papers, has been appointed dramatic editor.

**Blanketed**  
In Paris the two American morning dailies, local editions of the "New Herald" and the "Chicago Tribune," are restricted on news, in part through the strict policy of any foreign language newspaper in France not during the night into local politics. This because of the stringent French political and libel laws. But aside from that, both dailies there are dealing in trivial news reports and the local advertising reader stuff of the most obvious character without even an ad notation thereon, merely mixing it up with the rest of the news. The day before and on the day of arrival of any steamer, sizeable half columns and double column stories on passengers due, or arrived. These are later supplanted by those interviews, the gist of the fourth estate. The weekly luncheon meetings of the American Club of Paris, long propaganda of any kind from French interests, any real news has appeared the day before in a French daily.

The London "Daily Mail" is a bit newer English paper but very British in character and tone. It enjoys the largest English news-

## Hollywood's Best Sellers

Consensus of demand at Hollywood Book Store, Satyr, Esme Warde and Pat Hunt.

- Fiction**
1. "Louis Beretti," by Donald Henderson Clarke.
  2. "A Farewell to Arms," by Ernest Hemingway.
  3. "Coronet," by Manuel Konroff.
  4. "Ex-Husband," anonymous.
  5. "Iron Man," by W. B. Burnett.
  6. "Young Man of Manhattan," by Katharine Brush.
- Non-Fiction and Nonse**
1. "Mother Goose Censored," by Kendall Banning.
  2. "Is Sex Necessary?" by James Thurmer and E. E. White.
  3. "Marriage and Morale," by Bertrand Russell.
  4. "Twelve Against the Gods," by William Bolitho.
  5. "Good-Bye to All That," by Robert Graves.
  6. "New Worlds to Conquer," by Richard Halliburton.

Hollywood Book Store's best fiction seller was H. M. Tomlinson's "All Our Yesterdays," and in non-fiction the \$1 edition of "The Outline of History."

Satyr Book Store reports two of its best fiction sellers: "Hungry Young Ladies," by Marion Spitzer (local rep), and the new translation of "Yama" in a \$3 edition.

A perennial best seller in Pat Hunt's book shop is "Drinks," a 1914 work on mixing by Jacques Straub.

paper circulation on the Continent, printing a Continental edition in Paris.

Every French-published paper, regardless in what language printed, must have a "gerant" notation on the last page of the publication. "Gerant" indicates who is the responsible party to sue or go after in case of squawks. In case of libel, the "gerant" is subject to immediate arrest and the most severe penalties, especially if of an official attack.

French authorities take the position that to permit an American, British, or any other foreign interest to publish in France, or do business here, is in the nature of a great courtesy. The guests of the nation, regardless of the economic contributions to the city or country, it behooves them not to abuse this courtesy at the risk of a hostile nation refusing to be so courteous in the future.

**Publishers Taking Brentano's**  
Statements made to the papers by Brentano's, book sellers, are to the effect that a group of publishers are going to step in and run the business. The Brentano family, which owns all the stock, has surrendered it and a voting trust has been formed, in which will be controlled by these publishers. A statement was also made that the Brentano family would continue to keep their jobs, but inside reports are that some of the family are slated to go.

The new organization will not wipe out current liabilities, but simply take care of the gold notes. A similar financial situation existed in the firm about 20 years ago, when a credit extension of five years was asked. The Brentano brothers, whose children are now running the business, re-established the concern in two years.

**Marion Spitzer's Book**  
Marion Spitzer's "Hungry Young Lady" is not a first novel. It's much better than that with it reported better than that. It has already been published by several publishers. It requested further product from the authors. For show people it should be good and easy reading, giving the performers an angle on themselves as they are viewed by the confident amateur trying to make the professional grade.

Miss Spitzer originally went to the coast to give Fox the feminine reaction on the full length picture that studio was turning out. Only two or three ideas advanced when studio heads said, "You'd better start writing." She did and has been ever since.

**Fan Mag Upheaval**  
With two big distributors already in with contracts and the circulation climbing to the point where, it is declared, more copies will be printed for the March issue than for any other fan mag, Woolworth's "The X" movie has its competitors alarmed, according to inside reports. Slashing of prices to meet the competitor from the 10-cent sold in the time store chain is being considered immediately.

Printing for the fourth issue of "The New Movie" (March) will be \$30,000 copy. Biggest fan mag in the field previously was "Photoplay." In January, 1929, "Photoplay" was printing approximately 670,000 copies and in January, this year, was printing around 770,000, it is said.

fan mag-on the newstands. The store chain, despite the fact huge profits from advertising long thru the film fan paper, is said to figure it worthwhile if for no other reason than that it attracts patrons to the stores who might buy other things.

The Woolworth stores publish three other 10-cent mags, "Detective Magazine," "Home Magazine," and "The X." These, together with "New Movie," are in boxes for patrons wanting to take the quartet at 40c.

First National and MGM have already signed contracts with the Woolworth fan mag. The paper also has its own photographers in Hollywood.

February issue ran 132 pages. The March issue will be larger than this, it is reported.

**Writers in Hollywood**

That Arthur Caesar has renewed his agreement as a writer with the Warner Brothers studio for another year at \$1,500 weekly is just a news item, if looked upon as such.

But that writers in Hollywood are greedy and therefore important to the talking screen is more than mere news.

Much could be written about the talkers and the writers; that nothing seems now so important to the screaming screen as the story, despite producers, directors or stars. For even the stars need a story nowadays, with the screen apparently slowly moving over into the theatreland in its newer era. And that's a whole story, also important, in itself, now perhaps a bit too early to talk about at length.

**Macaulay in London**

Thurston Macaulay, whose biography of Donn Byrne has just been published in England, corrects a report printed here that he has left Broadway flat for Paris.

Being a London correspondent of the New York "Times," Macaulay says the report needs no further denial. The flat part is ok, he adds.

**Gerhardt Leaving "Eve World"**

George Gerhardt is quitting the Evening World for a post with a cinema magazine. Gerhardt's Saturday picture supplement was dropped a few weeks ago.

**Sid Smith's Troupe**

With an income around \$3,000 weekly, Sid Smith, creator of "The Gumps," is the highest paid cartoonist in America.

Those who have worked with Smith to bring the Gumps up to their present popularity haven't done so bad, either. J. Brandon Walsh, one of Smith's early gag men, is now with King Features. Sol Hess, who also furnished Smith with gags, now pulls down around \$75,000 a year as the creator of "The Nebbs." Harold Gray, who is to do Smith's lettering on backgrounds, earns about the same.

**Just a Twist**

A number of the New York City bunch have copied another "hook" previously was "Photoplay." In January, 1929, "Photoplay" was printing approximately 670,000 copies and in January, this year, was printing around 770,000, it is said.

Woolworth's plan no sale of their

as Hess as the creator of "Little Orphan Annie."

**Novelizing "Togoo Song"**

MGM has prepared a pop priced novelization of "Togoo Song," the first picture to put on the 15 cent shelf since "Ben-Hur." Val Lewton has written the novel and A. L. Burt & Co. will publish, releasing the middle of March. Metro also does not fully socialize many of its pictures. "Devil May Care," in 13 instalments and sold to 140 papers, was the first serial-ized in the usual full length fashion for some time.

**P. A.'s Great Idea**

A fast gag was pulled successfully by a high-powered press agent who sold himself to the owner of a chain of magazines as publicity advisor. P. A. was not to get stuff in the papers, but just advise how it should be done—for \$25,000 a year. His first advice to the mag owner was: "You should have lunch with the Prince of Wales."

Owner thought the idea swell and went one of them abroad to put it across. Hired hand flopped, and when failure was reported to the p. a. he cracked:

"It's not my fault if your organization is incompetent. I gave you a great idea."

**Prince of a P. A.**

A prince of a P. A. was found doing press agent work in pictures. He's Ferdinand August Lobkowitz of Czechoslovakia royalty when that country was a part of Austria. Desk he holds down in the foreign department of Paramount.

The prince edits a foreign news bulletin sent to Germany and Central Europe for publicity purposes by Far.

**Tully-Gilbert Aftermath**

Immediately after the John Gilbert versus Jim Tully slugging match was aired in Los Angeles dailies, the latter decided to abandon work on a new novel that promised to rip open the closets of many screen personalities' lives.

An artist, who promised to illustrate this book with caustic caricatures, also finds himself out of a job and is seeking work among the studios as a staff artist.

**Literary Savage**

The author with the biggest name, Bata Kindal Amogza Ibn Lobogalia, is being given a test by his publisher. Lobogalia's an African savage, supposed to have come right out of the bush. His book is called "An African Savage," and ran serially in Scribner.

Attempt is being made to pass Lob off as a savage and yet claim the book is authentic.

**Westlake's Finance Mission**

Bill Westlake, city editor of the "Chicago Herald-Examiner," is in New York trying to raise money for the bankrupt city of Chicago.

Westlake, while on the paper, predicted the present financial mess, and knew so much about it that when the crisis came he was called in for special work. He secured a leave of absence from his paper.

**MacMillan's Profit**

American branch of MacMillan, English publishing house, made more money last year than any other house in the business. Close to \$1,000,000 will go to the six people who control the outfit.

Most of the profit was made in school books during a year which was a flop for most publishers.

**"Mercury" Dropping Drama**

"American Mercury" will not fill the spot left vacant by George Jean Nathan's drama critic. Magazine will abolish theatre news entirely, devoting the space to music or criticism without a special editor.

H. L. Henken, editor, is reported a bug for music, but he has no without any interest in the show business.

**Making It Plain**

William Gropper, the cartoonist, is doing a novel in pictures for Cape and Smith. Idea has been utilized before in Germany, but is entirely new to this country.

Gropper will tell a novel-length story entirely in drawings.

**Clarke's Third**

Don Clarke's third book, "The Autobiography of Emuk Tarbaux," as told to Clarke by the noted gambler-adventurer, will be released by Vanguard Feb. 28.

Clarke is with MGM.

**Larger Programs**

Light theatre programs in New York will take on mezzanine form and size next season, with a staff

now being recruited. Other cities already are using the larger form.

**Delayed Love**

Sam Love, feature writer for U. P., is back from an air cruise through Central America. When he got to Haiti a revolution broke out, and Love was kept there filling stories.

**Father-Son Collaborations**

Lester and Hyman Cohen, co-authors of "Aaron Traub," one of the forthcoming books, are father and son.

Father and son book collaboration seems popular just now. Joseph C. Lincoln and his youngsters have done it, too.

**Highest Paid Writer**

The highest paid writer who survives his own bluff is Lloyd George, English politician. He gets more than Condole or Smith.

**Vallee's Girl Ghost**

Rudy Vallee's "Autobiography," ghosted by Blind Johnson for the "Mirror," will be issued by E. P. Dutton in book form. Title is "Vagabond Dreams Come True."

The printed report of impending changes on the New York "Evening Graphic" brought a denial from the editorial office of the paper. Howard Swain, the "Graphic's" managing editor, put the matter up to Bernarr Macfadden, with the publisher emphatically denying any such plans.

Macfadden seems to be of the opinion that the rumors were maliciously broadcast by former staff men now with another tabloid. Howard Swain remains m.e., with the crack sports columnist Ed Sullivan, continuing as p. a.

**Sum Lederer, Chicago p. a.**

and former manager of the old Olympic, is doing a series of stories for the Chicago "Daily News."

Series is titled "The Silent Worker" and deals with labor.

When Joseph Anthony, who picks the books for Cosmopolitan Book Corp., steps out of his post at the editorial office of the magazine, he is succeeded by Saul Flaum, one of Ray Long's assistants on "Cosmopolitan."

**George Macy's new book-publishing venture in New York is called The Brown House, with all of the books issued by him to carry that imprint. Macy's backer is J. O. Straub, listed as one of the directors of the company.**

**Warren Nolan, United Artists p. a., has a column every Saturday in the New York "Evening Telegram."**

Nolan was motion picture editor of the Scripps-Howard paper several years ago.

**M. J. Farrell, now appearing in "The Matriarch" at Philadelphia, is author of "Ventilations: Being Biographical Notes," being published by Lippincott.**

**A new hotel throw-away to make its appearance now in New York is called "Prest." O. L. Thayer is publishing.**

**Alta May Coleman, p. a. for a couple of Broadway shows, contributes a weekly literary letter to the "Chicago Tribune" book pages.**

**Edna Ferber, who cleaned up on "Show Boat," is doing another novel. Action takes place in the southwest. It will be called "Cimarron."**

**Carl A. Schroeder, now assistant editor of "Screen Secrets," film fan monthly. Roscoe Fawcett edits.**

**After some 50 years of publishing the "People's Home Journal" is to be sold at a 50-centers sale Feb. 24.**

**Walter Winchell is now being syndicated into 32 dailies around the country.**

**If You Don't Advertise in VARIETY You Don't Advertise**

# London As It Looks

By Hannen Swaffer

London, Feb. 9.

I cabbed New York asking them to perform a sad task—bury poor Bobbie Storey. I was then worrying unnecessarily. The Actors' Fund did what was needed.

It was just six years ago in Variety's London office that Walter Wanger told me he had found, in Rule's restaurant, a barmaid who would make a beautiful show girl.

I laughed, because I had heard of show girls before. Then I remembered adding the warning that I did not believe in girls going on the stage.

The Show Girl's Tragedy

However, Bobbie Storey, with her mother's consent, went to New York at \$50 a week, and when that show left for the road, she went to Palm Beach for Ziegfeld at \$100 a week.

She came home three years ago or so, was kind to her mother, bought her family presents, got married secretly, and after living with her new husband a week, went back to New York. She was then in Carroll's "Vanities," just a show girl, but respected and popular.

The other day her mother called on me with a cable from some stranger in New York saying, "Your daughter is dead. What shall we do with the remains?"

I cabbed them.

A Warning to Others

So that is the end of a story which began with a beautiful life in a bar, and ended with a gas tube. No one is to blame.

It is merely another case of a girl whose curse was her beauty. When, apparently, the Shuberts took "The Duchess of Chicago" off the stage, she was too proud to ask for money.

"You must not regret anything," I said to her mother. "You see, she was a nice girl, and her death, anyway, will perhaps be a warning to all those silly girls who go on to leave off being nurses or teachers or something useful and go on the stage where there are too many silly girls already."

The mother is quite calm and sane about it. So ends another of the foolish dreams I try to explode before they begin to grow into large bubbles and burst because of their size.

The Waist Line Up to Date

The waist line seems to have been disturbing June, now Lady Inverclyde.

The day after she told the "Sunday Express" that she was not going to have a baby, she told the "Daily Express" when discussing the waist line, that hers would not change for some months to come.

I like things discussed like that. It shows the age we live in.

What Is "Good Taste" Today?

I see that Rowland Leigh is quite hurt because the "Sunday Express" remembering that both Evelyn Laye and Jessie Matthews were in New York at the same time—the one a great success and the other not exactly that—cabled for their two criticisms and published them side by side.

"This article must have given pain not only to those two charming persons, but also it has offended the many thousands of people who admire one or both of them," he said. "It is, I believe, a common habit for those who wish to remain anonymous to sign 'Disgusted.' I am disgusted, though I do not wish to remain anonymous," said Rowland Leigh.

Rowland Leigh is not quite so careful himself, when it does not concern people on the stage. I have had at least one occasion to complain of insulting remarks made in songs he has written for Rex Evans.

It is funny how comedians who can jeer at the world burst into tears when you say something critical of them. Now, song writers are becoming as touchy, it would seem.

The Magicians at Home

Horace Goldin, who showed a new trick, was the great turn of the evening at the Magic Club when, in proposing "Our Guests," I had to name Lord Revelstoke, the millionaire banker, Laura Knight, the distinguished artist; Arthur Wimperis, Sir E. Denison Ross, who could have replied fluently in over a dozen languages, had he liked, and who speaks 25 different languages altogether, George Graves Low, the cartoonist, and a dozen other people of distinction.

Denison Ross replied by saying that he had achieved his life's ambition in the last few weeks. He had been to a circus lunch at Olympia. Now he had met the magicians at home.

The Old Circus People

Dame Laura Knight has done some excellent paintings, recently, of circus life. She was intensely interested when I told her I had to go on to the circus people's annual reunion.

There, I saw about 300 people; lion tamers, trapeze artists, clowning vaudeville, jugglers, people of all kinds. The Sangerses, the Hologs, the Cookes, nearly all inter-married, all members of the same circus family. They are all very respectable themselves that circus people, more than 20 years ago, were shocked when their daughters went on the vaudeville stage.

I met both the father and the grandfather of James Nervo, of Nervo and Knox, the older one a clown 70 years ago! He showed me a medal given to his father because he had played "Richard III" 110 times at Astley's Circus. This medal was given by George Cooke, whose son wrote me today to say that when he made his first appearance on the stage in May, 1853, it was the first matinee of which history has any record.

Scores of the circus people I met have shined in American circuses—Ringling's and Barnum's. Some met that night for the first time since they had shown in the States, many years before.

Revelstoke—And How They Seem

It was interesting to see "Milestone" done after 18 years, the other night.

Edward Knoblock, now an Englishman, of course, was very proud of the fact that the plot he wrote with Arnold Bennett still remains a hauntingly beautiful picture of three generations.

"Daddy Dick," which Pinero wrote in 1887 and which was revived at the Lyric, Hammersmith, although the farce has not altered, created from age, and would have done so ever since if it had not been that the horses were still done with half cocoanuts and, when they showed a fire, it was really red fire, just like the old days.

Sir Auckland Changes Again

I told you that Sir Auckland Geddes called himself Gilbert Stone in order to disclose his share in the authorship of "Through the Veil."

When, last Monday, it was brought to the Duchess, the "Gilbert Stone" had become "K. Y. Stone," because it has just been discovered there is a real Gilbert Stone, a barrister, and he was afraid of being given the blame.

I should have thought that an ex-ambassador to Washington would have been more careful about his disguise.

G. B. Shaw—And Will Rogers

Poor old Shaw has become now a sort of lapdog to Charles Graves, who writes gossip for the "Daily Mail." Every time a film star comes to England, dear old Shaw goes along and blab. Graves takes him and when there is an excited column in the "Daily Mail."

This time, Will Rogers was the victim. Just because he was in London, he was dragged along to see Shaw, and the two of them talked a

## FILM FAILURES

(Continued from page 1)

is part of the agreement when he takes them on. As soon as they receive sufficiently to secure personal publicity, they know they are automatically out.

This story about his own business by the president didn't come voluntarily. It was only after a Variety reporter, accused of misinterpreting this firm's objective, told the president that the picture business was a failure, was convinced that he was an extraordinary clump. The president promptly agreed with the impression. When assured that his name was in the men and those of his corporations would be withheld, he presented his reasons as follows:

"Men who have been ostracized through foolish and misguided moves, and who can be made to realize their mistakes, are invaluable to me."

"I could probably go to the pictures and play the same men, but it is before interment comes that a man is usually most pliable. The chief psychology is the fact that they are trained human beings."

Not a \$5 Bill

Mentioning a dozen names of men. All one time holders of executive posts in different film companies and organizations, the speaker continued:

"When I rounded them into this office and told them my plan, they said, 'I don't know what you could call a \$5 bill his own.'"

"I told them 'that was just what I wanted. It may sound conceited, but my perspective disproves any such belief. I wanted them that way because they would better understand that I am the only executive and spokesman in this organization; that they would better understand that I am the only one who is willing to give them another start in the film business.'"

The organization is strictly one man is known by many in the trade, particularly among the employees themselves. Their head has called them into many conferences on matters dealing with his business. He has listened to their suggestions and arguments with them. But they have known of his decision only on the brink of execution.

Aside from his own declaration, this organization's payroll shows there is not a man on it who would not be a title in any other line and who has not failed or been on the verge of failure before he joined.

Their Last Stand

"And now, that we've got this far I'll make the big announcement," the president stated. "The men know that their jobs with me are their last stand in this business. They also know that they make good the industry will know it and welcome them back."

Citing different cases, one of a well known press agent and trade paper man, who has elbow bent his way out of jobs with all of the big companies, was brought up. "This man came to me half drunk and minus a tie or collar. I put him to work. He stayed with me nearly a year and now has an important post on a daily newspaper."

Another derelict, who waxed heavy as a promoter until the industry found him out, is now making money in the same way before. Just a matter of not being his own boss, being given instructions and understanding the penalty of any false moves.

An ex-dependent producer was also admitted to the come back whole column of trips. Graves had his name at the top of it, of course, and once he had it.

In his younger days, Shaw was a Crusader for truth that was unpopular. Now, when film stars arrive, he feeds out of their hands, just like an ordinary film fan.

Oh—and Nancy Astor introduced Will Rogers to Lloyd George. That will not help Nancy disarranged.

Ziegfeld Show for Drury Lane

"The Three Musketeers" is to be the next show at Drury Lane. They are negotiating with Dennis King, who played the lead in America, but Alfred Butt denies that Lillian Davies is to be opposite.

I shall be sorry if my announcement that she was to play the lead stops negotiations. You never know.

The Biggest Bore of All

I am gradually recovering from the massed attack upon my patience—adaptation of "Point Counter Point" Adolphe Sax's novel, put on at Daly's by Leon M. Lion. It was the biggest bore of all. Oh, the talk! Among the characters were a gramophone, a dictaphone and a radio!

Blah-blahs paid to go and sat in the stalls, trying to look wise, with side whisks on their sweetbread brains.

Leon Had Chosen

Splendid cast and some of the characters were perfectly acted, Miles Matteson was perfect as an old roue.

At the end, the author, refused to come on the stage.

## RITZY

Nita Naldi, said once to have been a telephone-girl in New York, became a show-girl in "The Follies," and a featured player in pictures, playing vampires, as with Valentino. For many years she was escorted by J. Searle Barclay, society man, who was divorcé by Isabella Hunnewell. This lady first divorced Herbert M. Harriman, and recently married Gordon Dexter, a Boston banker.

Barclay then married Nita, with whom he has been living at Madison LaFite, near Paris, in a fine estate previously the home of Aga Kahn, the East Indian potentate who recently married Jane-Andree Curron, Paris modiste, to whom he had long been devoted. Nita Naldi, who became too stout for pictures now speaks French fluently and plays the piano excellently. In the meanwhile, the first husband of the former Mrs. Barclay, Herbert M. Harriman, having been divorced by a second wife, May Brady, married Sally Hunter, a nurse, whose father is said to have been a 3rd Avenue "L" motorman. May Brady before divorcing Harriman had divorced an Englishman, Major Charles Hall, who horrified Newport one summer by doing a "L" on the beach.

The first of her three husbands was the late C. Albert Stevens, whose people founded Stevens Institute, Hoboken. May Brady-Stevens-Harriman was the aunt of Katherine Harris, first of the three wives of John Barrymore. Katharine became an actress, divorced.

school. He stayed nearly a year and left on his own accord, rehabilitated and in a better paying position.

This ex-indie, who, over a term of years, had built up a notorious rep by fly-by-nighting, brought out another rule of the self-appointed superintendent of flimdom's reformation. He tried to put over a phony on his new boss. The press then revealed his 51-49 policy on arbitrating with unruly inmates.

"I kept him on after that because I expect them to be weak when they first come into my employ. In justice to this man and myself I must say that he lived up to my standards thereafter for the rest of his time with me."

"I haven't lost anything by playing the sucker. It isn't philanthropy either. Just common sense. The boys I have here would cut their throats for me, and that's no exaggeration. That loyalty is what a lot of other presidents with titled men would lack in this business would like to have."

And with a wink this business man blasted for his finale:

"I don't want yes-men and I don't want no-men. With my present personnel I've been able to do both myself!"

## WOMEN FLOP ON TALK

(Continued from page 1)

Came the talkers with hubby having to fight for his own existence. Not so sure of his berth himself, he decided to try it alone, without adding to his worries the carrying of his wife as an underwood plunger.

Other reasons are blamed on temperament and failure of the women to adapt themselves to the changing order as quickly as those of the sterner sex.

orced Barrymore, divorced Alexander D. B. Pratt, a New York millionaire, and died as the wife of Leon Orlowski, of the Polish Legation in Washington. Pratt had been divorced by Beatrice Benjamin, who then became the third of the four wives of Preston Gibson. Divorcing Gibson, a playwright, she married Charles Cartwright, an Englishman. Gibson, first divorced by Minna Field, niece of the late Marshall Field, secondly divorced by Grace Jarvis, niece of Lady Harrington, was fourthly divorced by Evelyn Spaulding, who then married Rob Roy Converse, of New York. Gibson has been living near Sutton place, and his landlord has been worried about the rent. The New York "Times" for June 30, 1923, announced in headlines, "Gibson held in Shanghai fraud. Playwright seized here faces charge of raising draft from Wash here. Bar the tradition to be sought. Federal prosecutor accuses him of mulcting merchants of \$7,000 in Chinese port."

"Mrs. Cook" Blow-up

People who saw "Mrs. Cook's Tour" when the comedy was tried out at Jackson Heights, found the Brady & Wiman offering amusing. But after the show closed, and the play closed, reopened and closed again. Mary Boland who was featured, then went to California to star in "Ladies of the Jury," which first played in New York. This season. The managers fled charges against John Floyd, one of the authors (the other being T. Kerby Hawkes), telling the Dramatists' Guild he failed to make required revisions. He inherited a legacy from his intimate friend, the late Avery Hopwood, who left an estate of \$1,000,000.

Beatrice Davische-Flagler-Sullivan can always be counted on to supply sensations! After divorcing James B. Davische, she became the third wife of John Flagler, millionaire oil tycoon. From a trust of \$200,000 established by Flagler, she receives \$1,000 income. She chose as her third husband Armand Sullivan, professional strong man, who changed his name from Goldreich. Sued by Sullivan's first wife, Marie J. Goldreich, Marie was awarded \$25,000 for alienation of affections. Recently Mrs. Sullivan was sued by Carl Spellman, of Kansas City, the lawyer who represented her when divorcing Davische. Spellman claimed that she had paid for his services. Mrs. Sullivan indicated she had considered his efforts a labor of love, as she had expected to marry Spellman after the death of her first husband. But she had had not yet married Flagler!

Actor to Dancer Rare

Sometimes dancers develop into actors, but seldom is the process reversed. Anthony Sansone was engaged by David Belasco for a role in support of Lenore Ulric in "Mima," after which Tony took up dancing, and now teaming with Desha, the dancer, has made his Broadway debut in the new line at the Capitol. Each night he returns to his wife and baby—at Coney Island.

Tom Powers, of the Theatre Guild, has leased an apartment at 30 Sutton Place. A few years ago he lived in Cherry Lane, near the theatre there. Then he bought a house at Hendon Place, near East End Avenue, from Countess Fanny de Gabriac. After buying two adjacent houses, he departed from the locality.

At smart private entertainments at Palm Beach the Morgan Trio are in demand, sisters who play the harp, piano and violin. They recently appeared at the gate of Col. and Mrs. William Hayward.

Martha Brown has been aiding in the direction of his play "A Roman Gentleman," in which she plays Stella and Mary Duncan open in Philadelphia. Then he proceeds to Hollywood. He wrote "Paris for Irene Bordoni, and before that "Cobra." A generation ago he was a well known dancer, and appeared in "The Belle of Brittany," "The Three Twins" and "He Came From Milwaukee." In "Up and Down Broadway" (1910), in which he was a specialty, the chorus included Lenore Ulric and Oscar Schwartz. Oscar Ulric became Shaw, and a featured player. Brown has a villa on the Riviera, which he shares with his sister, Fredericks.



# EQUITY'S WAR ON COAST

## HOLLYWOOD WARNERS' LEGIT TESTING GROUND

Warners new Hollywood on Broadway will be established with a legitimate production policy by the picture concern. That was decided on last week as the result of the success of "Fifty Million Frenchmen" presented by E. Ray Goetz with the Warner backing.

The Hollywood will have a capacity of 1,800, not exceptional for pictures and only slightly larger than the biggest of New York's legit houses—Majestic, Ziegfeld and Johnson's.

With the Hollywood devoted to stage productions, the Warners will continue to use the Winter Garden for picture exploitation. They recently renewed the Garden lease for a year with a longer period option. The option has already been exercised.

Warners have backed seven Broadway productions this season. In addition to "Frenchmen," they have the musical "Top Speed" which has failed to get real coin. None of the dramatic tries succeeded. Later include "Scarlet Pages," "Reapture," "Murder on the Second Floor" and "Scotchman." The latter is being made into a picture by Fox.

## Bert Wheeler in Huddle Over \$3,000 Film Contract

Hollywood, Feb. 18. Radio Pictures and Bert Wheeler are in a huddle on a new contract for another year. Slight salary adjustment remains to be settled. Wheeler is now getting \$2,400 weekly with the new arrangement understood to stipulate \$3,000.

Wheeler is now on "Radio Revels."

## "Cortez" Claims Up

Members of the cast of "Cortez," which flopped after a brief metropolitan run some months ago, have filed claims for one-eighth of a week's salary against Jack Linder, producer, at Equity.

Linder produced the show with Lou Tellegen as star. Linder is disputing claims on the grounds that he had instructed those representing him to close the show. The cast maintains, however, that no closing notice had been posted on the closing Saturday and all reported for the Monday night performance and were told the show had folded. They claim they are entitled to an extra eighth salary for reporting.

The matter will be arbitrated at Equity next week.

## Legit, Talker Team Work

Chicago, Feb. 18. Marx Brothers, in the last two weeks of "Animal Crackers" are billing the show in newspapers throughout Illinois.

Ads serve two purposes, to draw the expected transit trade and to plug their coming talker. Before Hollywood they will play only St. Louis and Kansas City.

## Diplomatic Tryout

Washington, Feb. 18. Mei Lan-Feng, Chinese actor, gave a special performance here on Friday last at the Chinese legation. About 500 of Washington's diplomatic and Congressional notables were guests at the legation.

He got a great reception.

## Whiting—W. B.

It was understood yesterday (Tuesday) that Jack Whiting had reached an agreement with Warners. Whiting will go to the Coast to play opposite Marilyn Miller and Irene Boyce this summer allowing the close of his show.

## 2 Playwrights Less

Hollywood, Feb. 18. George S. Brooks and Frank S. Merlin, playwrights, are on their way east.

No option renewal at Fox.

## Mebbe

Hollywood, Feb. 18. Since Lincoln's Birthday has been duly celebrated and all those yet living who saw Lincoln assassinated have had their say, Ford's theatre, Washington, where it occurred, must have a seating capacity twice the size of Roxy's.

## L. A. REPORTED FOR ERLANGER PRODUCING

Los Angeles, Feb. 18. It's been reported that A. L. Erlanger and Marcus Helman will form a producing office out here shortly. Understanding is that the producers intend to start several shows from this point, doing most of the casting locally, with occasional stars to be brought from the east.

Nothing definite can be tabbed on this story, with the local Erlanger office never denying nor affirming it. Erlanger and Helman were here together about five weeks ago.

## Balk on Chi. Playhouse

"City Hall" which closed at the Hudson Saturday was booked for the Playhouse, Chicago, but the cast refused to play that theatre. The players were in position to refuse because of having agreed to lay off two weeks without salary prior to making the jump. Notice of closing had been posted earlier. The cast is said to have expressed themselves as willing to go to any other theatre in Chicago's Loop except the upstairs house.

The show is laying off but two days, and will resume at the Eltinge today (Wednesday). Booking in the latter house is for two weeks and a half, after which Woods' "Love, Honor and Betray" with Alice Brady is due. Show was known as "The Fatal Woman."

## Shubert Tip

J. C. Huffman was called in by the Shuberts last night to tighten up Lew Leslie's "International Revue" prelude to its bow in at the Majestic, New York, tomorrow (Thursday) night.

Huffman worked on the show all last week while in Newark, going in with Leslie's consent. Main difficulty on out of town showings served to be that Leslie too much show, with Huffman, manager of former Winter Garden revues, called in mainly to realign scenes and numbers.

Huffman's assignment is tipoff that the Shuberts are in on the show with Leslie and A. H. Woods.

## Stage Rothstein Affair

"Room 348" is due soon. It is a melodrama about the Rothstein murder, the title indicating the room in the Park Center where the fatal shooting is alleged to have occurred.

Mark Linder, who figured in auctioning "Diamond Lil," wrote the new meller, which William Birna, under a corporate name, is backing.

## MAE'S POSTPONEMENT

Trial of Mae West and 63 others for participation in an alleged chesene play, set for today (Wednesday), was again postponed until Feb. 24. Delay was granted by Judge Berthel in General Sessions at the request of Assistant District Attorney J. G. Wallace, who informed the court he was engaged in another trial.

Wallace also indicated that it was doubtful if he would be ready on Monday. If not, he said, he would seek a further delay.

## CLOSED EARLY

A new show closed last week before it opened. Was to have been called "One Night Only," sponsored by Allen Allen, an actor.

Rehearsed seven days and blew. Actors filed salary claims with Equity.

## STUDIO ACTORS CANNOT STRIKE

**Pledge of Allegiance to Picture Producers in Five-Year Agreement—Not Expected Coast Players Will Pay Dues to Two Organizations**

## EQUITY MEMBERS IN IT

Hollywood, Feb. 18. With 200 studio actors signing a pledge not to participate in the agitation or calling of a strike and being members of the Academy of Motion Picture Arts and Sciences, Equity had its biggest body blow. In its endeavors to gain recognition in the motion picture industry, this pledge of allegiance to the producers for a five-year period was obtained at a meeting of the players' held in the Academy rooms last Thursday night and accepted by the Producers' Association at their annual meeting held on Monday night.

The majority of the players who signed the pledge are Equity members. They are with their society during the strike last June.

Though the agreement has no reference to Equity or allegiance to that organization there is an obvious impression of the power and strength of Equity, in the film industry, will wane and disappear, with its members possibly allowing their membership to lapse or withdrawing until such time as they might come under its jurisdiction for stage work. Under those circumstances it is said the actors might be willing to pay up back dues or apply for reinstatement in Equity. These players, or a majority who signed the agreement, feel that there is little likelihood of returning to the speaking rostrum in the near future or before the agreement with the producers will have expired.

## Double Dues

It is possible the majority of the other players who joined the eastern organization last summer may also take the same measures, as none will pay membership dues in two organizations, with the major players, or those steadily employed figuring that the terms of the agreement will be enforced by their coast organization and that their rights will be fully protected.

The agreement, approved at both meetings, is specific in binding the studio actors from interfering in any labor dispute or strike, even though an obligation they took in joining Equity compels them to obey any order that the Council of Equity might issue with respect to entanglements of that body or any other labor organization.

The actors, by the agreement, pledged themselves to abide by any decisions made by the actors' arbitration committee on the coast, which will handle all differences that may arise between the player and producer over working conditions. This committee will have five members and will confer with a body of similar membership representing the producers on all differences.

The revised standard contract with its major clause of 12-hour rest periods between calls has been accepted by both sides and must stand for one year instead of six months. Should it be found unsatisfactory after that time, it can be changed to the 54-hour working week.

## Okayed Changes

It was expected that the contracts will be signed by both sides early this week. After that is done any clause of the contract may be altered from time to time after okayed by the actors' arbitration committee.

In the event issues of difference in the contract or working conditions (Continued on page 56)

## Wrong Eye

Hollywood, Feb. 18. George Arliss is burning. Pan magazine published a full page photograph, which, reversed in printing, had him wearing his monocle in his right eye.

## 182 COURTESY SEATS AT ANY L. A. 1ST NITE

Hollywood, Feb. 18. A combined first night list for theatre openings has been compiled and agreed to by a committee of theatre and studio press agents.

The list calls for a total of 182 seats to be given to the press with the theatres giving and the studios allowed 88.

## Elsie Ferguson's \$2,500 For "Scarlet Pages"—Film

Warners will be ready to shoot "Scarlet Pages" on the Coast late in March. Elsie Ferguson, who starred in the stage version of the melior, has been offered \$10,000 to do it on the screen for this company. Salary applies for four weeks, the star to receive \$2,500 weekly thereafter should the film go over time. Show was presented by A. H. Woods, being one of half a dozen Warners productions, for which Warners took care of the production outlay.

## Hand-Out for Schnozzles

Saturday the Frylars will start a series of bi-monthly "Saturday Nights" in the grill room, beefsteak feasts plus impromptu entertainments.

Eddie Foy, Jr., will be the guest of honor Saturday, with Clayton, Jackson and Durante running the show. Two weeks later the schnozzles will be wot yer call honored.

## \$110,000 for "Moon"

Hollywood, Feb. 18. Metro paid Schwab & Mandel \$110,000 for the screen rights to "New Moon" operetta. Neither partner will be in any way concerned with its screen production.

Musical producers have a Paramount tie-up.

## Alex. Moore Dies

Alexander P. Moore, 63, former husband of Lillian Russell, died Feb. 17 in Los Angeles following pneumonia and heart attack. He formerly owned the Pittsburgh "Leader," which he sold when appointed United States ambassador to Spain some years ago. Recently President Hoover named him ambassador to Poland.

Interested in theatricals and widely acquainted with show people, Moore had been a guest of Charles Chaplin on the coast prior to his illness.

## WARING'S COAST REVUE

Los Angeles, Feb. 18. Fred Waring's Revue is set to open here at the Mason March 17. Company is on its way out from the east, where it's been in rehearsal.

Johnny O'Connor, handling Waring, is due here next week on the publicity.

## Stock Hero Goes Road House

Spokane, Feb. 18. Will Maylon, popular here as actor-producer-director of the stock company bearing his name for six years, has become host at the Castle road house on the outskirts of the city.

The Castle promises to bid for exclusive patronage. Maylon's inclusion in the roster of entertainers has boosted stock many-fold. Maylon closed his season at the Auditorium Feb. 1. Reopening plans for Sept. 1 are being made.

## NO REHEARSALS, PRE-LENT DIP EARLY

No legit in rehearsal this week for the first time this season.

General slowing down on legit production activities will obtain for the next fortnight unless producers change plans and give precedence to productions they have been holding for spring tryouts.

Midseason slump so far in advance of the Lenten season is indicative that the legit division is shot. With a number of the most prolific producers of the legit division aligning with pictures, the others around are marking time and resting upon current presentations.

There are scarcely a dozen new attractions skirting trout territories, the only productions in sight to steer in greater activity will be necessary to keep Broadway houses tenanted.

## Helen Hayes "Act of God" Baby Born in N. Y.

When Helen Hayes, star of "Coccyzus" in "The Life of the World," Charles MacArthur, some time ago announced her stage retirement, and Jed Harris, producer, closed the show on tour, it was stated that Miss Hayes had "quit" to await the coming of the storik. The event occurred Feb. 16 in York House, 110 East 74th street, N. Y., when a daughter was born to the MacArthurs.

At the time Miss Hayes left the stage the supporting members of the "Coccyzus" star sued the producer for two weeks' salary under Equity rules and in his defense Harris designated Miss Hayes' retirement as "an act of God." The ruling, however, was against Harris and he had to pay.

The MacArthurs were married Aug. 17, 1928. Charles MacArthur is best remembered for his co-authorship of "Front Page," "Lulu Belle" and "Salvation."

## Chinese Show Sold Out

A group of Chinese bankers, principally affiliated on the west coast, are back of the tour of Mei Lan-Fang, the Oriental star who opened at the 44th Street Monday. The society crowd somehow became interested in the strange attraction, with the result that the two week date is virtually sold out in advance. Murdoch Pemberton directed the publicity, which was given unusual attention by the dailies. Pemberton admits his regular racket is art critic for the "New Yorker."

## Gus Hill's Incurable

Gus Hill is organizing a "Bringing Up Father" show to play under canvas in New England and New York.

Troupe of 50 will travel in busses. Hill will take the company out in May, and says he will hit spots where they haven't seen a show in 15 years.

## CHI. TREASURERS' BALL

Chicago, Feb. 18. Treasurers will hold their annual ball at the Sherman House on March 8. Date hits the center of Lent, this being first open date house offers.

Ballroom at Sherman will hold only limited crowd, but difference made up by raising the tariff to \$10 a duet.

## Una Merkel's Film Role

Hollywood, Feb. 18. Una Merkel will hold their annual ball at the Sherman House on March 8. Date hits the center of Lent, this being first open date house offers.

Picture names are being avoided in casting so that audiences will look on characters as real people rather than actors, it is said.

## Little Theatre Enthusiasm Dies Out on Coast—2 Out of 20 Left

Los Angeles, Feb. 18.

The Little Theatre movement a year ago hitting on high with some 20 pill box show houses operating, has dwindled to two, Pasadena, with its Community Playhouse and the Theatre Mart, L. A., both well financed, have held up. The others have melted.

When talker came in, film names were willing to do anything to prove they had voices. Little theatres took on mushroom growth, with stars featured in everything they produced. Often picture actors financed the production to play the lead.

After a few months it was discovered producers did not attend these semi-amateur outfits, and the picture names lost interest in the elevation of the Little Theatre. The handful boys and short haired girls did a lot of crying about what was to become of the drama when they found that the audience came only to see the stars.

Pasadena's Community Playhouse with a \$25,000 plant and financial backing from Who's Who continues to put on a play most nights. It is almost a professional group, as it calls on Hollywood for most of its talent. Theatre Mart, L. A., is financed by Albee H. Barney, the theatre location and building having set her back about \$50,000. Mrs. Barney is 80 years old and ambitious, along with writing lines. When she produces a play it is her own work, but she helps the boys and girls out so they don't mind doing a little acting for her.

### Guinan Award on Equity "Padlocks" Bond to Trial

The Appellate Division has ordered a trial of the suit of Actors Equity, against the Equitable Surety Co. to collect \$15,000 on bonds given for Duo-Art Productions in 1927 covering the production of "Padlocks of 1927" because of Duo-Art's failure to pay \$25,000 due Texas Guinan at \$3,500 a week.

The lower court Equity got a summary judgment for \$15,872 when the court struck out the answer on the ground that there was no defense because a judgment Miss Guinan got for \$26,000 in the first trial was conclusive on the defendant. The Appellate Division rules that the bonding company was not a party to the arbitration and that it is entitled to defend the suit since it claims there was a modification of Miss Guinan's contract. The high court also believes there is some merit in surety company's claim that its liability was to be limited to two weeks salary, but this question is left open to be decided by the trial judge.

### "Blue Sky" First Week Does a Silver Lining

Out of a Blue Sky came near folding at the Booth Saturday night when there was no coin in sight to pay salaries. Several in the cast waived the usual Equity salary guarantee and it is understood accepted part payment, in the hope of a better break in continuing this the final week.

### Ticket Curb Idea Lags

The plan to install a new ticket agency system remains uncompleted. The proposition was to have the system start March 1. Whether the managers and brokers can agree on a set of rules by April 1 is not certain.

Again there were committee meetings throughout last week, but again Equity ticket to be sold on the new productions were arranged. The attitude assumed at the meetings was that existing agreements (the buys) should not be disturbed. In the meantime the season will be pretty well over before the much talked of ticket curb will be agreed on, if then.

### Mary Hay Quits

Mary Hay, giving a nervous breakdown as her reason, is out of "You Don't Say So." She left the show in Atlantic City Saturday night.

Jules Leventhal, who has the show, will keep it going, with Joe Donahue, brother of Jack, as the featured name.

### Long Distance Snub

Hollywood, Feb. 18.

Assessment notices from the Lambs Club, New York, are getting snubbed by actors out here in pictures.

A statistician counted 75 Lambs notices in the waste baskets of the Masquerade Club here.

### Broad Minded Richmond Censors Pass "Interlude"

Richmond, Va., Feb. 18.

Censorship thrust out its neck here last week—and promptly withdrew it. Mayor J. Elmer Bell appointed a citizens' censorship committee to review the Theatre Guild's "Strange Interlude." The committee attended the play, argued for two hours, and let it ride.

A citizen read the script of the play, sent it to the mayor and asked him whether such a thing should be put on in Richmond. The mayor is not enthusiastic about censoring the O'Neill play. He named six liberal citizens, a magazine writer, a prominent obituarist, the most popular preacher in town—a Lutheran—a lawyer, a social worker and an artist.

### Cohan's Coast Trip with "Gambling" Abandoned

Chicago, Feb. 18.

George M. Cohan cancelled his contract with United Artists last week, and for the present will not enter pictures. Decision followed the remarkable reception and business for his new play, "Gambling."

Contract was drawn up by Dennis O'Brien, of O'Brien, Malevinsky & Driscoll, who is attorney both for Cohan and United Artists. The contract called for direction of Al Johnson in a talker, but a clause permitted Cohan to cancel within 60 days.

Cohan will devote himself to legitimate "Gambling." He will shortly present "Sporting Blood," which had tryout performances in Pittsburgh, recently during the "Gambling" dates. Trip of Cohan to coast is out, play going to St. Louis, Detroit, then Boston.

### Stillwell Troupe's S. O. S.

Chicago, Feb. 18.

Reported stranded in Birmingham, a company of 28 called the All Star players appealed to agents for help from the Carbons, investigated letters on the reverse of a handbill advertising a benefit for the players, states Limie Stillwell, manager, jumped the show, and reports Edmond Schooner, C.O.D. to Stillwell and Earl Stewart, ind. as producers. Schooley, who got one of the letters, denies owning any part of the show and is in Birmingham investigating. He booked a dancing team and a cabaret to Stillwell and the team is now playing St. Louis, while the show returned here. He sent costumes C.O.D. to Stillwell and they were never taken from the express office, he says.

Ritz hotel, Birmingham, is given the address of the stranded bunch, which is asking for contributions.

### Comstock-Shubert Suit

The Appellate Division has ordered the Shuberts to be examined before trial in the suit of F. Ray Comstock for an accounting of the profits of "Student Prince" on the ground that it is based on "Old Heidelberg," in which he and Sam S. and Lee Shubert had a partnership in 1923.

The Shuberts reply Comstock has no claim because the partnership had terminated, and 20 years later the Shuberts Theatre Co. produced "Student Prince" after obtaining rights to the musical version of "Old Heidelberg" from the author.

Ula Sharon for London.

Ula Sharon is engaged for a leading role in the London production of "Three Musketeers," which Sir Albutt will produce. She sails Friday.

She will double the show and the Cafe De Paris, where she will open for a fortnight shortly after her arrival.



### MAXINE LEWIS

Now being featured with Harry Carroll at B. F. Keith's Palace, New York, this week (February 15)

The "Daily News," N. Y., said: "Even if the bill weren't an exceptionally good one, it would be worth a visit just to hear Maxine sing."

### 3 Shows Going Out

One of last week's legit arrivals on Broadway was taken off Saturday. At least two among newer shows will shut down this week.

"9:15 Revue," presented at the Cohan by Ruth Selwyn, stopped after playing five days. Show did not fare well in the notices, but, though it got fairly good money at \$20,000 in seven performances, was overboard financially.

### "9:15 REVUE"

Opened Feb. 11. "Manages to be vulgar without being funny," declared Garland (Telegraph), "but it is a good show, no opinion, while other reviewers; all second strings, found review 'speedy but noisy'."

"Josef Suss," presented at Erlangers by Charles Dillingham, will tour after playing but five weeks. On the road the show will be known as "Power," which is the title of the book from which it was adapted. "Josef Suss" in Yiddish may have hurt chances. Started fairly well, then slipped to \$12,000, which was under an even break.

"Out of the Blue Sky," presented independently at the Booth, closes Saturday, playing about two and a half weeks. Believed a novelty, it got fair notices, but no business—\$5,000 or less.

### "OUT OF A BLUE SKY"

Opened Feb. 8. "Stale and pointless," opined Brown (Post), while Norton (Eve. World) tagged it "Tadious King amateur." Ruth (Herald Tribune) argued the affirmative, finding: "On the whole, decidedly amusing." "Good idea missed."

"City Haul," listed to close at the Hudson last Saturday, lays off first two days, then resumes Wednesday at the Eltinge, "recapture" playing latter house until then. Eltinge date limited to two and a half weeks.

### Wintz's 2 for 1 Barred; Peeved Show Does Well

Pittsburgh, Feb. 18.

When Harry Brown, manager of Nixon, left, refused to allow George Wintz to put out two-for-one tickets for the latter's "Vagabond King." Last week, Wintz threatened to cancel. Told to go ahead, Wintz had a change of mind and now he's thanking Brown.

It was the first time Wintz ever had a local booking for one of his road shows and when thumbs went down on his two-for-one proposition he wanted to charge \$1.50 top. Brown argued it would lower the prestige of the house, recalling a similar experience last season with Bozo Snyder's show, and refused to acquiesce. Finally agreed, however, to permit \$2 top and show did well, considering everything.

"Vagabond King" at that figure claimed well over \$16,000, which was a surprise. Wintz said he was to the house. Notices only so-so, commending Paul Keast, in Dennis King's role, but referring to remainder of company as decidedly second rate.

## FEWER JOBS, BUT MANY DRAMA SCHOOL GRADS

The most helpless figures on Broadway are the many dramatic school graduates who wander about from agency to agency ignorantly and vainly seeking work and seldom finding any. Their chances are slighter than anyone else's. They are inexperienced, unfamiliar with show conditions and fresh from dramatic school. The inside of show business is a complete surprise to them.

In-school they learn nothing of the conditions of show business and year after year the schools turn hundreds of them out, to end their dreams of achievement in merely hopelessly seeking a job.

There is no place for them to get a job. Stocks which were once a refuge are gone practically, and they must remain inexperienced with the dramatic school tag to them.

Many of them have spent hundreds of dollars and several years of time to try for something.

Many of them are from out of town, and are now looking for a job until their money is gone, when they must return home.

There are any number of dramatic school graduates of last year who have never had a job, and are still during the year they have been searching, and there are more pouring out from schools each season to join the throng.

## FUTURE PLAYS

"Tread the Green Grass," by Paul Green and produced by William Blake will relight the former Provincetown Playhouse, Greenwich Village, Feb. 26. When reopening house will be renamed the MacDougal Playhouse.

"Gamblers All," comedy by Arthur Royster, has gone into rehearsal and will bow in at the Fulton, Brooklyn, Mar. 3. Maylon Productions, Inc., is producer. It comes to New York two weeks later.

Includes Rose Kennedy, John Franklin, Lew Berger, Michael Kelly, Edythe McClure, Dora Collins, Salvatore Carlos, Ruth Perry, Gracye Nolan, Joseph Greene, Harold Davidson and others.

When Jimmy Conner's next production, "The Blue Ghost," a meller mystery by Bernard J. McOwen and J. P. Rilverts, opens Feb. 20 at Hartford it will have one of the co-authors, McOwen, as a principal. Following its out of town fling a week will be played in Jacksonville, Fla., with a Broadway premiere following.

The cast includes Lyle Stockpole, King Calder, Nate Busby, Leslie Key, Charles Conner and others.

"The Old Rascal," Wm. Hodges' new play, with Dodge starred, which premiered in New Haven Feb. 10 and is in Brooklyn this week, has the following cast: Grace Le Mar, Florence Gerald, Frazee Dumas, Edmund Dalby, Marjorie Lyell, Harry Hanlon, James S. Barrett, Abbott Adams, David Morris and John W. Jones.

"The Cult," by Barry Connors, is being lined up for an early Broadway production by Thomas Kilpatrick.

H. Woods has taken over "Armistice," by Garret Fort and Garnett Weston. Lohmuller & Emery, new producing combine, had originated the play. The production of "Armistice" will also do a play by Verneil entitled "Miss France."

William B. Friedlander has a play called "Jonica," which is being touched up by Moss Hart.

"One Night Only" will reach production next month via Allan Allyn. Cast went commonwealth this week, waiving the usual Equity security.

### Defer Caster Test Case

Arbitration of the case of Leslie Morosco, agent, against J. Francis Robinson, legit actor, has been postponed for two weeks at the request of Morosco, who has not settled with his arbitrator.

Controversy involves Robertson's current engagement in "Broken Dishes" at the Maque, New York. Morosco claims "to have negotiated the engagement and written commissions. Robertson claims Morosco has nothing to do with securing the engagement."

This is the first test case of its kind, involving agents signed up with Equity under a licensing arrangement and several others are reported being held in abeyance awaiting the outcome of the test case.

## "9:15" REVUE'S UNPAID SALARIES UP TO M.P.A.

The "9:15 Revue," presented by Ruth (Mrs. Edgar) Selwyn, came to an abrupt close at the Cohan Saturday night. It opened Tuesday last. Salaried players were not paid and claims were filed with Equity, the latter calling on the Managers' Protective Association to help.

Mrs. Selwyn had recently joined the M. P. A., but was reported ready to resign from that body. The M. P. A., under the basic agreement, guarantees salaries of its members. A requirement of joining is said to be a deposit of \$10,000.

The show did not get a break from the reviewers, but business was fairly good, the gross being \$20,000 in seven performances. It was known that outside financial aid was required to keep the show's entrance with the result that not enough money to pay off the company remained Saturday. The actual salary list was placed at \$7,200, but the orchestra back stage cover and other expenses raised the total wage scale to about \$14,000. The theatre was a "four walls" rental, but it was estimated that the show had to do \$22,000 weekly to operate.

Howard Hughes, wealthy young coast picture producer, is reported having put in \$50,000 in the "9:15 Revue." Hughes, under the name of Caddo Pictures, has the lease on the Cohan, which shortly expires. The revue was first slated for the Cohan, but booking being suddenly switched.

Ruth Etting, upon the closing of "Nine Fifteen," was immediately inserted in Ziegfeld's "Simple Simon," which is on in the "9:15" notice. Ruth Etting had sought to leave the revue sometime ago, but was held to a run of the play contract. Her claim for \$2,000 in back stage cover and the starting date stipulated in the contract, will be arbitrated this week. Don Vorhees and his band, another engaged by Mrs. Selwyn's show, were engaged by Leslie for his "International Revue."

## EQUITY'S WALLOP

(Continued from page 55)

cannot be settled between the actors' committee and the producers, the actors' committee has asked for the conciliation committee of the Academy and their findings accepted as final by all parties.

The producers prior to consenting to the five-year agreement requested that at least two-thirds of the actors of the foundation group of the Academy sign the pledge of allegiance to the new constitution. The members with the pledge having been 20 signatures short at the last meeting of the players. These signatures were obtained by the producers.

Robert Edeson presided at the meeting with Conrad Nagel as chairman during its progress. Irving Berlin and John G. Clevore were the producers' representatives at the meeting. Both stated they were in accord with the work that the actors' committee had been doing for two months and they declared further that they would pledge the compliance of the producers to any findings made by the actors' committee or the conciliation group of the Academy. This group has one member from each branch of the industry which includes producers, technicians, writers, directors and actors.

Many players present spoke in open forum on various problems which they felt should be solved, suggesting various corrections of conditions in the studio which will be given immediate attention by their committee.

### Guild Stars Halt Play

Theatre Guild has shuffled plans again and has said that Maxwell Anderson's "Elizabeth and Essex," until next season. Alfred Lunt and Lynn Fontanne have left the Guild.

On the postponement of the stars have decided upon no more work for the current season and will embark upon a six months' holiday at the end of their run at the Guild. The Guild is in New York, and closing several weeks hence to make way for Shaw's "Apple Cart." Lunt and Fontanne's contract with the Guild calls for six months' services each year. They have worked steadily in previous years and are exercising the vacation option now.

# "Dishonorable" Slow Chi. Start, \$18,000; "Whoopee" Jumps, \$38,000

Chicago, Feb. 18. The turn of mind of Chicago's players remains mysterious. Apparently "Strictly Dishonorable" isn't going to get set until word-of-mouth advertising does the work. This piece, was a distinct disappointment in its first week at the Adelphi.

Chicago's two most influential critics were in bored moods. Charles Collins, Fred Donaghy's successor on the Tribune and Ashton Stevens of the Herald-Examiner, whose notices are bound to affect the box-office, were both very passive.

"Whoopee" caught up with itself and its reputation and shook off the Chi. bugaboo by springing back to \$38,000. For eight performances a week, this was practically capacity at the Illinois. "Animal Crackers," which had been the most consistent attraction for seven weeks, dropped slightly, just topping the \$30,000 mark. "Nina Rosa," the remaining musical, also was steady.

## "Gambling" Capacity

Among the non-musicals business was reasonably strong. "Gambling" was practically at capacity its second week at the Erlanger, around the \$24,000 mark, and should stay there this week, its final one before hitting the road. "Street Scene" held to \$15,000 and "Strange Creatures" crept up again to \$18,000 for the usual six performances at the Blackstone. "June Moon," for a multimedial week, stayed at \$15,000. "Bird in Hand" was around \$9,000, and seems about through. At the Princess "The Matinch" finished a four-week run with a drop and went to Philadelphia. In Michigan avenue "Let Us Be Gay" was satisfactory for its third week at the Studebaker. Back in the loop, "Your Uncle Dudley" opened badly at the Cort, hardly topping \$4,000 at this low-overhead spot, at \$2.50 top, although the critics were all favorable.

Harry Shubert revival series at the Majestic got under way with Fritz Scheff in "Mlle. Modiste," and balcony seats at two-bits, doing a whale of a business on the upper shelves. After this week, "Naughty Marietta" succeeds for a fortnight's engagement.

There were three openings. The Stratford-on-Avon players went in for the Garlick for two weeks of Shakespeare. At the Princess "Dear Old England," the Maltby comedy imported from London, went in as the last play of the season for the Dramatic League of Chicago, booked for the regulation four weeks to round out a 20-week subscription season. If it really clicks, it probably will stay on before being risked on Broadway.

At the Goodman, luxurious drama adjunct of the Art Institute, "Holiday" was revived with Harry Mervin and others, regular standbys. It succeeded three good weeks of Paul Green's "The Field God."

Harry Lauer went on a mid-western tour after a week of concerts at the Garlick, giving 12 with the assistance of 10 entertaining assistants. Didn't draw the first two evenings but packed at the matinees. Light scaled at \$2.50 top.

## Estimates for Last Week

"Animal Crackers" (Grand, 9th week). Marx Brothers were slightly under the previous week, just covering \$30,000. Goes to Kansas City and St. Louis March 1. Right along the show has been the most consistent musical.

"Bird in Hand" (Harris, 9th week). Comedy never was properly recognized by the locals and must soon go by; around \$9,000. "Gambling" (Erlanger, 3d week). As expected Geo. M. Cohan had his second capacity week; \$24,000.

"June Moon" (Selwyn, 9th week). Lerner-Kaufman piece held a at \$15,000 last week, and this is its final week. Jane Cowl in "Jenny" will replace.

"Let Us Be Gay" (Studebaker, 4th week). Comedy starring Francine Larmore commanded steady patronage; \$15,000. Good for another month.

"Dear Old England" (Princess, 1st week). Comedy by H. F. Maltby dealing with impoverished blue-bloods comes here from Philadelphia as the fifth and last play of the Dramatic League of Chicago. "The Matinch" closed a four-week run with \$7,500, and went to Philadelphia.

"Street Scene" (Apollo, 9th week). Another \$10,000 week to make this one feel certain it is set for that predicted run.

"Nina Rosa" (Great Northern, 6th week). Shubert musical steadied at \$22,000.

"Strange Interlude" (Blackstone, 12th week). Jumped \$2,000 to \$18,000, which is nearly capacity and is still selling heavy balcony advance, though downstairs seats are moving slower. This company.

with Gail Sondergaard, Ralph Morgan and Glenn Anders, leaves the end of this week, another company succeeding with Elizabeth Risdon as Nina. Miss Risdon is a Chicago name.

"Strictly Dishonorable" (Adelphi, 1st week). Opened disappointingly, doing about \$15,000 its first week when it should have brought capacity \$24,000.

"Whoopee" (Illinois, 5th week).

Ziegfeld musical and Eddie Cantor's pride snapped out of it and jumped from \$33,000 to \$38,000 practically capacity for eight performances. Big demand and will do the business this week and next.

"Your Uncle Dudley" (Cort, 2d week). Had everything in its favor at the little loop spot; right type of comedy for the house, good cast, favorable notices, but got off on the wrong foot, barely eking out \$4,000.

## Special Attractions

Garlick (Shubert)—Stratford-on-Avon players in for a fortnight. Goodman—Harry Mervin and others in "Holiday."

Majestic (Shubert revivals)—"Mlle. Modiste" did around \$12,000 its first week with Fritz Scheff, which was big business at \$2.50 top and two-bits on the upper shelves. Stays this week.

## Lytell, "Bros." L. A. Date

Los Angeles, Feb. 18. Bert Lytell returns here for Harry Duffy opening April 20 at the 3d Captain, Hollywood, in "Brothers." Preceding the Lytell engagement Duffy will offer Violet Heming at the same house in "Let Us Be Gay." Mico played downtown, Mayan, six months ago with Edna Hilbard.

## Ballet Producer on Coast

Hollywood, Feb. 18. Adolph Bolm, producer of the Chicago Opera ballet, is now due here. He will affiliate with the Norma Gould school of dancing and assist in filming a series of classical dance subjects to be produced by Gould for Tiffany release.

## Cushman's Show Fades

Los Angeles, Feb. 18. Wilbur Cushman Revue folded Saturday at the Strand, Long Beach, after dying for two weeks. Show disbanded and company paid off in full.

Cushman has been a musical comedy stock man around the coast for years.

## "Wise Child," Coast

Los Angeles, Feb. 18. "It's a Wise Child," Belasco comedy hit in New York, will come to the Belasco here this summer. Booking is set. Show will hop direct to San Francisco from Broadway.

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## Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying 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 scale applies on tickets over \$3

"Apron Strings," Bijou (1st week) (C-505-\$3). Presented independently; written by Dorrance Davis; strong cast indicated; opened Monday; last week's business somewhat off with bad weather blamed.

"Berkeley Square," Lyceum (16th week) (C-197-\$4.40). Played an extra matinee (Lincoln's Birthday) last week; fell drop on rainy Thursday but credited with \$29,500 of more.

"Bird in Hand," Forrest (44th week) (CD-1,015-\$3.85). May last out second season; strong cast in sight; business holds up to profit; around \$10,000.

"Bitter Sweet," Shubert (16th week) (M-1,225-\$5.50). Moved here Monday to make way for "Simple Simon"; English operetta should extend until Easter; good cast; scale revised downward to \$5.50.

"Broken Dishes," Masque (16th week) (C-700-\$3). One of several attractions playing the company; lively moderate grosses but making money; \$9,000, approximated weekly.

"Children of Darkness," Biltmore (7th week) (D-1,000-\$3.85). Fair agency trade helped for a time but business dropped week with others; about \$5,500.

"City Hall," Eltinge (8th week) (C-895-\$3). Moved here from Hudson instead of closing.

"Death Takes a Holiday," Barrymore (3rd week) (D-1,090-\$3). Very good cast; a factor in development of this dramatic freak; top; claimed over \$14,000 last week.

"Dishonored Lady," Empire (3rd week) (D-1,095-\$4.40). A new success among the dramas; second week over \$20,000; some improvement over actual gross of first week.

"Fifty Million Frenchmen," Lyric (13th week) (M-1,410-\$6.60). As big as ever with agencies reporting top pull among the musicals; \$45,000 weekly the pace.

"First Mrs. Fraser," Playhouse (9th week) (CD-878-\$3.85). Has a special female appeal which is reason for extra matinee weekly; business has been \$16,000 and more.

"Heads Up," Alvin (15th week) (M-1,398-\$5.50). Should run until Easter and probably longer; last week's takings again around \$30,000 mark.

"International Revue," Majestic. Postponed until next week.

"It Never Rains," Bayes (14th week) (C-860-\$3). Moved to roof house from Bijou; four theatre to have small cast comedy which has been getting by with grosses around \$5,000.

"It's a Grand Life," Cort (2nd week) (C-1,042-\$3). Appears to be in doubt; first week's pace was around \$9,000; not good for star attraction.

"Journey's End," Miller's (49th week) (D-946-\$4.40). Appears to be grooved in pace with \$12,000 grossed last week; played an extra matinee; still profitable.

"Joseph," Liberty (2nd week) (D-1,202-\$3). Opening middle of last week and drew a crowd with good notices which, however, did not react at box office.

"Josef Suss," Engler (5th week) (D-1,350-\$3). Final week; a major production effort for a drama but rather disappointing draw.

"June Moon," Booth (20th week) (C-1,118-\$3.85). Got about \$17,000 last week, lowest figure since opening; credit to the show and its big money comedy.

"Many A Slip," Little (3rd week) (C-530-\$3.85). Management, encouraged over chances of this comedy; second week again around \$5,000 which is okay in small theatre.

"Mendel," Ritz (13th week) (C-945-\$3.85). Laugh show going along to profitable trade with aid of many theatre parties; rated \$9,000 to \$10,000 average.

"Meteor," Guild (9th week) (CD-914-\$3). Ought to stick another month and perhaps more; last week quoted at \$15,000, which is big without audience record.

"Nancy's Private Affair," Hudson (6th week) (C-1,094-\$3). Moved here Monday after making pretty good start at Vanderbilt; dipped like most others last week; \$7,000.

"Nine Fifteen Revue," Colman. Closed Saturday; played one week; short in financial difficulties though got about \$20,000.

"Out of a Blue Sky," Rooth (2nd week) (CD-798-\$3). Final week; business first full week \$5,000 or less; regarded having no chance to climb.

"Phantoms," Wallack's (5th week) (CD-770-\$3). Few shows getting small money but somehow man-

aging to hold on; this is one; \$3,000.

"Rebound," Plymouth (3rd week) (C-1,042-\$3.85). New money getting among comedians; has good agency call; performance liked; \$7,000 to \$8,000.

"Ritz," Longacre (2nd week) (C-1,019-\$3). Appears to have chance to land in a moderate way; some agency call; performance liked; \$7,000 to \$8,000.

"Ripples," New Amsterdam (2nd week) (M-1,709-\$6.60). Difference of opinion over New Stone show; ticket buyers stuck with tickets on inclement nights; however, \$15,000 in first seven performances; \$11,000 first night at \$15.50 top.

"Simple Simon," Ziegfeld (1st week) (M-1,822-\$5.50). Presented by Florenz Ziegfeld; using \$5.50 admission scale instead of generally higher rate; Ed Wynn starred; opened Tuesday.

"Sketch Book," 44th St. (34th week) (R-1,325-\$6.60). Virtually alone so far as revue competition is concerned; will probably run past Easter; over \$27,000.

"Sons of 'Guns," Imperial (13th week) (M-1,466-\$6.60). Still holds Broadway leadership in point of weekly gross; virtua capacity; \$48,000.

"Street Scene," Ambassador (59th week) (D-1,200-\$3.85). Has been averaging better than \$15,000 since moving here and engagement of run drama still indefinite.

"Strictly Ashenore," Avon (23rd week) (C-830-\$3.85). Quoted at nearly \$23,000, which topped non-musicals last week; has been playing the performance weekly but holiday prices provided extra tip.

"Strike Up the Band," Times Square (1st week) (M-1,717-\$6.60). Going along to excellent trade with capacity all performances and generally strong grosses; \$38,000.

"Subway Express," Republic (23rd week) (D-501-\$3). Mystery play still around \$9,000; profitable at pace and will probably stick well into spring.

"Sweet Adeline," Hammerstein's (5th week) (D-1,265-\$6.60). Expected to continue until Easter and maybe longer; business, however, has been off for some time; \$23,000 estimated last week.

"The Green Pastures," Mansfield (21st week) (D-1,180-\$4.40). Presented by Lawrence Rivers; written by Marc Connelly; all Negro cast; opens Saturday (Feb. 20).

"The Bourgeois Gentleman," 44th St. (3d week) (CD-964-\$3). Doubtful of landing; business last week was around \$5,000 a bit more.

"The Criminal Code," National (21st week) (D-1,164-\$3). While not a big money show, business consistently profitable at fair grosses, averaging \$10,000 weekly; less than last week and due to tour after next week.

"The Infinite Shoelack," Maxine Elliott (1st week) (CD-924-\$3). Presented by Lee Shubert; written by Norman Macgowan; drew attention at Chicago tryout; opened Monday.

"The Last Mile," Harris (2d week) (D-1,051-\$3). Opened late last week in rivalry with "It Never Rains"; prison outbreak drama; some question as to its appeal, especially to women.

"The Little Theatre," Vanderbilt (1st week) (C-771-\$3). Mr. and Mrs. Charles Coburn present and appear in Arthur Goodrich play adapted from Booth Tarkington book; opens Thursday (Feb. 20).

"The Street Singer," Royce (1st week) (M-1,118-\$5.50). Moved here from Shubert and expected to last a short while longer; trade estimated around \$7,000.

"Those We Love," John Golden (1st week) (CD-900-\$3). Presented by Philip Dunne; written by George Abbott and S. K. Lauren; Abbott now in lead; opens tonight (Feb. 18).

"Top Speed," Chanin's 46th St. (9th week) (M-1,412-\$5.50). Agency has cut rates counting among from the start; top; around \$20,000.

"Topaz," Music Box (2d week) (D-1,000-\$3). Opened middle of last week; notices very good; got about \$9,000 in performance; rated having best chance of last week's premieres.

"Wake Up and Dream," Selwyn (8th week) (R-1,067-\$6.60). Agency buy a strong factor in English revue's business; making a little money; last week around \$27,000.

"Waterloo Bridge," Fulton (7th week) (C-915-\$3.85). Agency buy has another week to go, with pace



Myrlam Smith Goldenberg, Cincinnati "Enquirer," said: "Roscoe Ails is no novice at the art of making people laugh. He is so original, his manner so distinctly his own. His portrayal of Alexander, who has an aversion to an old wife when a younger one appears, is an evening's merriment long to be remembered."

### ROSCOE AILS

Featured comedian in Schwab & Mandel's "New Moon" Co. enroute. Direction LOUIS SHURR.

### "Little Show," \$24,000, Runner Up in Boston

"Simple Simon," at the Colonial for the third week ran way ahead of the field in Boston. The gross, although not as high as the first two weeks, was between \$21,000 and \$23,000. Exceptionally good business. House dark this week.

"Little Accident," going strong at capacity houses all week. Around the corner at the Majestic "Babes in Toyland" did about as well as was to be expected.

The Shuberts put "Flying High" in the Shubert last week but took it out after one week and are now playing "The New Moon" there. "Flying High" netted only \$15,000 below normal in its one week.

"The Little Show" at the Wilbur was second and promises to take the lead now that "Simple Simon" has left town.

Last Week's Grosses Colonial—"Simple Simon" did \$31,000.

"The Little Show"—Wilbur. Now in "second week" \$23,500.

"Little Accident"—Plymouth. Capacity houses keep gross at \$18,000.

"The New Moon"—Shubert. First week. "Flying High" took \$15,000.

"Robin Hood"—Majestic. "Babes in Toyland" grossed \$14,000.

"Young Sinners"—Lyric (formerly B. F. Keith's). Show opens tomorrow. House dark for past few weeks.

### "SAY NO" FOR CHI.

Los Angeles, Feb. 18. Charlotte Greenwood in "She Couldn't Say No" is being spotted in the Illinois theatre, Chicago, April 1, by Henry Duffy.

Nellie Revell will handle advance with Frank Hill managing.

thereafter somewhat questionable; \$3,000 to \$3,500.

"Joe Child," \$29th week) (C-1,050 - \$3.85). Claimed top money among non-musicals last week; a holiday matinee added sent gross to \$24,800.

"Young Sinners," Morosco (13th week) (CD-892-\$3). Expected to run into woe weather period; not much off last week; better than \$16,000 claimed.

Special Attractions—Little Theatres "The Last Fango," 49th St. Chinese dramatic company; listed for two weeks; bettered \$11,000 advance sale; opened Monday.

"R.U.R." Book brought in for a week; repeat; "The Apple Cart" next week.

"Michael and Mary," Hopkins; still big.

"Everything's Jake," Assembly; new theatre.

"The Count of Luxembourg," Johnson; revival.

"At the Bottom," Waldorf; revival.

"General John Regan," Irish (Village) revival.

"The Count of Luxembourg," Johnson; revival.

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Joseph is minded that the only

Jessel is amusing. His Joseph is distinctly Jewish, but the burlesque is accomplished with occasional gestures and minus a dialect. Ara Gerald impressed as the Cleo-like

One week booking at the Figueroa Playhouse, with the company taking the house on straight rental. Opening Monday night it failed to arouse much interest. Of the pic-

In "Samurai and Geisha" is a decidedly artistic strain, beautifully done, but slow moving. It tells the story of a poor artist who falls in love with an Oiran (probably the Japanese idea of a flapper). When realizing the futility of it he molds an image that later comes to life and entertains him. Most of it is fantastical, but highly interpretive by means of the hands; something these Japanese are very proficient at.

Michio Ito is credited with the adaptation for the American stage. No mention is made of a director. Chances are Ito did that too.

Attended by the family physician, and a charming young miss, the victim is given a sleeping potion. The entertainment rolls up with supposedly comic difficulties in the patient trying to discover whether or not he actually sailed on the uncharted seas on a bridal bark. It tries awfully hard to be risqué.

Spring Byington, Patricia Barclay, Herbert Ross, Gerald Oliver Smith, and Alan Davis, an attorney's clerk who wins the heroine in the end, have the principal parts.

McKenzie Ward engaged (Mike Connelly-M. S. Bentham office) to play his original role in M-G-M's "High Road."

**BROADWAY AT 46th STREET**

Early in the play it is discovered that Zala, in sudden flurry of passion, has married Luti Bender, an attractive understudy of the women stars. She is not swept along as other women have been, but she agrees finally to meet him at his apartment after the opera ball preliminary to the opening of the season. Zala leaves the ball on pretext of a sore throat, and prepares an elaborate nuptial dinner in his apartment. Series of ludicrous interruptions by the conductors and their wives and rapid disappearance of the dinner

# Along the Coast

By Bill Swigart

Hollywood, Feb. 15. Prevalent belief among songwriters, music commentators and critics that you have to have a picture to make a hit song is torn to pieces by the advance popularity of "Happy Days Are Here Again." This number was written by Roger and Harry Grey and is an average program picture produced by M-G-M. The song was released here less than three weeks ago with the result that all dance orchestras, radio artists and the public are playing, singing and humming it.

Few know the relation to the picture, but many connect it with Fox's new film revue, titled "Happy Days."

Had this song been released three months ago, long enough to catch hold of the picture fans nationally and then change the title of the picture from "Chasing Rainbows" to "Happy Days," no doubt but what the picture would have had a ready-made audience mounting into the millions anxious to see the picture before it could be released.

Telling Their Past All kinds of tales of the stage and music who arrive here to align themselves with the screen machinery must have their past life in public print before Hollywood will consent to recognize them as locals. Oscar Strauss, the sole remaining mite of the "Gaiety School of Light Opera," is not the exception. When pinned down to reciting his biography it is "Star Dust" born in Vienna in 1870, but no relative to Johann Strauss, the waltz king. Strauss is now in the employ of Warner-Frost National for original operettas.

The First 400 Fiction writers often write for years before gaining recognition, and the same applies to songwriters. But many of the latter give up before they waste a life time. So with Gene Byrnes, radio singer for KRLD, Los Angeles, who claims 400 songs before putting one over in a large way, his latest, "Lolita," was picked up by Paul Whiteman and given a plug over his "Old Gold" hour last week. That was quickly followed by a national broadcast over the NBC network. Number is now being published.

Trick Stomachs As a means of transplanting music and melodies for a player a principal part in the New York songwriters' life, a group of tune-writers here have organized a "radio stomach" club with Fred Fisher, Dave Dryer, Abel Baer and Wolfe Gilbert acting as officers. Under the title of chief officer, Dryer, Sergeant-at-arms for Milk of Magnesia; Baer, custodian of bromo seltzer and aspirin; and Gilbert, a pianist on tomato juice and all forms of milk including milk toast.

Hardest Job M. K. Jerome and Harold Berg, assigned as a team to write original numbers for the new musical shorts, have the toughest job of all the songwriters on the coast. It is their duty to be ready to give numbers for a situation or an entire musical score within an hour's notice. Sometimes there are as many as three units in this department working at the same time, yet the tune-writers must be able to meet all demands.

They are the first team in any studio to furnish original music for songs for short subjects, yet are seldom heard of because of the unimportant part they play in the picture on a theatre program.

Pathe's six musical composers are Ted Snyder, Harry Sullivan, Abner Silver, Mort Harris and Mack Gordon.

Moved to Frisco Jack and Jackie Archer, with Art Schwartz in the executive office of Witmark's, for the past year, are being transferred to establish a San Francisco office in the same firm. Jackie Archer sacrificed many engagements with local radio stations where she played for years between the Witmark office as piano accompanist and blues singer to take up the new work in the northern city.

Harry (Goldie) Goldfield of the Paul Whiteman band is walking on air since hearing from the east a new cornet player is in the family. Goldie spent his long distance suggesting names.

## H. R. STERN BACK

Former Music Publisher organizing Staff

Henry R. Stern is reported about to return to the music publishing business. Stern is said to have started organizing a staff and is making overtures to writers.

For several years before his retirement, Henry R. was of the Joseph W. Stern and Co. firm, for a long while in its prosperous career the leader of publishers handling melodies of stage musicals.

## FIRST INTERNAT'L AIR BALLYHOO FOR A SONG

London, Feb. 15. First song plug over broadcast from England and relayed on the big American radio networks will take place in connection with the RCA dinner in Washington, Feb. 17. Naval conference delegates have made weekly broadcasts of the proceedings, starting with Philip Snowden, English chancellor. When the idea of a broadcast from here during the Radio Corp. dinner in Washington came up, Frederick Nile, representing National Broadcasting Co. and Columbia System, as well as the "Star Dust" band, arrangements with Lawrence Wright, of the Irving-Wright Music Publishing Company, to broadcast humorous items.

Wright got a chance to plug his new pet song writer, Leslie Sarony, who has given the firm four hits in a year. He has now arranged for Sarony to sing some of his numbers. The broadcast will take place Tuesday morning (Feb. 15), at three o'clock, to coincide with 10 o'clock Monday evening, Washington time, when the dinner will be on.

## St. Louis Expo Caught As Two Unions Battle

St. Louis, Feb. 15. A fight between two labor unions with the musicians' union compelled by agreement to support the stagehands against the electrical workers' union resulted in the non-union student band of Washington University being hired to play at the Aircraft Exposition in the local arena.

Electrical Union complained stagehands were doing electricians' work. Ben Brinkman of the Arena, head stagehands and hired electricians in the place. Stagehands then called on the musicians' union to support them and the musicians refused to play unless the discharged stagehands were rehired.

Hiring of the non-union band was the answer. Brinkman complains he is being made the victim of a quarrel between two unions.

Meanwhile posters have flooded the town denouncing the Arena as "unfair to organized labor."

version of "Good News" (M-G-M) will be published by De Sylva, Brown & Henderson instead of Robt. Brown & Henderson. The deal before consenting to sell its rights to the musical.

Composing for Europe In producing "Mille Modiste," the first National picture to feature five of the first numbers, leaving but two to be furnished by the great Sigismund Romberg and Oscar Hammerstein, including two German numbers in "Viennese Nights," only for foreign release. Lott Loder, nebbishy Hungarian importation will sing one of the numbers while Alexander Gray will sing the other.

Eight Years Ago Reminiscence of the "days when" both were including two German numbers in "Viennese Nights," only for foreign release. Lott Loder, nebbishy Hungarian importation will sing one of the numbers while Alexander Gray will sing the other.

## MUSIC ROYALTY CLAIMS ON KEITH ACT TRAILERS

In making of vaude act sound trailers, Keith's act is faced with the unforeseen necessity of paying for copyrighted and protected music whenever used. Revelation of this snags, running up the cost of trailers having been demanded \$50 from completion of a talking trailer for Clayton, Jackson and Durante in which the trio used "Jericho."

Harms, Inc., publishers of the number, has covered for the use of the song. The Clayton, Jackson and Durante trailer is the first made and was shown at the Albee, Brooklyn, in advance of the act's engagement.

A test case may result since theaters pay under a license for vaude acts. No act of music, and through the Keith picture associate, Radio royalties are paid to cover license of the American Society of Composers and Authors. An RKO official stated Harms would be paid for the use of "Jericho" in the first talking vaude trailer.

Keith's is going ahead on other vaude trailers. At present, several trailers are being made of Keith act shows to be sent ahead in advance of the unit bills.

Altho Keith's act is to be determined on the use of talking trailers for its units and headliners, costs are nearing the prohibitive stage. The Clayton, Jackson and Durante trailer is estimated to cost approximately \$150 to produce. Cost on some attractions would probably run to \$500. Question confronting Keith's is how the trailers shall be paid for. Will the act stand the cost themselves and thus own the trailer, which they could use in opposition houses when off Keith's, or should they demand the expenses of production and charge off cost to the theatres?

## Rights Revert

Hollywood, Feb. 15. American publishing rights to picture songs negotiated here several months ago by Campbell-Connelly of England, now revert to Shapiro-Bernstein, with the English company retaining all foreign rights to publish.

The biggest producing company to align itself with Campbell-Connelly for exclusive American publishing rights was Tiffany.

## Indoor Circus Troupe Takes Pay Plea to Cops

Ansonia, Conn., Feb. 15. Bee Jung and other performers in an indoor circus which played here during the past week appeared to police to help them collect salaries which they claim not to be forthcoming from the management. Miss Jung told police that \$120 was due her for the week's work, and that she was without funds to pay her money on the railroad fare back to New York.

The circus was promoted by Herbert M. Knight of New York, and sponsored by the local company of the National Guard. Animal acts were owned by William Schulz.

A few weeks ago the circus became stranded in Westville, and from there moved into winter quarters at New Haven. The date here was in an effort to raise money to meet debts. Knight is said to have collected \$450 for advertising, but the money did not reach the performers.

Closing night all performers and attaches agreed to accept notes for the money the troupe was to move on to the next stand with the show in hopes of getting their money. A local girl who acted as secretary to Knight has four week's salary coming for working "snag" job.

Union had notified all studios of the banning.

Not Married Last week's Variety it was reported that Grace and Morris Hamilton had gone with Fox's Red Star Company.

Names of the team engaged by Fox for the new show for playing musicals are Fred Henry and Morris Hamilton, and they are not married.

## 'GRAVEYARD OF SHOW BIZ' It's Providence, Says Opera Head—Refunds Advance Sale

Providence, Feb. 15. Terminating Providence the graveyard of show business, Patrick Killikelly, American Opera Co. and now art director for the National State Opera Association, has killed all chances of the association playing a week of "Carmen" in this city. Killikelly refunded \$2,000 to sponsors and refused to take any further part in the plans.

Killikelly was almost \$2,000 short of the sum required for a week. Apathy of local theatregoing public toward such schemes is largely blamed to "gypsy" artists who have taken Providence for plenty in promoting opera performances. Newspapers now refuse to lend support to any opera schemes.

## 'EXOTIC SIREN' FORGETS VULGAR BIZ; NO RECITAL

Buffalo, Feb. 15. Billy Hoopes, my dear, almost gave a recital at the Elmwood Music Hall in Buffalo last week. Hoopes calls himself Dorian Gray—remember Oscar Wilde?

Gray, or Hoopes, has posters depicting him as a "world's most exquisite youth and the idol of Parisian salons." Supreme siren, showing smartest styles, femme impersonator and concert pianist. To appear in a very bizarre, exotic recital, assisted by Prince Gervasse de Montresart, cellist.

When the night of the concert arrived, Dorian Gray failed to show the hall rent and neglected to get the permit and forgot to get the piano. The audience also forgot to come. Only two reporters showed up, aside from a printer trying to collect his bill for \$20. Prince Gervasse de Montresart and the big violin he was going to operate likewise were among the absentees. It was all completely disastrous.

Gray, or Hoopes, was annoyed but polite. He mumbled something about cancelling the recital for a future date and told the newspaper reporters "So lovely of you to be here." Then he skipped from the hall.

## ERPI Distributes \$250,000 Among Music Publishers

The first payment by ERPI to American publishers who entered into the foreign copyright agreement with them was distributed among the publishers last week. It was reported to be in excess of a quarter of a million dollars.

About three months ago ERPI entered into a contract with John Pathe, of the Pathe-Columbia theatre, as agent and trustee to all publishers who were party to the agreement, to protect American copyrighted songs which were played in the Pathe-Columbia theatre equipped with ERPI sound equipment.

Contract is for five years, with ERPI to distribute the royalties quarterly.

## Radio Music Co. Numbers For Feist-Fisher Catalog

Songwriters under contract to Radio Music Co. will not be assigned to work for Radio Pictures until about June 1. Harms' contract with Radio Pictures whereby it publishes all Radio songs, does not expire until May 28. After that, E. C. Mills states, the Radio writers will be assigned to Radio pictures.

Radio Music will not publish songs under its own name for a long time to come, yet, if ever Mills states that all music will be apportioned between Feist's and Fisher, the former to receive the popular songs and the latter the standard. The tunes of all songs writers signed by Radio Music will be published by Feist. It will also publish all songs written by Nacio Herb Brown, including those for the Ziegfeld show.

For the present Radio Music will act solely as a holding corporation and will not publish any music under its name.

Knight, Harms' Mgr. Chicago, Feb. 15.

Billy Knight, formerly at Detroit, as general manager of the new venture for Harry and Harry Pink remains in charge of the Chicago office.

## FIGHT AGAINST LYRIC PIRATES

Morris Shapiro and Samuel A. Cohen, owners of the Darryl Press and Harry B. Paul, owner of the Rexall Press, indicted on complaint of the M. P. P. A. last week for illegal copying and distributing song sheets, received a probationary sentence of one year in the Federal Detention House in New York. They still have to serve the sentence pending good behavior.

The three were tried Monday in U. S. District Court before Judge Isaac Meekins and pleaded guilty. Judge Meekins then pronounced the sentence and stated that in view of the lack of legal precedent in connection with prosecuting under section 28 of the U. S. Copyright act he would place them all on probation. He directed that they report to the court once a month.

Judge Meekins then announced that hereafter any individual, whether printer, distributor or vendor of these bootleg song sheets, if convicted, will go to jail.

Henry Gerson, ass't U. S. district attorney, presented the case for the M. P. P. A.

Song sheets involved are those carrying the name of one of the more popular songs and being sold for five and 10 cents throughout the country.

New York Congress is now considering a bill which classes all who print copyrighted songs without the consent of the publishers guilty of a State misdemeanor. Bill was introduced before the Assembly last week by Assemblyman Meyer Alterman, at the request of J. C. Rosenthal of the American Society of Composers, Authors and Publishers.

The bill is to amend the penal law by inserting a new section which reads as follows:

"Printing, publishing, or selling copyrighted musical compositions without the consent of owner. Whoever prints, publishes, sells, distributes or circulates, or causes to be printed, published, sold, distributed or circulated, any such circular, pamphlet, card, handbill, advertisement, printed paper, book, newspaper or other document containing the words or musical score of any musical composition, or any part of which is copyrighted under the laws of the United States, without first having obtained the consent of the owner or proprietor of such copyrighted musical composition, is guilty of a misdemeanor."

The American Society hopes to have this bill enacted into law immediately, and that it will have a similar bill introduced in other States.

Los Angeles, Feb. 15. Coast bootlegging sheet vendors have been almost completely wiped out since a precedent was set in New York federal courts when the M. P. P. A. obtained a conviction before the grand jury.

First of local street vendors came about a month ago, with the downtown theatre section flooded with gamine peddling the illegal sheets for 5c a copy. Several were arrested and their supplies were traced to eastern sources.

Since the test case in New York no further trouble is anticipated by local publishers, who were being plenty annoyed.

Washington, Feb. 15. Now this town's musical dealers are up in arms. Newsboys are negotiating the dilapidated and concentrating on the 10c pirated lyric sheets. Boys report it's the greatest racket yet to hit Washington. Locations are confined to outside picture houses, with the boys selling only at night.

## ZAHNER AT TIFFANY'S

Hollywood, Feb. 15. Lee Zahner, replaced by Fred Kelsey as musical director for Tiffany. Later was on a three months' trial contract, but decided his forte was in the pit of local theatres and resigned before the contract expired. Kelsey opens the Biltmore here on February 24 as musical director for the new musical "Gone Hollywood."

Vandegift With Pathe

Monte Vandegift, song writer, here from the east and on the Pathe staff.

# Coast to Coast Slump in Music

## Sales for January Laid to Bootleg

### Lyric Racket; Few Big Numbers

New York, Feb. 18. Music sales during the first few weeks of January were better than expected. The majority of publishers reported during that period that they were doing better business than for the past few months. But toward the end of the month sales started to decline, and January closed slow for sheet music sales.

It will be noticed in the accompanying chart that the names of three publishers formerly included on the list have been taken off and their catalogs included elsewhere. Plantados, Green & Stept and Spier & Coslow ceased to function as individual publishers during the month. Catalog of the Plantados went to Remick, that of Green & Stept to DeSylva, Brown & Henderson, and Spier & Coslow was absorbed by Famous Music. The latter company is listed individually for the first time in this survey. Formerly its catalog was included with that of Harms.

#### Few Standout Sellers

During the past month there were not as many songs standing out distinctly-in sales as heretofore. Sales appeared to be neck and neck throughout, for which reason the runners-up will be mentioned here. Witmark's "Tip Toe," from "Gold Diggers," still holds the top rung, for the fourth consecutive month. It was closely pressed for honors by Harms' "A Little Kiss Each Morning," from "Vagabond Lover." Had not "Tip Toe" been very strong during the beginning of the month, "A Little Kiss" would have taken top position, for it was a consistent high seller. Listed in last month's survey (December) in second place, Witmark's "Painting the Clouds," from "Gold Diggers," eased into fourth position. Two of DeSylva, Brown & Henderson's songs from "Sunny Side Up" ran almost neck and neck throughout, both selling good and going better toward the end of the month. This was caused by general release of the picture. Numbers are "Talking Picture," holding down the trey, and "I'm a Dreamer," fifth. "Talking Picture" climbed up one rung; it was listed fourth for December.

#### Trailers

Sixth position is held by Robbins' "Chant of the Jungle," from "Untamed," which was very closely pressed by about four others, some of which were listed in December. Berlin's "Love," from "Trespasser," listed last month as fifth, fell down a bit though it hung quite close to the Robbins seller. The same with Harms' "Sweetest That Sweet," which dropped from second to fourth. "Sweetie," sixth for December and selling good during January. Witmark's "Singin' in the Bathtub," from "Show of Shows," was close behind. Robbins' "Singin' in the Rain," from "Hollywood Revue," did a brodie during January. Listed third in the December survey but was not even among the first 20 at the end of January.

Climbing fast the last few weeks of the month was Remick's "Cryin' for the Carolines," a pre-release from "Spring Is Here." Looks sure for a good spot during February. An important factor to be considered in the poor business toward the end of the month is the inroads of bootlegged song sheets. Publishers are looking forward for improved conditions this month, as the authorities have started action against the leppers.

#### Leading Mechanicals

Barometer for record sales during the month showed under the same as sheet music. Started off briskly, but slowed down toward the end. Just a fair month for the disc turn-over, and disappointing.

Brunswick shows a practically new list of best sellers for January. Only one disc listed in the last summary appears again in this one. That is "Turn On the Heat," second for December and now down to sixth. "Painting the Clouds," first in the last list, disappears entirely from this one. "Chant of the Jungle" supplants it.

In the Columbia list "Have a Little Faith in Me" succeeded "Farewell Blues" as best seller, with the latter third for January. "Great Day," second for December, holds the same position for January. Other tunes are new on the list.

With Victor, "You've Got That Thing" copied first place from "Sweetest That Sweet," which is not included on this month's list. "Chant Of The Jungle" is second for January, same position as in December. "Sunny Side Up" slipped from the fifth to sixth.

#### Chi Feels Slump

Chicago, Feb. 18. January was a disappointing month, with the off business in sheet sales attributed to lyric bootleggers.

Before publishers' representatives united, and with the A. S. C. A. P. partially stopped the racket, about 100,000 sheets bearing 100 lyrics and retailing for 10 cents had been disposed of by street vendors.

Kresge's, Lyon & Healy and Midwest felt a sharp slump of lyric sales the third week of the month, after a normal start. Three numbers ran about equal. Robbins' "Chant," which started rising late in December, continued its climb to edge Witmark's "Tip Toe" from the top. These two were closely followed by De Sylva Brown & Henderson's "I'm a Dreamer," which showed a sensational spurt the last two weeks because of loop showing of "Sunny Side Up" (Fox). "Painting the Clouds," another "Gold Diggers" number, was sent down to fourth place but held its trench there with little trouble. Fifth was Robbins' "Wonderful Something Called Love." Feist's "Funny Dear What Love Can Do" was sixth, with Berlin's "I'm Following You" seventh and showing coming strength. "Talking Picture" and "Sunny Side Up" finished among the first 10.

Disc sales were normal for the month, with Victor following the theme song advantage best among the mechanicals. The Victor list was led, however, by another novelty number, "Man From the South" played by Ted Lewis' orchestra. "Tip Toe" is off the first Victor half dozen, but still remains on the Brunswick list. It was below peak in December as far as Columbia was concerned. "Chant of the Jungle" not only led the sheets, but also was strongest among the mechanicals: third with Brunswick, second with Victor and fifth with Columbia. In December it was doing well with Brunswick and Col, but not on the V. roster.

As usual, Guy Lombardo's band led a two-month streak with one this time "Singin' in the Bathtub." For the second month, this number remained second on Columbia's list. Ted Lewis, a big Chicago favorite, topped first with "You've Got That Thing."

Excepting "I'm a Dreamer" the "Sunny Side Up" numbers seem to be waning. "I'm a Dreamer" backed by "Talking Picture" is sixth on Brunswick, same as December, but the same pair, sixth on Columbia in December, have dropped from the list. Victor changed its tactics by shooting a Johnny Hamp "Sunny Side Up" into third place and plugging "Turn on the Heat," as done by Horace Heidt's, for fifth.

Columbia's sensation of the month was a disc with "Why" backed by "Cross Your Fingers," which, released late, spurred into sixth place, and another, "Cryin' for the Carolines," which hitling vocal, shooting into the No. 3 spot.

Brunswick's first was "Hello Baby," as done by Hal Kemp's band. The Nick Lucas vocal of "Tip Toe" held fourth place. Two numbers by Leo Reisman's orchestra, "Happy Days," now fourth, and "You've Got That Thing," sixth, seem due for a rise on the Victor lists for February.

#### Inroads in L. A.

Los Angeles, Feb. 18. Invasion of the bootleg lyric tabs all along the Pacific slope upset the trade in sheet music sales to such an extent that dealers curtailed or closed for new stock. Federal agents upon complaint of the A.S.C.A.P. later stepped in and checked the peddlers.

The lyric racketeers worked their way from Canada into Seattle and down the coast as far as Los Angeles within two weeks. However, with the menace now fairly well checked, business has picked up. Because of the low level in turn-

(Continued on page 64)

# MONTHLY MUSIC SURVEY

For January

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING JANUARY 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" ("Gold Diggers")	"Chant of the Jungle" ("Untamed")	"Chant of the Jungle" ("Untamed")
No. 2—SONG	"A Little Kiss Each Morning" ("Vagabond Lover")	"Tip Toe" ("Gold Diggers")	"I'm Following You" ("It's a Great Life")
No. 3—SONG	"Talking Picture" ("Sunnyside Up")	"I'm a Dreamer" ("Sunnyside Up")	"I'm a Dreamer" ("Sunnyside Up")
No. 4—SONG	"Painting the Clouds" ("Gold Diggers")	"Painting the Clouds" ("Gold Diggers")	"To Be Forgotten" (Pop)
No. 5—SONG	"I'm a Dreamer" ("Sunnyside Up")	"Wonderful Something" ("Untamed")	"Sweetest Than Sweet" ("Sweetie")
No. 6—SONG	"Chant of the Jungle" ("Untamed")	"Funny, Dear, What Love Can Do" (Pop)	"Tip Toe" ("Gold Diggers")

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	"Chant of the Jungle" (Ray Ingraham's Orch.)	"Hello Baby" (Hal Kemp's Orch.)	"Chant of the Jungle" ("That Wonderful Something" (Ingraham's Orch.)
BRUNSWICK—No. 2	"Sunnyside Up" (Earl Burnett's Orch.)	"Funny, Dear, What Love Can Do" (Ray Miller)	"Look What You've Done to Me" (Burnett's Orch.)
BRUNSWICK—No. 3	"Strike Up the Band" (Red Nichols Orch.)	"Chant of the Jungle," "Wonderful Something" (Ray Ingraham's Orch.)	"Out of the Past," "If I Can't Have You" (Burnett's Orch.)
BRUNSWICK—No. 4	"Nobody's Using It Now" (Marion Harris)	"Tip Toe," "Painting the Clouds" (Nick Lucas)	"Sweetest Than Sweet," "Prep Step" (Jess Stafford's Orch.)
BRUNSWICK—No. 5	"La Rosita" (Floridians)	"Gambler's Blues" (Geo. Lee Orch.)	"I'm a Dreamer," "Turn on the Heat" (Burnett's Orch.)
BRUNSWICK—No. 6	"Turn on the Heat" (Earl Burnett's Orch.)	"I'm a Dreamer," "Talking Picture" (Earl Burnett's Orch.)	"Lucky, Me—Lovable You," "Love Is Nothing But You" (Lynn's Orch.)
COLUMBIA—No. 1	"Have a Little Faith in Me" (Guy Lombardo's Orch.)	"You've Got That Thing" (Ted Lewis Orch.)	"Bundle of Old Love Letters," "Should I?" (Whiteman Orch.)
COLUMBIA—No. 2	"Great Day" (Paul Whiteman's Orch.)	"Singin' in the Bathtub" (Lombardo Orch.)	"Tea for Two," "I Want to Be Happy" (Irene Troubadours)
COLUMBIA—No. 3	"Farewell Blues" (Ted Lewis Band)	"Cryin' for the Carolines" (Ruth Etting)	"Rogue Song," "When I'm Looking at You" (Columbia's Orch.)
COLUMBIA—No. 4	"Chant of the Jungle" (Paul Specht's Orch.)	"Great Day" (Whiteman's Orch.)	"I'm Following You," "I'm Sailing on a Sunbeam" (Specht's Orch.)
COLUMBIA—No. 5	"If He Cared" (Ruth Etting)	"Chant of the Jungle" (Paul Specht's Orch.)	"Wabash Blues," "Farewell Blues" (Ted Lewis)
COLUMBIA—No. 6	"Aren't We All?" (Paul Whiteman's Orch.)	"Why?" "Cross Your Fingers" (Ben Selvin's Orch.)	"My Fate Is in Your Hand," "To Be Forgotten" (Lee Morris)
VICTOR—No. 1	"You've Got That Thing" (Leo Reisman's Orch.)	"Man from the South" (Ted Weems's Orch.)	"Man from the South" (Ted Weems's Orch.)
VICTOR—No. 2	"Chant of the Jungle" (Nat Shilkret's Orch.)	"Chant of the Jungle" (Nat Shilkret's Orch.)	"Singin' in the Bathtub" (Nat Shilkret's Orch.)
VICTOR—No. 3	"Sally" (Wayne King's Orch.)	"Sunnyside Up" (Johnny Hamp's Orch.)	"Chant of the Jungle" (Nat Shilkret's Orch.)
VICTOR—No. 4	"A Little Kiss Each Morning" (Rudy Vallee's Orch.)	"Happy Days" (Leo Reisman's Orch.)	"I'm Following You" (Nat Shilkret's Orch.)
VICTOR—No. 5	"I'm a Dreamer" (Rudy Vallee's Orch.)	"Turn On the Heat" (Horace Heidt's Orch.)	"You Were the Only Girl" (Rudy Vallee's Orch.)
VICTOR—No. 6	"Sunnyside Up" (Hamp's Orch.)	"You've Got That Thing" (Reisman's Orch.)	"A Little Kiss Each Morning" (Rudy Vallee's Orch.)

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
Ager, Yellen & B.	"Happy Days" ("Chasing Rainbows")	"Lucky Me, Lovable You" ("Chasing Rainbows")	"I May Be Wrong" (Pop)
Davis, Coots & E.	"Why" (Sons o' Guns, prod.)	"Can't Stop Me" (Pop)	"I'm Only Making Believe" (Pop)
De Sylva, Brown & H.	"If I Had a Talking Picture" ("Sunnyside Up")	"I'm a Dreamer" ("Sunnyside Up")	"Congratulations" (Pop)
Donaldson, Douglas & G.	"Taint No Sin" (Pop)	"Through" (Pop)	"There Must Be Somebody Waiting" ("Glorifying Am. Girl")
Famous	"Sweetest Than Sweet" ("Sweetie")	"Dream Lover" ("Love Parade")	"I Have to Have You" ("Pointed Heels")
Leo Feist	"Love Me" (Pop)	"The One I Love" (Pop)	"You're Always in My Arms" ("Rio Rite")
T. B. Harms	"A Kiss Each Morning" ("Vagabond Lover")	"If I'm Dreaming" ("Sally")	"I Love You, Believe Me, I Love You" ("Vagabond Lover")
Jack Mills	"St. James Infirmary" (Pop)	"When You're Smiling" (Pop)	"Mistakes" (Pop)
Joe Morris	"Sympathy" (Pop)	"Sweetheart" (Pop)	"Still Remember" (Pop)
Remick's	"Cryin' for the Carolines" ("Spring Is Here")	"Have a Little Faith in Me" ("Spring Is Here")	"Hello Baby" ("Forward Pass")
Robbins	"Chant of the Jungle" ("Untamed")	"Wonderful Something Is Love" ("Untamed")	"Shepherd's Serenade" ("Devil May Care")
Santly Bros.	"My Fate Is in Your Hands" (Pop)	"Beside An Open Fireplace" (Pop)	"Lonely Troubadour" (Pop)
Shapiro, Bernstein	"What Do I Care" (Pop)	"Man from the South" (Pop)	"Aintcha" (Pointed Heels)
Sherman-Clay	"I'm in Love with You" ("Great Gabbo")	"Web of Love" ("Great Gabbo")	"Wedding of the Painted Doll" ("Broadway Melody")
Witmark & Sons	"Tip Toe" ("Gold Diggers")	"Painting the Clouds" ("Gold Diggers")	"Singin' in the Bathtub" ("Show of Shows")





## DISC REVIEWS

By Bob Landry

America in its sentimental moods is a separate sales proposition, as any music store knows, from the pop-loop-a-deeping children of hootch.

Ballads, laments, "sorry" songs, unappreciated sentimental ballads, all the way to hillbilly and backwoods folklore constitute a brand and a type of music usually quite distinct from what fashionable hits swing to on the shiny lumber of the big town dance saloons.

America, collectively, is dying to get back and look at that old shack by the Swanee where in their kid days they plucked those innocent daisies. And meanwhile love is great except that one of the partners usually screams leaving a burst heart but a strong voice behind.

Following discs are exclusively vocal:

Marion Harris

(Brunswick 4663) "Funny, Dear, What Love (an 'Do') Is the usual carol in honor of the tender passion sung by a gal who has just heard the birdies, smelled the flowers, and seen the bright yellow sun for the first time, thanks to love. On the reverse "Nobody's Using It Now." Future students of Americana can study this circle of "Do" and "Do" is stage. It's epitomic of the country's taste in lyrical sentiment. Miss Harris is one of the best of her generation.

Sunshine Boys

(Columbia 2075) Sugar-blended male voices giving "I Have to Have You" and "Does My Baby Love" the modern technique in harmony. Ought to be liked.

Carole Gibson

(Pathe 32594) Cleaning up barroom roundleys for home consumption is a major musical occupation. "Who's grammar school boys used to sing with many choruses and much innuendo as "In All My Miles of Texas" to "I've Been spollied into "John the Drunkard."

Turning over, "The Crow Song" with semi-bitching-effectiveness a nice stable mate for a record that ought to have extensive rural circulation if properly marketed.

William Dutton

(Okeh 41357) "Molly, Molly, I'm So Melancholy" is a sample of a factory-made croon of .008 per cent merit.

"Can't You Understand" is an effort to make a dumb dance understand what's on the boy friend's mind. Just so-so as a couplet.

Eddy Thomas

(Brunswick 4668) "To Be Forgotten" has some charm and already is making the women pensive. "Gone" reverses. Degree of popularity indicated.

Irving Kaufman

(Okeh 41365) "Who Will Never Be Another Mary" is apparently a new number. Idea and title goes back to early George M. Cohan

days. No grounds for expecting a revival of interest in "Mary" because of this one.

Introducing the slow tempo and therefore restricting appeal to the more rabidly morose disc-shoppers is "Doughboy's Lullaby," sans melody.

Miller and Farrell

(Victor 22217) Piano, guitar and clarinet form a nice warmish combination for "That's Why I'm Jealous" and "Congratulations." Both numbers are fairly well established and as rendered by Messrs. Jim Miller and Charlie Farrell is a good shop plug.

Chick Endor

(Victor 22274) Endor's voice possesses a tone quality which is best described as sincere. This naturally is of inestimable value in peddling love lyrics where a knack for conviction makes a tune seem a lot better than it is.

"You Do Something to Me" and "Sunnyside Up" look like a persuasive sales combination. (Brunswick 4671) Yodeling classics, "Sleep, Baby Sleep" and "Roll On, Silver Moon" will be gobbled up pronto by the slaves of this type of music. Yodeling when discovered in the lesser vaudeville arcades is still found to be sure-fire. Hence there must be a market if music stores can reach it.

Duncan Sisters

(Victor 22281) Kathleen and Vivian have a pip in "I'm Following You" from their Metro picture. "It's a Great Life."

Other tune, "Hoosier Hop," is exactly like several dozen tunes existing the fascination of some particularly hooding routine.

### Tex Burns a Bit

Texas Guinan has authorized her attorney, Marshall Levin, to enjoin June Day, night club entertainer, from using the billing of "The Texas Guinan of Paris."

Tex is burning up because all advertisements of the Night Boat Club, which opens tomorrow night (Thursday) and will feature June Day, are billing her as the Texas Guinan of Paris.

Authorization to start suit was wired by Tex Guinan from Chicago, where she is appearing at the Green Mill Club.

Want Woodmansten

Proprietors of the Hollywood Restaurant, New York, are negotiating for a long term lease with Joe Fann for the Woodmansten Inn, on Pelham Parkway.

Jack Armon, Ben Uherall, Joe Moss and N. T. G. are reported to hold a financial interest in the Hollywood.

### Beer Buyers Welcome

Paris, Feb. 9.

An idea of the shifting Paris scenery, and its effect on the former take-in custom, is Harry's New York Bar which formerly featured "champagne obligatorie" at the front choice tables. Place now okays any one who comes in, but the former popularity of his spot through the ever-heavy influx of Anglo-Americans, made this obligatory.

Now, as an indicator of how few foreigners are in Paris, he with others make all sorts of concessions. You can go into any spot, order a highball and nobody'll flash the wine card suggestively. Heretofore there were so many collegians at Harry's that the door-dwelling light spenders had to be kept in the outer room being obligated to order wine. When Harry decided it, permitting the rear tables for the light-b.r.s and wine obligatory up front. Today, everything goes all over the place, but the all-over in the nite joints from Montmartre to Montparnasse. Tourist caterers are taking their cue from such strictly native spots as La Boule sur le Toit, Le Grand Beart, et al., where just an orangeade at 40 cents is okay, with dance music and an act or two added.

### MUSIC SURVEY

(Continued from page 62)

over for January and close margin of sale between a couple of some 20 numbers now in popular demand, selection of the six best would be unfair without mentioning the runners up.

In the table of six best sellers, "Chant of the Jungle" jumped from sixth place to first. "Tip-toe," which had top position for the past three weeks, dropped to second place with its companion number, "Painting the Clouds," entirely out of the first six group. "I'm Following You" and "To Be Forgotten," along with "Sweetest Thing Sweet," are newcomers in the front ranks after having been blind on the coast previously. De Sylva-Brown & Henderson's "I'm a Dreamer" is still going strong.

Numbers not listed in the Los Angeles table of best sellers for January but worthy of mention because of their close proximity in total sales are listed here in the order of sales: "Talking Picture," "Singing in the Bathub," "Love, What Do I Care," "Should I," "That Wonderful Something" and "When I'm Looking At You," and "Lover Come Back To Me," by Harms.

As for turnover, dealers along the coast did not have to contend with the menace of bootleg lyric tabs, but state business fell off slightly from the previous month. Sale and shipment of records are at the lowest of any corresponding period for many years. Many claim this drop is more than balanced by increased demand for orchestras.

### TWO-BITS CLUB

One of the genuinely amusing local night haunts, occupying the top deck of a boat near the canal on the road to the Highland race track. Reason for its monicker cluding covert and all dishes on the menu. Club is always loaded and gets all order of people. Operated by Molly Gilbert, formerly of burlesque and proprietor of a 48th street hotel in the old days of Broadway. Fifteen hostesses employed at \$10 to \$20 a week. Seven waiters, five burlesque and carnivals, perform between orders. Floor show includes six boys and three girls, each doing specialties. At De is m.c. Dick Meyers orchestra.

This is the sort of spot where, as on the occasion reviewed, the c.dodges tablespoons. Rhoda Fried, a stocky blonde blues singer, has a huge smile and some hot notes as she parades from table to table. Lita Rovca, a Spanish cigaret girl, can drop her trap and go into a show dance or turn for an exhibition. Jack Murphy, a broad-shouldered Irishman with a rangelous tenor voice, is as good as present. Helen Ward, a 16-year-old acrobatic dancer, jumps three feet in the air and lands in split. As the proprietress said: "You must see her; she nearly kills herself, but she's wonderful!"

### Gillespie in East Over Whiteman This Summer

Hollywood, Feb. 18.

James Gillespie, manager for Paul Whiteman, is due in New York this week to discuss the proposition of Whiteman playing this summer at the Pelham Heath Inn.

Gillespie was in negotiation with the Roosevelt hotel here for Whiteman to open there for two weeks in the Blossom Room March 24 until Irving Aaronson and his Commanders arrived to fulfill their contract of one year. George Olson closes at the Roosevelt March 23 and will then open his own establishment in Culver City, where Sunday night dancing is permitted. Whiteman who has just closed at the Loew's State here will play the Fox, San Diego instead of the San Francisco house opening Feb. 20.

Gillespie is due back here March 6.

### Pittsburgh Curfew Order

Pittsburgh, Feb. 18.

With a new city administration and Police Superintendent Peter P. Walsh insisting that 11 a. m. curfew on Saturday be enforced, more worries have been added to the graying heads of nite club proprietors here. Cafe-owners, are of the opinion that if Walsh enforces his plan it will spell the absolute doom for local cabaret business in these parts.

Curfew here for last year or so has meant little or nothing, with the majority of clubs running until the last customer was ready to leave. Majority of cabaret trade comes after midnight. Last Sunday night club owners were notified to have their places cleared by midnight. Plainclothesmen visited all clubs to see that order was carried out and have also been making rounds on week nights, to see that music holds at 1 a. m.

### Olsen and Floor Show in Coast Club April 15

Hollywood, Feb. 18.

George Olsen will open at the Flotilla Club, Culver City, April 15. Besides his land and some specialty talent there will be 16 girls in the floor show.

Flotilla was formerly operated by Fatty Arbuckle.

Bramm's A. S. C. A. P. Post

John A. Bramm was appointed manager of the foreign division of the American Society of Composers, Authors and Publishers.

He will also be in charge of the radio department.

Alice Boulden at Casanova

Alice Boulden has been engaged to replace Mary Charles, principal femme, at the Casanova Club.

### HERE AND THERE

Famous Music Co., now in the former Spier & Goslow office at 747 7th avenue, New York, has leased the entire first floor at 719 7th avenue. Will move into the new quarters March 1.

Lou Brees, m. c. at the Saenger, New Orleans, is to take the place of Dave Rubinoff as pit conductor when the latter leaves.

Charles Straight's band opening at Blossom Heath, Detroit, Feb. 18.

Al Katz has an entire new band personnel. Disbanded the old outfit when some of the boys accepted banding propositions with other bands.

Fox's Red Star Music Company will file an application for membership in the American Society of Composers, Authors and Publishers.

Jerry Friedman's orchestra reopened Monday for an indefinite engagement at the Casanova Club, New York.

Lawrence Gray, film player, has been placed under a one-year contract to reappear for Brunswick.

D. Frank Markus, publicity, "The Blue Ghost" (Jimmy Cooper).

Marion Grey, formerly at the Silver Slipper, Atlantic City, switched to the Flotilla Club, Pittsburgh, on Monday.

### 4 WEEKS NOW TELL FATE OF NEW SONG ON COAST

Los Angeles, Feb. 18.

According to music men around this town, the time limit set for plugging any song, whether with a picture tieup or not, is four weeks. If by that time, they contend, the number is not over, it's dropped because of the number of songs in the average catalog that keep on piling up. Particularly is that true of picture songs, it is said.

Before the picture angle arose, six months was not considered too long to set a number.

Regarding the best plug medium it's here, consensus of opinion places radio next to the picture holding the song.

### Novitiate Night Club King Wants His Money Back

New Britain, Feb. 18.

Isadore J. Gagnon, a mill man of Norwich, Conn., wants to turn back the property known as the Silver Slipper Inn, just over the city line in Farmington, to Willis J. Gengras and Joseph L. Desell, of West Hartford, from whom he bought it in November, 1929.

When Gagnon bought the place, formerly known as the Black Kitten, he paid \$4,000 in cash and gave mortgage of \$6,765. The sellers told him, he alleges, that the average patron frittered away \$7 per visit and that the receipts were between \$650 and \$750 weekly. Gengras and Desell have taken steps to foreclose on the mortgage. In a counter suit, Gagnon claims they misrepresented the income of the inn and he wants his money back.

### Biloxi Road Spot

New Orleans, Feb. 18.

Gene Harris has taken over the Wayside Inn, Biloxi. Michoud and opens there shortly with a full cabaret policy.

Evelyn Nesbit will be the name attraction, night rendezvous. She has been at the Club Forest, New Orleans, also present. A third femme entertainer bills herself as "Little Jessie James."

Karl Moore Red Star Rep. Karl Moore has been named Boston representative for the Red Star Music Co., Fox subsidiary.



### TAVERNE

#### A CHOP HOUSE

OF EXCEPTIONAL MERIT

156-8 WEST 48TH STREET

East of Broadway

#### JAN GARBER

who, with his orchestra, is featured at Broadway's mirror rendezvous, The Hollywood Restaurant, and is appearing in a speciality with Stations WABC and WJAC, proves his high talent by the consistently featuring "WHEN I'M LOOKING AT YOU" Lawrence Tibbett's Song Service with 48th Street.

ROBBINS MUSIC CORPORATION  
779 Seventh Avenue, New York

### Carlton Kelsey

Director Music

HOLLYWOOD, CAL.

## LEADING ORCHESTRAS DIRECTORY

### IRVING AARONSON

and HIS COMMANDERS

Featuring "RED STANLEY" and PHIL SAXE

ROMAN POOL'S CASINO

Miami Beach, Florida

### MAL HALLETT

AND HIS ORCHESTRA

9 SEASONS OF BROADWAY

En Tour

Opening Soon at the Million Dollar

Arcadia Ballroom, B'way and 53rd St.

CHARLES SHIRWAY, Solem, Mass.

### VINCENT LOPEZ

and HIS ORCHESTRA

Summering at the

PELHAM HEATH INN

Pelham, N. Y.

Doubleing at the

ST. REGIS HOTEL

New York City

### GEORGE OLSEN

AND HIS MUSIC

ROOSEVELT HOTEL

HOLLYWOOD, CALIF.

With SID GRACMAN

VICTOR RECORDS

PAUL WHITEMAN

And His Greater Orchestra

Now Making

"KING OF JAZZ"

for Universal

Personal Rep.: JAS. F. GILLESPIE

### THE BRICK TOPS

(PARMIAN RED HEADS)

America's Greatest Girl Band

Permanent Address

26 West North St., Indianapolis, Ind.

### FROM DETROIT

JEAN GOLDKETTE

Orchestras

VICTOR RECORDS

Office: 112 Bow Tower

DETROIT

### TAL HENRY

and His ORCHESTRA

Victor Records

Warner Bros.-Vitaphone Artists

Exclusive Management

Orchestra Center of America

1650 Broadway New York

### B. A. ROLFE

Radio's Premier Conductor

Lucky Strike Dance Orchestra

Palais D'O'r Restaurant Orchestra

Edison Arc Recording Orchestra

### ANSON WEEKS

AND HIS ORCHESTRA

Now in Third Year at the

HOTEL MARK HOPKINS

San Francisco

COLUMBIA RECORDS

# 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

Flight Lieut. Greig, third pilot in the record-breaking British Schneider Trophy team, married to Lorna Dean.

Victoria Palace, which broke its vaude tradition to give Gracie Fields a start in "The Show's the Thing," is presenting Nellie Wallace in "All Fit," revue.

Jean Collin, Clifford Mollison, Richard Dolman, Edmund Gwenn and Marie Minette "The Sign of the Cross," is presenting Nellie Wallace in "All Fit," revue.

Edgar Middleton, who has become a partner of Jack O'Connell, first production "The Sign of the Cross," is presenting Nellie Wallace in "All Fit," revue.

"The Damask Rose," music by Chopin, due at Savoy March 20. Robert Courtineque producing.

Musical version of "The Three Musketeers" will follow the current pantio at Drury Lane.

"Devonshire Cream," the latest Barry Jackson-Phillips output, due in March shortly at the Gaiety, Hodges, Mary Jerrard and Sam Liversy.

Dinah Shurey, England's one and only woman film producer, fighting a libel action against the "Film Weekly," fan magazine. She allegedly malicious criticism.

Hair waving apparatus has to be taken into court these days for the judge to decide whether the claims for damages are justified.

"Charles and Mary," only play ever written about the Everyman, Joan Temple wrote and has femme lead.

Roland Pertwee's new comedy, "Honours Even," due at the St. Martin's, Diana Wynyard, Ann Todd, Morton Selton and Tom Reynolds cast.

March 5 is the date for Talulah's swoop into tragedy, as Gauthier in "Lady of the Camellias," Margaret Bennett's same on the same role is due a fortnight before.

Maurice Browne has bought Stephen King-Hall's drama of the battle of Jutland, "B. J. T.," probably to play at the Globe, unless Sheriff finds his cricket comedy in time. No women in the cast; sort of naval "Journey's End."

"Symphony in Two Flats," Novello's play, out of London Feb. 22. Will tour the provinces five months; folds for New York in August.

Squawk has been raised here because the Imperial Institute, museum section of London University, has been showing a free film advertising American liners. Institute giving free propaganda film shows every day, usually glorifying the British empire. No one goes, anyway.

Dorothy Goodsons, formerly wife of the composer, married R. D. Regan, American attaché.

Benjamin Paul, owner of a suburban hall just outside the London radius, fined recently for keeping inflammable materials in his projection box. One of a series of prosecutions. Authorities have been very hot since the Paisley disaster.

American prize-winning war novel, "It's a Great War," got the biggest tearing of the local critics have given a yarn for ages.

## NEW YORK

Building circles are carrying rumors that a 63-story building to contain four or five theatres, including the world's largest picture house, will be erected on the site bounded by 48th and 51st streets and 5th and 6th ave.

When Katherine Jackson refused to remove her hat and coat from the stage, she was ordered to leave. Alfred Lindenberg sat on them. Miss Jackson responded with a "Scream" to the head. In court the woman was given a suspended sentence, and her charges against Lindenberg were dropped.

Mme. Frieda Hempel, concert singer, has been served with summons in a \$50,000 breach of contract.

that the station is now equipped to stay on its wave length.

George Antheil, who wrote the unique for \$125 in Supreme Court. Judgment had been obtained against the Equitable Surety Co., which posted bonds for "Radiocks" of 1927.

Robert A. Carter, who admitted copying a story from one magazine and selling it under a different title to another for \$140, received sentence of from six months to three years in the penitentiary.

Completely recovered from her operation for appendicitis, Peggy Joyce left the Harbor sanitarium last week.

More than \$7,500,000 will be spent by RCA Victor during 1930 over an expansion program, according to E. E. Shumaker, president. Most of it will be expended on a new building for radio manufacturing.

Texas Guinan and Equity lost a judgment for \$125 in Supreme Court. Judgment had been obtained against the Equitable Surety Co., which posted bonds for "Radiocks" of 1927.

State Senator Antin's bill to check operation of musical instruments in front of stores was disapproved as "unnecessary" by the City Bar's Committee on Laws and Procedure.

Nanette Guliford, Metropolitan Opera prima, announced she is filing suit for divorce from Max Rosen, concert pianist. Charge is incompatibility of temperament.

Reserved decisions entered in the cases of Margaret Severn and George Antheil, individually summoned on charge of presenting dance recitals illegally on Sunday. Two cops testified the dancers were acrobatic instead of the permitted classical or religious routines.

May Smith, dancehall hostess, and Carmine Barelli, gambler, were murdered last Thursday in the Bronx by four men in a car. Two more were fired into the girl's body after she had fallen to the sidewalk. The couple had been living together.

A powerful radio transmitting set was found by police in an Inwood home raid. Code translations and ocean charts indicated the set was for signaling enemy runners. Frank Krebs, radio operator, was taken into custody.

Appeals of George Cohan and Sam Harris, former theatrical partners, from the decision of the Federal Board of Tax Appeals fixing additional assessments against them were reserved for decision in U. S. Circuit court. Additional taxes were \$28,785 against Harris and \$19,020 against Cohan. Cohan from 1929 to 1927. Cohan gave half his income to his father, now deceased; Harris said he assigned one-fourth of his profits to his wife.

Prohibition Administrator Campbell's threat of padlock proceedings against public places where violators of the dry law are observed among patrons brought a flock of printed pleas in dining places for guests to co-operate in preventing violations. Hotel Association sent a collection of the printed pleas to the Campbell attaché, accompanied with a request for "more reasonable means of enforcement." There were no further developments.

Motion pictures are responsible for a distorted picture of the United States which exists in the American nation and "causes a cold and even hostile" attitude toward the United States, according to Laurence Duggan, director of the Latin-American division of the Institute of Education.

Reported by a tab as having had Clara Bow's secretary spy on her in California, Harry Richmond said he simply wanted to make sure the girl didn't ruin her health while recovering from her illness.

When Miss Bow left for the coast Monday Richmond gave her a book and said good-bye very politely.

When Katherine Jackson refused to remove her hat and coat from the stage, she was ordered to leave. Alfred Lindenberg sat on them. Miss Jackson responded with a "Scream" to the head. In court the woman was given a suspended sentence, and her charges against Lindenberg were dropped.

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tract suit brought by Prof. Johannes Alder-Selva. The prof claims he repaired the singer's voice some time ago, and in return she was to bring him additional business but didn't.

George M. Cohan wired from Chicago that touring up his picture contract was no gag. His next Broadway show, he says, will open in August.

Eugene Brandt and Ralph Schwartz, identifying themselves as theatre musicians out of work, were caught trying to force entrance into a Bronx jewelry store with a crowbar.

Trial of Mae West and 57 other defendants charged with performing in the allegedly immoral play, "Pleasure Man," has been postponed to Monday (24).

Margaret Matzenauer is the latest to leave the Metropolitan Opera. She was reported dissatisfied with roles offered her for next season.

## LOS ANGELES

Alfred Cohn and John Grey engaged to collaborate on story for Harold Lloyd's next picture, scheduled to start in April.

Due to illness Ben Rothwell has closed his agency. For awhile his wife carried on, but eye trouble forced her to quit.

Barry Norton, who left Fox after four years, has a five-year agreement with Paramount.

Joan Bennett will be started by United Artists instead of Norma Talmadge in "Smiling Through," which will cost \$150,000 and be all Technicolor.

Academy has authorized a class of members limited to their special branch of the industry. Enrollment fee is \$15 and dues \$12 a year. Regular members pay \$10 and \$60, respectively.

Lee Patrick is being brought here for local showing of "June Moon," at the Regal for same part she played in New York.

Joan Peers has a term contract from Columbia and will start in "Sweet Rosie O'Grady."

Mary Doran will be on the M-G payroll for another year.

Clara Bow, returning here Feb. 20, from New York, will go into "True to the Navy" five days later.

Pathe has Mary Lewis to a six weeks' contract, with options for three years. She lost 15 pounds by dieting to meet the weight. Her former lover, Michael Bohnen, is still abroad.

Ruth Chatterton will have the top role in "The High Road" (M-G), originally intended for Norma Shearer, who will take a rest. Ralph Forbes will be opposite. Sidney Franklin will meg.

Fox will build up its contract list with names. Newest ones are Milton Sills and Ann Pennington.

Sono-Art will Spanishize "Dark Chapter," with Jose Bohr playing the lead that Reginald Denney had in the English version.

Florence Ryerson, out as writer at Paramount, is en route to New York, where she will be accompanied by her husband and collaborator, Colin Clements.

Marshall Neilan, turned writer, has been engaged by Warners to adapt "River's End," formerly a silent by First National.

Pauline Frederick is out at Warners, with the studio buying the remainder of her contract. Belle Bennett will have the lead in "Tame," intended for Miss Frederick, and may also substitute in "Scarlet Pages."

Heavy production may force the Roach studio to remain open during March. Intention was to shut down for the month.

Roger Gray, Charles McNaughten, Eddie Morris, Glen Dale, Don Miller, Jack Ryan, Charles Brown, Dick Sexton, Buddy Lyman, Port Kelson, Aber Twins, Gloria Christie and Mary Taylor to Roger Gray's "Golden Week," Baltimore theatre, Feb. 26.

Motion Picture Producers' Association is sending a delegation to the registration of all foreign actors in the United States. To be known as the foreign language

department, with a committee of language experts in charge to approve qualifications and classification.

Coed R. DeMille was re-elected president of the Association of Motion Picture Producers at its annual meeting Monday (17). "Balance of power" among W. R. Sherman, 1st vice; Jack Warner, 2d vice; and Fred W. Heston, secretary-treasurer, re-elected for another year.

Willis Kent, in association with Mrs. Wallace Reid, have renamed their producing organization from the Mrs. Wallace Reid Productions, to True Life Photographs Co. They may produce a series of features for state rights, with William O'Connor slated to direct the first.

"The Big House," M-G prison story, is to have three leads—Chester Morris, borrowed from U. A.; Wallace Beery and Robert Montgomery.

J. Marjorie Berger, former income tax adviser, began serving a two and one-half years sentence on conviction of making fraudulent tax returns for Dorothy Mackall.

Alice White is requesting a vacation to New York after working in 22 pictures during the past three and a half years. She may have to wait, as two new stories are in preparation for her.

Warners is beating Fox West Coast to \$250,000 in selling picture rights opposition houses. With Warners having the Forum now, all W-B and F. B. pictures will get first showings there.

Karl Johansen, representing German publications in South America, is here.

Challapin, Russian basso, now considering \$150,000 cash to make a talker. His rep is in Hollywood waiting for him. Wanted \$300,000 about a year ago.

Paul Whiteman switches to the Fox, Hollywood, after week instead of the Fox, San Francisco, after closing at Loew's State Feb. 19. Then back to Universal City to finish his picture work.

Robert Redwing, Cherokee Indian, producer of educational pictures, slated to make a picture with Charles Moncrave, another Indian, charging him with alienating the affections of his picture actress, Rose Marie Redwing, picture actress.

Noah Beery, pictures, operated on for appendicitis.

Robert Quigley, artist, lost a suit to restrain Xavier Cugat from pirating his style of drawings of caricatures of picture stars. The court ruled Quigley was guilty of appropriating another's style or technique.

Marion Morrell, pictures, arrested with Art Accord in a raid on her apartment last Oct., was sentenced to serve 15 days in the city jail for possessing liquor.

John Gilbert and Jim Tully, hobo literateur, meet at cathegwaits in a Hollywood cafe as an aftermath of Tully's panning article on Gilbert of two years ago in "Vanity Fair." Tully called Gilbert a smug and Art Tully with the latter countering to the jaw. Player kisses the floor and supper patrons step on the floor.

To be continued, say friends.

M-G has bought Eddie Cantor's first literary effort "Caught Short," for a talker short.

Art Hammond, indie producer, was arrested on a liquor possession charge after a party at his home.

Neighbors called the cops when the party got noisy.

Ferdinand Pinyan (Affinity) Earle was kicked for \$17,000 by a jury that decided he had broken a marriage promise to Dolores Salazar. Spanish dancer tried to give her an extra \$10,000 but was sent back to make it 17. Girl told of abandonment in Paris.

Sam Conlow, song writer, filed suit for divorce against Mrs. Dorothy Conlow, former show girl.

Conlow charged his wife with threatening his life and being constantly in the company of other men.

Hoot Gibson and Sally Eilers have announced their engagement. Wedding to take place in April.

Jack Loden, pictures, has filed suit for divorce against his wife, Elizabeth Seltzer Loden, charging cruelty.

## CHICAGO

Georgette Little brought suit against James R. Little, president of a music school, for \$150 alimony.

Players' Guild presented three one act plays, in conjunction with the opening of this "Street Scene" company, now at the Apollo. The pros presented Elmer Rice's "Passing of Chow Chow."

Mildred McNaughton, former picture actress and wife of John L. McNaughton, Los Angeles business man, attempted to kill herself last week. She will live.

Jacob K. Karchmer and Morris Rubin were arrested on charges of using the mails to defraud. Charity dance racket.

Lorraine Gardens, taxi dancehall, was closed by the police last week following a riot in which one man was stabbed to death.

Opening of "Love Parade" postponed was due to the McVickers, due to Chevalier's illness on the Coast. Chevalier booked for a personal.

Taxicab drivers are being taken by the bandits. Latest stunt is stripping them, with a gal holding the gun.

Irene Castle McLaughlin's dog kennel burned, killing 90 pups.

Walter Shaver, book dealer, has filed suit for \$25,000 against Philip Farrow, snooper, charging extortion.

Because of violations of the dry law 21 spots were closed, including the Beau Monde.

A judgment of \$14,000 which a jury awarded Mary Walter, dancer, for injuries while riding in a cab was set aside by the Circuit Court, claimed having settled for \$3,000 before the trial.

Beatrice Forbes-Robertson Hale, English Shakespearean actress, and talking picture actress, Chester, gave a Shakespeare recital here last week.

## Chatter in Loop

(Continued from page 43)

booking only two houses where there were more than 30.

Jack Harris in town on his way to Detroit for the Walker-Lonski deal.

"Rosey" Rosenthal, asst. manager of the RKO-Woods, is going domestic announcing his engagement to Violet Manning.

Brook Pemberton, saw the Loop without hearing a shot and then went to Emporia, Kansas, for some excitement.

Music studios all steamed up because no film shot made the rounds. Now telling prospective pupils they can't help but click.

Woolworth's Michigan avenue store has had to add to its lunch menu, as the folks became Wall street conscious.

William J. Ellinson, Great-States' "Bill the Printer," donated an appendix to the Woodlawn hospital collection, and is doing nicely.

The act of opening all the windows on the RKO floor for fifteen minutes in the p. m., driving agents and bookers into the corridors, has been discontinued.

Fred Rosenthal, indie agent, took Sam Branson, of the William Morris office, for a ride to Englewood and frightened the last two dozen hairs out of Sam's head.

Femmes wearing horn-rim glasses along Michigan Blvd. have a habit of hooking the end in their chapeau instead of behind the ears. Fashionable.

Harry Mervin, of the Goodman, used to knock down six bills a month while a student at Carnegie Tech by managing and booking a college troupe whose net salaries were \$100.

Gene Greene, doing a gratis date at the Englewood, knew Bill McCaffrey, RKO scout, was in the balcony, but McCaffrey knew that Greene knew he was there, so McCaffrey caught the act by going out to smoke.

At Ben Bernie's final night in the Ballroom Room at the Congress, Eddie Cantor, George M. Cohan and Sophie Tucker did stunts.

Marx Bros. were upstairs talking to Ben Hecht, so Cantor, Harry Rubin, the songster, Ed Scorrin and Art Sheekman, the gossip columnist, hit the bows as Croucher, Chico, et al.

Ivan Bankhoff and Beth Cannon open with the Night Boat Club, formerly the Yacht Club, New York, tomorrow (Thursday).

# New Film Don'ts For 1930

## Fox Factions Fight

## London Chatter

(Continued from page 9)

ment as it is not figured that any difficulties will be encountered.

Salacious advertising of pictures is blamed by the Hays organization for what it deems as one of the worst epidemics in state censorship bills ever to confront the industry. Claiming that "hovelers of print filth" are making money out of many executives with high titles, Hays officials in New York lay the chief blame to individual exploitation efforts, including the house managers.

Hand in hand with censorship are additional tax measures. Nine states, believed last Christmas to have been quiet, are among those named by the Hays body as headed for censor practices this year. These are: Kentucky, Louisiana, Mississippi, New Jersey, New York, Rhode Island, South Carolina, Virginia, and Wisconsin. In the latter, where censorship now exists, amendments have been or are being presented to make it drastic. Tax measures are considered ways and means of increasing governmental revenue from film during 1931 have already been named in the following: Ohio, Iowa, Missouri, Nebraska, Illinois, Wisconsin, Oregon, Utah, Colorado and Idaho.

Seen as willing allies to censor moves throughout the nation, especially in small towns, Rhode Island, is being engendered by the success of boxoffices. These are being blamed for the cut-in experienced in many other towns. Censor regulations; also the slap at preacher vanity by having to address a handful of parishioners while knowing that many of the flock have paid at the local theatre.

### High Pressure Ideas

Used in its original advertising form little or no trouble would ensue. It is when interpolations are made and the manager tries his hand at "subtlety" that the battles start and censor wars begin, it is maintained.

Meteoric possession of theatres and collective boxoffice expansion has resulted in a condition which in several cases has caused a flock of "sleek-haired young fellows with no idea of the trade except that of ballyhooing their charge into the limelight, rushed out by some of the companies. These men, in many instances, put in the advertising what is not in the picture. Some theatres, and a town or two, have gone in for extreme exploitation until they attract people from out of town to their city by describing pictures shown there as being "moral" exhibits as they were made in Hollywood.

Some of the biggest dispensers of copy are blamed. Sal-hies are named and compared to the way a press man the remuneration is claimed to be \$5,000 a month while an executive holding one of the jobs nearest to the top in the company is getting but \$1,000 more.

### In St. Louis

Illustrative of how far reaching advertising is becoming, and how it is already commencing to assume far more material form than just the presentation of serious writings and drawing to the different assemblies by bluebeards, the St. Louis situation is presented. In this city, admitted liberal, will be launched a movement, a war of attrition, which will include advertising as well as pictures and vaudeville group. In the power of a city editing group. This, it is pointed out, is the first time in the history of any state or city where film advertising had been included in a censorious issue.

In view of the fact that practically all of the film for the state of Missouri passes through St. Louis, (about 54 miles of it each week, it is estimated), the ordinance would be as effective as a salute. Hays execs leave for the city within a few days. It is reiterated, however, that constant repetition of loose advertising methods will reach the stage where it cannot be counteracted.

St. Louis fous was started over a ballyhoo on "Love Parade." It is denied here that anything in the press sheet has been done by Paramount as an accessory with the picture could have inspired the copy which was used in local papers there.

On the clerical end it is denied that there is any open battle with the ministry; that so far as the record goes the Hays organization has had its only trial with one religious publication.

## Hudson Censor Bill

(Continued from page 9)

"to co-operate with the producers in the studios."

That idea isn't new. Canon Chase had it first in his bill. Many of the Canon's clauses are carried over in this proposal in spite of the assertion of Mr. Hudson that "whole paragraphs had been omitted" to get away from that angle.

As to what constitutes a "wholesome" picture Mr. Hudson informed Variety's reporter that he had taken the "very words spoken by the producers themselves."

Also in connection with the previously denied secret sessions Mr. Hudson now states that from eight to 10 church bodies worked with him drawing up the bill. He says the Canon wasn't there, although admitting there might have been a representative of the Canon's organization sitting in.

Reverting to the producers said was a wholesome picture Mr. Hudson has incorporated this in section 14 which section would have to be met in every way before the applied for a license would be forthcoming. Hudson's "must not" are completely covered by the Hays "Don'ts" given on page 9.

Many of the bill's features are carried over from bills preceding. He makes bookkeeping illegal with the same corrective measures as incorporated in the Brookhart bill. He includes prohibition for prohibit manufacturers of wired equipment from issuing licenses that would stop interchangeability. He requires that all such dealers be registered with the commission.

He exempts the newsreels from the provisions but causes their makers to operate under a blanket permit with a \$50,000 bond deposited to guarantee they will do just that.

### Would Revoke on Ads

Licenses will be revoked if the advertising doesn't meet with the approval of the commission or its agents.

Enforcement Mr. Hudson would not do away with the local state boards now existent but would look to them to carry out the rules of the Federal body with the local District Attorney having the job of appearing for the commission to enforce its rules and regulations.

Appeals from the commission's ruling would be taken only to the Court of Appeals or the U. S. Supreme Court.

Penalties run from six months to five years in jail and with, or fines of \$500 to \$10,000.

All of which leads back to those behind Congressman Hudson. He says eight or 10 organizations helped him draw up the bill. He couldn't recall the names of these but said their representatives.

A checkup discloses them to be the most powerful of the church reforming bodies.

Possibly the most significant statement made by Mr. Hudson sums up as follows: "It's their bill and they've got to see it through."

## UNCOMMON CHATTER

(Continued from page 1)

ing jacket hand-blocked in sunset shades.

### Perfectly Grand "Goddess"

"The Green Goddess" is perfectly grand in its aim, as it is intended interesting as the play from which it was adapted. It is melodrama done so well that it defeats mockery. Even when a fanatical priest rushes across the temple, followed by a horde of wildly gesticulating heathen crying for the blood of the "faring," one doesn't laugh at the over-acting.

George Arliss, of course, is superb. He gives a suave, delicately-shaded performance as the Rajah of Rukh, with his way of turning villainous utterances into delightful high comedy. The rest of the cast is so good that you never forget that he's acting—beautifully, but play-acting, nevertheless. It's the sort of thing that brings back memories of the days when you used to save up your allowance, wear your best dress to school on Wednesdays, and suffer through the last few classes of the morning in impatience for the coming matinee.

mer Fox bankers, in competition with Dillon, Reid, Bancamerica, Blahall and Lehman Bros., are not willing to lay business on the silver platform for the new group.

Stockholders' counsel has been ordered to appear on the unwillingness of Mr. Fox to personally consider any other plan, claiming the present so-called Lehman plan entails a cost of 200,000 shares of stock as well as \$95,000 more, the banking combine favored by Mr. Fox.

An angle in the formulation of a second plan, for as Halsey-Stuart, it developed with stockholders having already made a contact with a big banking house to propose a plan. Berenson & Berenson, who developed with 620 shares of Class A stock, say they have a banking house of as great a financial magnitude as Mr. Fox's favored group, and ready to submit \$100,000,000 or more, at better terms.

Clarence Berenson went on the record as agreeing that his clients stand ready to aid Halsey-Stuart without any option, but that because of the 15-year agreement that exists for option on all Fox financing. Just how the banking house would operate the plan before Lehighman and associate bankers were called in.

### Up To Fox

After stockholders have chosen the banking plan, it is then up to Mr. Fox to approve or reject it. The latter means, as Justice Coleman has pointed out many times, immediate receivership. In the case of the latter, if stockholders chose a plan other than the one already approved by Mr. Fox and his board, it is likely no other way or than appointment of receivers is possible.

Outside of extension of the time limit within which stockholders may subscribe to the new bonds, no action will be taken until the original Fox banking proposal. Justice Coleman ruled that the period for subscription should be extended from a week to 10 days.

In passing a resolution approving the banking plan, six of the eight members on the Fox board voted for it. Who the two dissenters were was not divulged for the record.

In permitting others to prepare their own banking plan the Lehman proposal goes to the stockholders without recommendation by the court. Justice Coleman's attitude, however, is summed up in his statement:

"I will avoid receivership if I possibly can."

It seems evident that Halsey, Stuart & Co. and John E. Otterson of Western Electric with Harry Stuart, ex-Otterson, co-letters with William Fox for Fox, are opposed to the proposed refinancing plan submitted to the court. Action of the court in the matter may eventually dispose of the trustee end, although Stuart claims the court has no jurisdiction over his contract with Fox.

Financing plan to go before the Fox stockholders provides for issuance of \$65,000,000 securities for the firm corporation, according to Samuel Untermyer, attorney for William Fox.

### Financing Plan Detail

This financing, Mr. Untermyer said, provides for issuance of \$40,000,000 of 7% debenture bonds, with warrant attached, which give holders right to subscribe to shares of common stock during first three years. The following three years \$25 a share and following four at \$30 a share. This debenture redeemable at \$110 for the first period, \$107.50 for the second, and \$105 for the third. It also provides for the establishment of a sinking fund of 20% of the net profit of the corporation, which must be paid out by the retirement of the bonds. Remaining \$25,000,000 would be in 7% cumulative preferred stock with warrant privileges similar to the debenture privileges. Preferred redeemable at \$110.

### Underwriting Cost

Bankers' commission will consist of 135,000 shares of common stock, plus of 1% interest on the underwriting commission, and in addition 65,000

(Continued from page 8)

certain pennies to lay off the picture. Every new war book goes into half a dozen editions, but there's still only one war play which can make money. Indications are the theatre will soon be flooded with mad epics.

London, Feb. 9. Little Titch, Jr., of the "Claret" sandwich bar, just opened cozy little den of Charing Cross Road. Fainted ankles for the dames these days.

Contract losing favor to auction again.

Jean de Casalis appeared in a talker—and is still asking for the dough.

Billy Mercer broke down and cried on seeing his first break into the talkers—it wasn't Billy, but the flicker.

The "half term matinee" is the latest stunt to keep patrons away from the talker queues.

John De Witt is making a bust of Edgar Wallace. Sitter wrote two novels while waiting.

Robert Damask Courtneidge has been given his Chopin statue. Beats Joe Sacks for sheer nerve.

Maurice Browne's landed James Joyce to do the comic stuff for "Othello" with Paul Robeson in the name part.

Now that the first London theatre to go big screen with color. Tried out with "Gold Diggers of Broadway."

New stunt at the British talker premieres is to have two bars. Guys can take a walk every now and then.

Prize columnist joke this week was the statement Clayton & Walker have never been known to learn some new sex cracks.

London vaude audiences fell for heavier stuff, and Sir Henry Wood's Symphony No. 10 held three weeks at the Coliseum.

The B. B. C.'s regional radio stations are giving the poorest listening the choicest of three stations, still hasn't solved the problem of finding one which might be worth listening to.

Renee Kelly's run in "Almost a Honeymoon" at the Garrick is in nature of a triumph. If successful, it points to another house; if easy, gets out for Talullah Bankhead's "The Sign of the Cross."

Charles Macdonald, head of the present players at the Court, hasn't

shares of stock in connection with the \$65,000,000 financing.

A voting trust agreement is to last for five years, after which the Class B stock will be deposited. Plan also provides for an arbitration committee to settle differences between the two groups.

Mr. Untermyer said that \$65,000,000 of securities minus the 9% which the bankers will receive will yield about \$60,000,000. This will be paid for by the sale of the notes of Halsey-Stuart Company, Electrical Research Products Co., as well as what is owing on the purchase of the Gaumont Theatre property in London.

Fox Theatres also will offer \$40,000,000 debenture bonds which will be underwritten by Fox Film Corporation. The company stated intention of plan was to keep holdings of company intact, that Fox Film Corp. had earned over \$2,000,000 in the last four weeks and that the West Coast Theatre bought for \$20,000,000 originally, had earned \$5,000,000 last year and were earning currently at the rate of \$7,000,000.

The purchase of West Coast Theatres included one-third interest in First National Pictures, which has been sold to Warner Brothers for \$10 million, leaving total cost of West Coast Theatres only \$10,000,000.

During court hearing it was stated William Fox holds but 6% of the Fox stock but has 81% of Fox class B, only voting Fox stock.

Story persists that an offer to purchase personal interest of William Fox for \$10,000,000 or more is still before Mr. Fox. No line how Fox now regards it or what outcome of that offer will be despite the outcome of reorganization.

Directors of Fox Film and Fox Theatres Corp. accepted the Lehman plan. This was announced by Untermyer. However, according to reports, there were some bickerings on the part of the Halsey-Stuart faction, plus a group within the Fox organization headed by W. R. Sheehan and Saul Rogers. The latter two are directors in Fox.

(Continued from page 6)

acted for 20 years, so he's signed himself as Polonius. Idea is, having been a producer, he's talkative enough.

Little unit here started making marionette talker shorts. Decked up the dolls as leading stars and announced shows co-starring Chaplin and Garbo. Renters scooped 'em quick and the idea got the air. Tom Mix is learning all about coppers—running round the nite dives to get stuff for his new show.

Sheriff's play title is being cribbed by vaude acts for variety sketches.

Arthur Dent, of British International, claims he's the first man here to realize the dangers of the wide screen. Only 1,000 rival claimants.

Carlos Ames out of Trocadero to play in Cmanoy.

Eliahu Hershman, lead in first production of "Outward Bound," taken up writing. Authored a comedy with Birmingham production slated.

Maurice Browne's got another woman's plan.

Pat Aherne, film player, breaks into vaude with Sybil Thordine.

First purple spot ever put into British talker made the Garbo fans sit up on its premiere. Was cut by the censor the next day. Stills of it got 20 cents along Wardour street.

British flicker producers went down to Hammersmith to see revival of Pinner's "Dandy Dick."

Heard the price and all left.

Most distinguishing thing about living folks presents of grand pianos. Gets 'em through the trade and sends along some of his own songs.

John Maxwell's opera has noted the most distinguishing thing about living folks presents of grand pianos. Gets 'em through the trade and sends along some of his own songs.

"Buy British and be proud of it" is the slogan constantly advertised by the British government.

Plans are mounted on Ford chassis.

## Sweden

Stockholm, Feb. 9. "Broadway" (U) was presented at the Olympia. With the accuracy of the excellent stage version which the late Maurits Stiller put over at the Oscar theatre, it wasn't easy for the picture. But one was deemed as excellent as the other here.

Film version had much more to offer in the way of stage settings, hand props and costumes. With the accuracy of the excellent stage version which the late Maurits Stiller put over at the Oscar theatre, it wasn't easy for the picture. But one was deemed as excellent as the other here.

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## FIRST AIRPORT PARK VENTURE

Idea of tagging an airport to an amusement park looks so good that out in Flushing, L. I., they've organized a group of locals to float such a plan for \$4,500,000.

The group has acquired 640 acres between Flushing and College Point and are now in the midst of constructing a combo airport and amusement park on the plot. The dough is being floated by William P. Buehler, investment brokers, 50 Broad street, downtown.

Park Standards  
Park will have everything that's modern for amusement parks, including a swimming pool. The air part of the park will house 20 hangars and is expected to be ready by April 1. Hangars will average about \$11,000 each for the building, and the first one to be ready has already been contracted for by the Swallow Airplane Co., eastern distributors of that type of plane.

Landing fees are slim and airports are only permitted to charge fees to regular transport companies who use the airports for stations. All other land free in daytime but pay a fee for night landing which averages about \$5 a plane. Consequently, few airports in the country are realizing any dough. Roosevelt Field, Long Island, being the biggest money maker.

## Strikes Father—Jailed

Waterbury, Conn., Feb. 18.  
Earl Norton, circus employee, is to pass the time by serving out the circus season in the local jail. Norton, who had been at his parents' home in Waterbury, was haled into court on a charge of striking his father and was sentenced to 30 days.

In court the father objected to his son's travels with a circus, and when the court would not let him leave they'd "put some sense into his head."

## OUTDOOR NOTES

Harry Dunkel will pilot the Harry Copping Shows on its annual tour through Pennsylvania, Ohio, Maryland and Virginia as usual during 1930.

Oracles of the outdoor show world, who guide the destinies of other people's shows from hotel lobbies during the winter, claim Miller Bros.' 101 Ranch will open its season at Philadelphia to beat Ringling into eastern territory.

Homer J. Tice, of Greenville, Ill., was elected chairman of the Illinois state fair board last week.

George Meighan's weakness is addressing traffic clubs. Latest at Detroit last week.

Al Clarkson, advertising car manager for Rubin & Cherry Shows, was willed 7 bungalows in St. Louis recently.

If C. W. Finney doesn't acquire a piece of the Cole circus he will work for Ringling. He was advised last week.

Six major circus programs are getting a heavy ad play this season from big business concerns. Some of the programs will top 30 pages, a record.

Low Dufours' carnival attraction, "Unborn," store-showing on Madison St., Chicago, for the past four weeks hasn't hit a profit. Costs \$75 daily to operate.

Week of Feb. 24 will be pow-wow week in Chicago for all Ringling acts. John Ringling will be present.

All new canvas from stem to stern on all six combine circuses this season. Unusual for the old regime believed in greeting spring storms with old cloth.

Despite drop in general midway biz Tampa falls "unborn," repeat attraction this season, increased 30%.

Harry F. Hall, part owner with Sam Anderson of the California Shows, may become a riding device

## 75% of French Circus Acts Are Foreigners

Paris, Feb. 9.  
French circus talent is so limited and of such poor quality that no objection has yet been raised here against circus managers obtaining the majority of their acts from abroad.

Average proportion is that three out of four acts are foreigners, mostly German, who not only are good from the showmen's point of view but whose orderly habits give the managers the least trouble. This is exemplified by the Cirque d'Hiver where there are at present nine foreign acts of a total of 12.

Three Codonas, Ringling-B-B, open at the Cirque d'Hiver in November for one month.

## INDIANA'S AM. CORP. PROBE

Peru, Ind., Feb. 18.  
State of Indiana is attempting to collect several years' back taxes from the American Circus Corp. through John Ringling, president. Officials also have told Ringling that future taxes will be increased fourfold. State wants to know what hidden assets were bought by Ringling when he took over the corporation, and also on what basis he held the holdings.

As regards Ringling's proposed stock sale, officials have announced that if the plan goes through and stock is sold in Indiana, Ringling will be taxed heavily. Investigation is now being made.

Some months ago Ringling was asked to move the Peru winter quarters to Sarasota by Florida business men. Attitude of Indiana is reported causing consideration of acceptance.

## R-B-B'S ONE AD CAR, RUBIN-CHERRY'S TWO

Chicago, Feb. 18.  
Ringling, Barnum & Bailey circus will have an advertising car this season instead of the customary three. Cut is made because show figures no opposition. Other five circuses will also have one car and one brigade, which is the same as usual for them.

Carnivals, especially, the major outfits, are lining up advertising cars and piling the printing house shelves with paper for heavy billing. Some have engaged circuit men to manage this end. 101 Ranch, Cole Bros. and others have increased their paper and billing crews. All are figuring on heavy sheetage to get into the money.

Rubin & Cherry is coming into the field this season with two advertising cars, one to be managed by Al Clarkson, among the fastest billers in the field. Average crew of the Ringling circus carry will carry 15 men, which gives 12 actual billers. Car has also been made in the number of road throw-aways.

## MUGIVAN ESTATE TAX

Indianapolis, Feb. 18.  
Estate tax of the late Jerry Mugivan, just paid here, was \$151,000.

manufacturer this season. A German inventor has sold him an idea.

Samuel S. Lewis, Pennsylvania fair official, is a candidate for Governor of the state. Pennsylvania fairs right now are fighting for larger state appropriations.

W. J. Hanley recently shipped several rides to Joel Goldberg's Amusement Park in Bahia, Brazil.

An exposition for Rio de Janeiro, Brazil, is being planned for the coming summer. It will open in June.

W. T. Stone Shows, which have been bought by John Marks, will go out on the "Mack" Grand Shows with Harry Ramish as general agent.

W. B. Duke Golden will be general agent of the Bruce Shows. Bernard Greiter Shows will be piloted by Bill Holland.

C. W. Crafter will general agent the William Glick Show being launched this season.

## "It's" in Chautauqua!

Chicago, Feb. 11.  
Interstate Bureau of Chicago, Chautauqua organization, is using all young women bookers this year.

Females who will deal with business men, actually picked with an eye for looks.

## SMITH SHOWS ADD FREE CIRCUS FOR 10c. GATE

The Otis L. Smith Shows, veteran 15-car show playing the east, will this year try the idea of a regular circus instead of free acts as a draw. There will be a canvas side-wall surrounding the lot and a marquee on the front, with 10 cents admission charged to everyone entering the lot.

Idea of a paid gate is old in the carnival business. It was abandoned some years ago, but is winning popularity again.

In return for the 10c. enough-out, customers will be permitted free to the circus. Performance will last 75 minutes and will be given twice nightly. It will consist of two elephant acts (one a two-bull act worked by Mabel Smith, daughter of the owner, and the other a one-bull act worked by Walter McLean), three high school horses, a drill of 10 ponies, two aerial acts, and two ground acts not yet selected.

Circus will be played within a side-wall, with a marquee on the front. There won't be any seats, but if the idea itself clicks reserved seats may be added later for an additional dime tap. There will be a 24-piece street parade with several wagons of lions, leopards, tigers, bears, monkeys, etc., some of which Smith recently purchased at West Baden, Ind. It will take about four cars to railroad this attraction, so Smith figures on galleys some of his other shows to avoid use of 20 cars to handle the new idea.

The matter of reader for such an attraction has not caused any trouble in the towns the show has been booked into to date. License commissioners in the various municipalities let the show get by on the regular carnival reader in place of the Ringling circus and charge fee. The Smith show has been traveling its particular territory for years.

## S-F's Two Chi Dates

Chicago, Feb. 18.  
March 29 has been set as opening date of Sells-Floto Circus at the Coliseum. Outfit will remain two weeks in the downtown building, then open at the Coliseum. Stadium for the same length of time. All billing will be double-dated for both stands.

## Gruberg Wants Cincy Wk

Cincinnati, Feb. 18.  
Rubin & Cherry representatives trying hard here to arrange for a week this summer on the Fair Grounds. Town will only allow 3 day permit, not renewable.  
John Robinson, residing here, declares matter will be adjusted for 7 day showing. First big carry-in many years.

## Royal American's 25

Jacksonville, Fla., Feb. 18.  
Royal American Shows will begin the spring season here March 15, at the opening of the Jacksonville fair. Heads north after a week.  
Royal American has 25 cars this year.

## REBUILD ARCOLA

Areola Park, Rochelle, N. J., will be rebuilt and reopened as amusement park in May. Reconstruction has already begun.  
Areola was destroyed by fire before opening last season.

## NEWMAN "101" MANAGER

Fonca City, Okla., Feb. 18.  
Jake J. Newman expects to manage the 101 in 1930. Last season with the S-B circus as manager.

## Shriners' Detroit Flog

Detroit, Feb. 18.  
Indoor Shrine circus, for the first time in many years, fared badly here. Biz down to half of former years.  
Shriners claim drop is due to repeat programs.

## Jones Loses Pittsburgh And Washington Dates

Johnny J. Jones has lost two of his best "still dates" in the east to the Rubin & Cherry Shows. Wm. Jennings O'Brien has just closed Pittsburgh and Washington for the Gruberg outfit, which leaves the Three-J outfit out as far as these desirable spots are concerned.  
O'Brien is reported to have received a bonus of a half-grand for grabbing off the dates. Washington was usually Jones' first stop on the way out of the South, with Pittsburgh following. The Jones show has gotten to be almost a tradition in these two towns, so this is quite an upset.

## CARNIVALS NAB CIRCUS SPOTS

Chicago, Feb. 18.  
Promising quite a profit is the sewing up of various lots in key cities and reselling to circuses. Ringling has discovered St. Louis is held by D. D. Murphy carnival, Louisville by the Rubin & Cherry Shows, and Urbana and numerous major cities in West Va. by the Royal American Shows.

One outfit has figured the route of the Sparks circus from Macon and is reported ready to release at a price. Robert Hickey is in Louisville for Ringling trying to crack a sewed-up spot. Dan Odom tried to crack St. Louis without success.

Royal American Shows are reported as having 35 towns tied up with Rubin and Gruberg and Johnny J. Jones holding similar amounts.

Other carnivals have had agents working all winter along these lines. Lately they are said to have agreed to let carnivals in but exclude circuses which are unwilling to pay.

## \$70,000 SPECTACLE FOR SHRINERS IN TORONTO

The entertainment committee for the Shriners' Convention at Toronto next June made a last-minute switch in plans, deciding against booking in the Ringling-Barnum & Bailey Circus and substituting in its place what probably will be the most costly outdoor show ever staged in the East. Between \$60,000 and \$70,000 will be spent for attractions to entertain visitors to the grandstand at the Canadian National Exhibition grounds.

A spectacle called "The Road to Mecca" will be staged once nightly for four nights, some 125 circus acts being used in this spectacle, among them Poodles Hannaford, the Hoagland Animal Act, and three big elephant acts. This show will run about two and a half hours. Automobile races will be a feature for three afternoons, Ralph Hankinson staging this item. The stage reserved for this doings will be 700 feet long.

The directors of the enterprise have developed a headache while trying to book it, for once word of the switch in plans got out every booking agent within a thousand miles were on their necks, 15 bids being put in.  
Wirth & Hamid walked off with the plum.

## Int'l Fair Ass'n in Chi

Chicago, Feb. 18.  
International Association of Fairs and Expositions began its annual mid-winter meeting Monday at the Auditorium hotel.

## SPARKS DODGING SNOW

Macon, Ga., Feb. 18.  
Sparks circus is planning an April opening instead of the middle of March.

Twice on previous trips north the show lost canvas because of snow.

## Winter Quarters Date Off

Deland, Fla., Feb. 18.  
Business for half of the Johnny J. Jones show here last week was off. Other half of the show is at Fort Myers, with his away below Sanford.  
Deland, Jones' winter quarters, was looked to give the show money.

## CWN GOV. HOPE OF PENN. FAIRS

How to get more dough via state appropriations and what to do about sanitary conditions on the fair grounds seemed to be two of the major problems the members of the Pennsylvania State Association of County Fairs had to wrestle with when they met in Philadelphia last Wednesday and Thursday.

The State appropriated \$105,609.20 to aid county fairs last year, but that doesn't seem to be enough to keep everybody happy. Their hope lies in the fact that a fair official is being backed by the Grand Jury crowd for governor of the Quaker State and if he's put over, and these fair officials will do what they can to help, then the pickings may be better this year.

## Statistics

Total of 1,874,762 people attended Pennsylvania fairs last season; \$1,395,555.50 was received from all sources, the total profits of all fairs in Pennsylvania in 1929 being \$247,237.95, or an average profit of \$4,500 per fair, which isn't so bad compared with the showing made by other states. Concessionaires kicked in \$324,700.18 all told.

A couple of former Methodist ministers were the featured specialists of the evening during the banquet held the night of the first day. They were Dr. H. M. Waters, general manager of the Canadian National Exhibition, and G. G. Jordan, secretary of the Pennsylvania State Association.

The gag about Mare Anthony's post-midnight call on Cleopatra finally arrived in Philadelphia at this meeting.

All the show owners interested in this territory and their general agents were on hand 100% strong to bid for fairs.

There's quite a mob of concessionaires vying in Philadelphia for the winter as well as a number of ride operators and they were all on hand for the dollops. Some of the boys even came over from New York. For some unexplainable reason this meeting attracts an unusual amount of concessionaires, more so than is noted at any other meeting so the boys must be booking their spots early this year.

## Shrine's Game Ban

New Bedford, Conn., Feb. 18.  
Concessionaires took it on the chin when Walter H. Penfield, Potentate of Sphinx Shrine, announced that no concessions which savored of chance would be granted for the Shrine Circus now in progress at the state armory in Hartford.

In adopting this stand," said Penfield, "we are taking the absolutely the ruling of the last council of the Shrine when official disapproval was expressed of any games of chance in connection with any Shrine affair."

## NORTH BEACH PLANS DROP

Plan to resuscitate North Beach, L. I., as an amusement resort next summer is out again. Promoters having the project under way figure the area now available for amusement spots is not worth the investment.

North Beach, owned by George Bhret, former New York brewer, was one of the first to fold after prohibition went in.

## PALEY'S BRONX DATE

Paly Sanders' winter circus will give two shows at the New York Coliseum, Bronx, on Washington's Birthday (22), augmented by the Bronx Hospital.

Sanders and his outfit have just returned from a period at the Olympia, London.

## Davis Rebuilding Park

Washington, Feb. 18.  
Meyer Davis is going to rebuild the burned portions of his Willow Grove Park, on the outskirts of Philadelphia.

Davis says three new rides will be among the replacements.

## Ammon Wisc. Fair Head

Madison, Wis., Feb. 18.  
Ralph E. Ammon was named chief of the state fair district and state development here last week.





**Phone Hollywood 6141**

American Society has decided not to hold its annual convention here this summer after all. It will be in the east again. It was at first figured for here because of the number of writers in Hollywood.

WB Pacific Coast theatres will build a 1,800-seat theatre and store building, 104 x 158 feet, on a site in Beverly Hills, purchased from Harley J. Hoyt.

Location at the Wilshire boulevard and Reeves drive.

Improved value to be \$500,000.

Architect not yet named.

Fox' new Fox theatre in Visalia opens Feb. 27 with "The Sky Hawk."

**By DAVE TREPP**

Stanleigh Malotte here from Portland, at the Seattle, as organ succeeding Ron and Don.

Bill Hartung, many years with Orpheum and recently manager of local RKO house, now manager of Seattle theatre, succeeding Bob Blair, who becomes northwest manager for Publix.

Mayor Frank Edwards, former showman, who made a stake in Seattle at Winter Garden theatre, is up for re-election at the city primaries and looks like sure winner for second term.

Jensen-Von Herberg, operators of Liberty, Venetian and Ballard theatres here, have adopted the 13th month calendar for their own bookings and biz.

Emil Bondeson, until closing of President (Duffy) manager of the house, left last week for Oakland and Frisco to manage a Duffy house. Emily Lowry, ingenue, has gone to San Francisco for Duffy; Clifford Dunstan to Portland Dufwin theatre; Leonard Strong has also gone to Portland.

"Sunnyside Up" was second week oldover at Majestic this week. First time in history of house, now operated by Fox, that film stayed a second week.

Palace, closed since November when stock flopped after three weeks, opened this week with grind now on "Pitfalls of Passion," sex film. Dr. Lee Frank lecturing.

Highland Park theatre (suburb) closed this week. Leaves town all closed except few small houses in Mexican section and army post theatres.

**San Antonio Symphony Orchestra.** recently chartered, forming here under direction of Otto Zoeller, will use about 80 pros and amateurs.

### Fiesta week management in quan-

This leaves the Brin Chain with but three upstate houses, at Appleton, Neenah and Menasha. It is rumored Brin will sell his houses and give up the lease on the Majestic, Milwaukee, as soon as the Warner Brothers house is completed at Second and Wisconsin. Brin is said to be slated for this house.

period but kept it six months and then refused to pay either for the machine itself or the period it was in use.

Mayor Whalen, of Chelsea, ordered the Chelsea theatre closed last week, declaring "iniquitous" conditions existed therein.

Richard Ardell, trombone player (vaude), of Portland, Ore., was sentenced to from four to five years in the state prison last week. He was convicted of stealing \$2,000 on two counts and of defrauding the Elks Hotel of \$39 worth of amusement.

The Boston Garden has decided to stop fouling and faking in boxing bouts at its shows. The Garden officials will hold up purses due fighters when they have not conducted themselves properly in the ring. In this move the Garden officials clash with the State Boxing Commission, who heretofore merely suspended boxers for 30 days when they did not behave.

George Cohan plays here in "Gambling," starting March 10.

Dr. Sidney A. Weston, editor and general manager of the Congregational Publishing Society, has resigned from the committee on the use of pictures in religious education, but not without taking a slap at Will H. Hays and ex-Gov. Milliken of Maine.

Jefferson Post (American Legion) reported clearing \$6,000 after paying all expenses and staging "Frisburg Passion Play" at Veterans Memorial Auditorium for 11 performances. Take was approximately \$28,000.

Austin M. Goodwin, former editor of the Portland Sunday Telegram, and H. J. K. Tewksbury is new editor of the Telegram with Hal Cram as assistant.

Attendance at Jefferson the Hayden Players) has slumped so that the stock may be obliged to close in a few weeks.

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### Fiesta week management in quan-







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**JOSEPH M. SCHENCK  
JOHN W. CONSIDINE JR.**

and

**THORNTON FREELAND**  
*producer, supervisor  
and director,  
respectively, for their  
excellent taste and  
"swelegant" production*

to

**BILLY ROSE**

*who wrote the  
lyrics and staged  
the songs*

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### WHEN A WOMAN LOVES A MAN

Lyric by William Rose

Music by Ralph Rainger

### KICKIN' A HOLE IN THE SKY

Lyric by William Rose & Ballard Macdonald

Music by Jesse Greer

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**WILLIAM ROSE, INC.**

# VARIETY

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## TRANS-ATLANTIC CABARETS

### No Joint, No Take Indoor Circus Nets 20 G's; May Be New Fashion

Hartford, Conn., Feb. 25. The indoor circus is showing signs of staging a healthy comeback but with a heavy coat of white wash. The sting 'em store, the gambling joint and the fly-by-night promoter are out from the look of the situation. The best proof is in the indoor circus staged last week at the Armory, by the Sphinx Temple of the Shrine, at which everything was controlled by the Shrine and there weren't any concessions at all other than juice, pop-corn and peanuts. Even these were run by the lodge itself.

#### Nets \$20,000 in Week

Into a building with a capacity of 10,000 they jammed some 14,000 people on Friday night and turned away several thousands more. The Shrine netted better than \$20,000 on the week with an \$8,000 bill of attractions, giving two shows daily. There was a side-show for which two bits admission was charged, and this netted about \$1,500 on the week. It is estimated that close to 50,000 people attended six days and nights.

The show was staged as a one-ring circus with clowns, an announcer and all the trimmings. Local Shrine handled everything itself, about 12 different committees actually working for the success of the venture. Very little paper was given out, as it wasn't a case of papering the town to get the chumps in to take 'em at the joints. The side-show was open at all times, but, of course, got the heaviest play between shows, there being about 10 different attraction under a top which was set just inside the front door. From there on the armory was filled with seats banked around the ring.

The show itself was booked by Wirth & Hamid and consisted of the Wirth Family, Edith Segrist

(Continued on page 48)

### CRUSADING TAB BALLIES BIZ INTO ROUGH JOINTS

Dance halls with a rep for letting everything go are getting the biggest play of the season right now. Clean dance halls, which set a certain standard for dancing and draw the line at rough stuff on the floor are dying.

This appears to be due to the crusade which a New York daily tab conducted against the disreputable dance halls. Crusade seems to have accomplished just the opposite of what it set out to do.

The manner in which the daily played up the rough houses and the emporiums proved a big draw. Not only that, but it gave the addresses of the halls, making known where they were located to many men who were looking for a good time. It didn't know where to find it. They deserted their old haunts in favor of those the tab warned against.

### Caution

Chicago, Feb. 25.

Scene in one of those beer flats run by an old-fashioned German couple. When you go in you sit down at a table and are served with sandwiches, beer and wine, before you even order specifically.

One night a bunch whooping it up ran out of cigarettes. They asked the boss of the speak if he had any. The old fellow went out of sight, sneaked back with something concealed, and slyly shoved the cigs into the pocket of one.

"Don't let anybody see," he whispered, "I ain't got no license."

### FIGURE 21 FILM HOUSES ON B'WAY NEXT SEASON

Next season pictures will probably take over Broadway from 42d to 53rd streets, on a 100% basis with the exception of perhaps two houses, RKO's Palace, straight vaude, and the Globe, which may go back to left. By the time the 1930-'31 season gets under way, there may be 21 picture theatres on amusement alley as against that one house, the Palace.

These 21 include not only the many former legit houses, but also Warners' new Hollywood, which will likely go film between musicals, as well as the last of the burlesques sites, the Columbia, which Radio is slated to take over Sept. 1. The Cohan is now generally considered a film house. With the Astor under lease to M-G-M, the Gaity to Tiffany, the Central to First National and the Winter Garden to Warners, the chances are slim for a legit show actually playing on Broadway. If Radio gives up the Globe, upon reopening the Columbia, that will be the stage's most likely spot.

The 21 theatres dotting Broadway that will be playing pictures next season are the Cohan, Rialto, Criterion, Paramount, Loew's National, Loew's State, Astor, Gaity, Embassy, Globe, Central, Strand, Rivoli, Winter Garden, Capitol.

(Continued on page 79)

### NUT MARATHON

Toledo, Feb. 25. Argonne Post, American Legion, has a "mad marathon" on now. Been going a week.

Entrants can rock, dance, talk, tagpole-sit or anything else as long as they don't give up. Some 52 couples entered and 16 lasted out the first week.

### REPLY TO LIQUOR ON OTHER SHIPS

"Leviathan" First Ocean Liner to Be Outfitted with Complete Night Club—Eliminates Regular Ship's Concert—Floating Stock Troupes Seen as Development

#### IDEA MAY SPREAD

Prohibition is partly responsible for the newest attempt at combatting ennui on the high seas—a complete trans-Atlantic cabaret. No more ship's concerts with Shouts City's Madame Butterfly leaning against the piano and yodeling passengers into a quiet bridge game on the lower deck.

The "Leviathan" will hey-hey itself back and forth this summer with a regular cabaret on board. Construction of the special oceanic night club is being accomplished while the ship is in dry dock.

Because the passenger lists of American boats may dine but not wine, the Merchant Marine has been forced to concentrate on some way to overcome the competition of the more liberal foreign pleasure ships. The cabaret is the 1930 answer.

Whether a chorus troupe will be carried is not known, but versatile performers are being sought and the idea may develop into aqua-

(Continued on page 72)

### \$460,000 GROSS IN WEEKEND AT CALIENTE

San Diego, Feb. 25.

It but recently became known that a vain hold of the gambling casino at Agua Caliente on a Monday morning at four yielded the handits \$460,000 in cash and checks. That amount was the gross for the Mexican resort over the week-end.

Knowing the hold up had been an inside job more or less, as the place is amply "protected," one of the robbers was caught within two hours, and the entire amount stolen recovered.

No news of this hold up leaked out, although a former attempt to burglar the treasurer was reported. Caliente's layout represents an investment of between seven and eight millions. It's a stock company with stock first selling at \$10 a share now quoted at \$30.

### Silver Cups Out for Americanized Ski Boys—Cash and No Banquet Gas

#### Knowledge!

Hollywood, Feb. 25.

A new face around the studios belonging to a scenarist cut loose on Tommy Dugan by uttering:

"Mr. Dugan, I am about to start my script for your picture and will you tell me the words you stutter best on?"

### AIR ANNOUNCERS START ASSOCIATE UNION IN CHI

Chicago, Feb. 25.

Radio announcers will have their own union here next week. It will be affiliated with the electricians union.

All milk boys in the city have signed, and a charter has been granted. One of the first moves, officials say, will be an increase in salary. Organization is backed by the A. F. of L.

### Mme. Renz, Equestrienne, Does Comeback at 71

Vienna, Feb. 25.

Therese Renz, famous bareback rider, retired many years and now 71 years old, is doing a sensational comeback at the Cirque here bearing her name. She is still agile and as active as she was many years ago. She began her sawdust career at 13.

At the height of her fame she gave instruction in riding to the Empress Elizabeth and to all the Archduchesses of the brilliant court of Emperor Franz Josef.

### See America First—And Don't Forget St. Joseph

St. Joseph, Mo., Feb. 25.

For the first time in several years St. Joseph stands today an open town. Matters have been heading that way for six months.

Various forms of whiskey are in operation, numbering seven, for a town of 35,000, and the promoters have become so fearless that one lists himself.

Last summer gambling was confined to the rural districts because the sheriff was more lenient than the police department. Now the gambling establishments have moved to town. It's not hard for any stranger to find poker, dice, or roulette within half an hour after arriving here.

Liquor, of course, always has been more or less plentiful. A booze is \$5.50 and \$5 a pint, which includes the cost of the prescription. Moonshine is all prices, but good rye or corn whiskey can be bought at \$15 a gallon, delivered.

See America first—and include St. Joseph.

Ogden, Utah, Feb. 25.

Western America is growing nerts over winter sports. Paired haired boys from Norway and dog team drivers are finding sudden and unexpected prosperity.

Around 5,000 persons paid \$1 each a day to see the dog derby and ski jumping at Truckee in January. Another 8,000 paid \$1 a day to see a dog derby and ski jumping in Ogden, Utah, Feb. 15 and 16. Ashton, Idaho, claims 10,000 for its American dog derby Feb. 22.

These three towns are in the Western American Winter Sports Ass'n, the same performers competing in the three events.

Dog teams and drivers are backed (Continued on page 72)

### Booze Peddler with Free Acts as Chump List Gag

A Times Square bootlegger has found a unique means of developing new customers. He is posing as a club booker and is reported doing heavy business.

The "legger" usually books entertainers for the parties and clubs at a nominal fee or even without charge to the club, saying he is glad to do this in return for the names and addresses of the prominent members. Second explanation is that he may be able to get future business from them.

Only engagements the booze seller is willing to book are small ones, for which he uses a minimum of entertainers. He sells the affair to the entertainers as a benefit and pays them \$5 to \$8 for the night. He also asks for gratis help from friends and relatives who can yodel or hoof.

Sale of only one case of liquor as a result of a booking offsets his investment. He always reminds prospective customers that he is the guy who supplied the free entertainment.

### Sneezer's Own Hotel

Bethlehem, N. H., Feb. 25.

A hotel will be erected by several prominent victims of hay fever in the White Mountains of New Hampshire for the exclusive use of sufferers. They have organized the United Hay Fever club.

Joseph D. Gastwirth, treasurer, says the hotel proposition is interesting hay fever victims throughout the country and membership has been oversubscribed.

**BROOKS**  
THE NAME YOU GO BY  
WHEN YOU GO TO  
**COSTUMES**  
MODERN UNIFORMS  
1437 ALSO 15,000 COSTUMES TO RENT PER WEEK

## Russia a Great Country for Concert Artists Who Take Bows as Salary

By EUGENE LYONS

Despite its own abundance of concert talent, good, bad and middlin', the Soviet Union is tremendously interested in foreign conductors and soloists. Guest performers here always get the benefit of the doubt from the music loving public which crowds the Conservatory auditorium, the largest concert hall here outside the opera house, whenever a foreign name is announced.

But the public, though kind and optimistic, is not dumb, musically speaking. Many a foreign singer or instrumentalist, heralded in foot high letters on the bill posters, has retired humbly enough if he failed to measure up to advance boasting. The Russians are by no means a nation of music lovers and give readily enough of their rubles and kopecks to hear the best available to them. The chief difficulty with Russia as a field for the American or other foreign concertist, is not artistic but financial.

The Soviet government, which in the last analysis pays the bills in this country, is anxious to give its citizens the best musical diet (Continued on page 74)

## SPITE OPERA PROFITS, BIG SHOW TURNS FLOP

Budapest, Feb. 14.

In an effort to circumvent an existing contract giving the manager, Revesz, production rights to "His Majesty's Men of Letters," Andor Kardos, the author, produced in the suburbs an old play of his own so that "Venus of Biarritz," his new show, would not be under Revesz's control.

Although the courts sustained the author in his legal legalism, the pliancy of the situation exists in the fact that the old play turned out to be a financial success while "Venus," of which the author expected such big profits, was a flop.

## Liveright to Import "Frankenstein" for N. Y.

London, Feb. 25.

American rights to "Frankenstein," which is doing excellently at the Little Theatre here, have been purchased by Horace Liveright and the piece is to be produced on Broadway in the autumn with Hamilton Deane imported for the occasion and playing his original role.

Liveright bought "Dracula" from the same concern some time ago.

## Mad Monk's Daughter Stranded in Paris

Paris, Feb. 25.

Maria Rasputin, reputed daughter of Rasputin, the mad monk of Russia, is stranded here en route to Broadway, where she expected to go into vaudeville.

Levitkov, local agent, says Joseph Padesny, international agent living in Floral Park, Long Island, near New York, gave the girl an o. k. on dates for America at \$250 a week, but failed to remit money for her passage to the States.

## Hay-Bolton Comedy

London, Feb. 25.

A new Scotch comedy, "A Song of Sixpence," by Ian Hay and Guy Bolton, opens in the provinces March 10.

Following week it is due at Daly's, succeeding "This Way to Paradise," which withdraws March 1.

## Ellinger Divorce Up

London, Feb. 25.

Divorce suit brought by Desirée Ellinger against Newton Sterritt, whom she married 10 years ago, comes up in London this week. No defense will be put in.

## REINHARDT'S COMEDY

Berlin to See "Sexe Faible," Paris Comedy Hit

Paris, Feb. 25. Fritz Weddel, Feb. Block & Eberle, German play brokers in Paris, has sold Edouard Bourdet's "Le Sexe Faible" ("The Weaker Sex") to Max Reinhardt for immediate production in Berlin.

Place is the biggest comedy-drama hit in Paris, playing at the Michodiere. Gilbert Miller has the play sewed up for the States.

## PICCADILLY MUSICAL, "BRIDE," LONDON HIT

London, Feb. 25.

"Here Comes the Bride" musical farce adapted from MacGregor and Harbord play, with music by Arthur Schwartz and produced by Julian Wylie at the Piccadilly looks like a solid success.

Piece was enthusiastically received and looks better than the average show of its kind. It is splendidly cast and well produced. Specialties are introduced by Howie, Harger and Naldi, an incident that was tumultuously applauded at the premiere. Enterprise has every prospect of success.

"A Night Like This," new at the Aldwych, is the sixth consecutive farce by the same company and under the identical management. It was cordially received by the audience, but proved disappointing to the show-wise regulars.

The libraries have made a deal with the producers of "A Night Like This," farce at the Aldwych, covering nine weeks at \$5,000 a week.

## Young Strauss' Opera Makes Hit in Berlin

Berlin, Feb. 25.

"Think of Me," opera by Felix Basch and score by Erwin Strauss, of the Odeon Theatre, did well at the Thalia theatre here, demonstrating that the 19-year-old son of Strauss has learned his orchestration from the father and is in command of the elder's gift for melody.

Several fox trots and a tango in the production will go the rounds of the dance place orchestras. The book is conventional but takes good deal of interest from the fine playing of Grete Freund and Paul Westmeister.

## Galli Curci Disappoints

Bucharest, Feb. 25.

Indolent weather and the fatigue of travel are given as the reason for last minute postponement of Galli Curci's concert here from Thursday to Sunday. Change of schedule modifies coloratura's tour.

Prague, Feb. 25.

Galli Curci was mildly received here, critics commenting on the absence of the diva's former vigorous timbre.

Opera star is the highest paid singer in Hungary, getting \$12,000 for three nights.

## JOHNSON DUE BACK

Milard Johnson, New York representative of Union Theatres, Ltd., Australia, returns to New York March 12 after a five months' stay in Australia. During his absence, Eric P. Strelitz has been in charge. Recent reports were that Johnson might remain in Australia as a Melbourne executive of Union Theatres.

## STAR GETS COVER CUT

London, Feb. 25.

Dora Maughan opened Monday at the Cafe Anglais and the theatre. Playing on cover charge percentage against guarantee. Opening night drew packed house.

## Pearl White's Memoirs

Paris, Feb. 25.

Pearl White is putting the final touches upon her autobiographical story, which will presently be in the publisher's hands.



## YORK AND KING

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

Arrived South Africa per Armand Castle, and opened December 3. Three weeks, Empire Theatre, Johannesburg; two weeks, Durban; two weeks, Capetown.

Represented by JENIE JACOBS.

## PARISIANS NOW ANTI-RUSSIAN

Paris, Feb. 25.

Anti-Russian sentiment seems to be growing daily here, being instigated by the waves of religious persecution instituted there and noticed in the acute and disparaging reaction to local Soviet film propaganda here.

Sentiment had a demonstration at the Gaumont Palace cinema a night or two during the presentation of Dolinoff's "Coeur d'Or" company when "The Volga Boat Song" was given.

A man in the audience shouted "We're in France. Let's have French songs." Outbreak happened just before intermission and the disturber repeated his cries before the police gathered in the lobby, declaring he would continue his protests if they allowed him to return to his seat.

By-standers gave him every support and declared themselves in agreement giving evidence of widespread anti-vodka feeling. This has been brewing a long time. Paris has a large Russe population, including an assortment of grand dukes and people who declare themselves ex-Czarist nobles. They engage in all kinds of occupations, particularly sponsoring high-priced night spots, such as the Casa Nova, Sheherazade, Russian Eagle.

Frenchmen, when they are made the victims of the Russian gyp in cabarets, come through with the ready retort of threatened publicity, telling the club managers, "It is you Russians who are giving us Frenchmen a bad name for extortionate prices," which flattens the Russians opt instantly.

## Suit Over "Wings" Music

London, Feb. 25.

Record Music Co. publishers, have applied for an injunction restraining Clayton & Walter in the alleged infringement involved in certain compositions used in "Silver Wings."

Program of the piece names the composers as Jack Waller and Joe Tunbridge.

## SAILINGS

March 7 (Paris to New York) Capt. and Mrs. W. H. Fawcett (Bremer).

Feb. 27 (Genoa to New York) Mr. and Mrs. Arthur Samuels (Vivian Martin) (Conte Grande).

Feb. 26 (Hawto to Los Angeles), May Robson, Lillian Harmer (City of Los Angeles).

Feb. 22 (Sydney to San Francisco) Al Fisher (Sierra).

Feb. 21 (Capetown to London), Puller and Foster, Kiriku Bros. (Balmoral Castle).

Feb. 21 (New York to London) E. J. Tait (Bremer).

Feb. 20 (Sydney via Auckland, to San Francisco) Edwin Geach (Ta-hiti).

Feb. 19 (Sydney to Belevan Dei) John Kennebeck (Nieuw Holland).

March 19 (London to New York) Patti Moore and Sammy Lewis (De de France).

## Snooty British Radio Trust Even Snubbed the Naval Parley

### LONDON "FOLIES" DRAPED

Paris Bergere Revue to Have British Cast and Clothes

London, Feb. 25. The Julian Wylie promised show for the Victoria Palace is sold for the time being and that house's first big show will be the "Folies Bergere Revue" from Paris, minus its nudity and the French cast, but otherwise intact.

Glenn Elynn, American dancer with the Paris production, seems the only principal in view for transfer here.

Show is to be staged by Tom Arnold, provincial revue producer associated with Moss Empires, and opens April 7. Charles Austin and Ivor Vintor are under engagement.

### INTERNATIONAL BILL AT LONDON COLISEUM

London, Feb. 25.

Coliseum bill this week has an international flavor. England is represented by Sybil Thorndike, in her second week, the Houston Sisters in their third week, Max Rivers' Girls and Wine and Russia the last named pair doing their new turn written by Blanche Merrill. Continental representation comprises Woolthorns Trio and the Guerre Trio, latter offering a motor cycle novelty with the machines spinning around in a steel globe and a great opening act for anywhere.

American contingent has the Reno Bros, making their English debut and going over nicely; Wisner and Ward, act formerly Moran and Wisner, in the closing spot and holding them on Monday show played to capacity at the matinee.

### Pilcer-Marnac Revue Halted for Present

Paris, Feb. 25.

Failure of Harry Pilcer to get a projected production at the Apollo has brought embarrassment to several players destined for the supposed revue.

Gertrude Hoffman is here and uncertain what to do. She came over in anticipation of taking a hand in the revue. Now Pilcer is idling on the Riviera while Mme. Marnac is in London nursing her husband, Major Keith Trevor, still critically ill there.

Meanwhile "The Shanghai Gesture" continues poorly at the Apollo with an understudy in the role first played by the actress-manager. It is to be withdrawn soon, with "Bitter Sweet" succeeding.

### U. S. Society Sponsors Royal Turkish Dancer

Paris, Feb. 25.

Lelia Beber-Kahn, Oriental dancer, says she is a Turkish princess, is going to the States under society auspices. Schedule calls for a series of morning dance recitals in fashionable hotels.

Girl's story is that her father and brothers were killed in the Turkish revolution when she fled to Paris, adopting the profession of dancing later.

### INTRICATE NATURALITY

Cairo, Feb. 25.

Cairo is probably the most metropolitan spot in the world, the cross roads of East and West.

To prove it there's a new attraction at the Perquet, dancing girl, who bills herself as a Hindu-Brahmin star and goes by the Spanish monicker of Rostia Barrios.

She appears in front of the Hermanos Castro guitar orchestra.

### LONDON HOUSE NAMED

London, Feb. 25.

The new theatre in Soho which will have as its opening attraction "Kilo Rita" has been definitely named the Prince Edward. Story recently was that it would be called The Ziegfeld.

Latest illustration of the operation of the monopolistic British Broadcasting Corporation is the difficulties experienced by the Naval Conference in getting its meetings broadcasted as was much desired by the diplomats for propaganda purposes.

Company at first turned down the conference and when pressed for an explanation it developed that their studio engineer goes home at midnight and they wouldn't inconvenience themselves with the early morning broadcasts the conference desired. This red tape was finally out. Conference pays company \$1,500 per broadcast.

British Broadcasting Corporation is the biggest of the kind outside of N. B. C. in America. It has everything its own way and can marshal 10,000,000 listeners, yet last year it operated at a deficit. Administrative head is Sir John Reith. The chairman, Lord Clarendon, recently declared: "We never give the public what they want, but try to educate them in wanting what we give them."

Mrs. Philip Snowden, wife of the chancellor, has been mentioned as a new chairman of the company.

### Joe Marks Heads Fast Bill at the Palladium

London, Feb. 25.

Fastest kind of a show at the Palladium with Joe Marks headlining and in next to closing doing 27 minutes of the roughest kind of hok. Worked like a Trojan and panicked the crowd up to a beg-off speech at the finish.

Cyril Ritchard and Madge Elliott, stars from musical comedy, give class to the program, with nice support from "Foodles" and George Hanneford and the Family.

Harry Gordon returns here after several months. He was over-exploited as a "find" in the way of Scotch comedians. He flopped at that time and now is spotted No. 2 where he belongs and where he does well.

### 'Dear Love' Out; No Deal For London 'Frenchemen'

London, Feb. 25.

Notice went up Friday for "Dear Love," the Clayton & Waller piece at the Palace.

At the same time word came from New York that Herbert Clayton was sailing from New York tomorrow (Wed.) and intimating he had made no deal for the English right to "Fifty Million Frenchemen." There is no immediate successor for "Dear Love" in sight at the moment.

The Shuberts have bought the American rights to the Palace piece and are anxious to get Sydney Howard and Vera Pearce to play their original roles on Broadway. Howard, however, is not available, being under contract to Lee Ephraim for the lead in "Heads Up" which Ephraim will produce here as soon as his "Rio Rita" production is out of the way.

### Williamson's Musical At Hippodrome June 30

London, Feb. 25.

"June Roses," with Williamson's all-English musical piece, opens June 23 out of town and comes in to the Hippodrome the following Monday, June 30, taking the place of "O-Optimism."

Leslie Henson has been engaged for the lead role on an arrangement for 10% of the gross backed with a guarantee of \$1,500 a week.

"9 to 6" Sold for Berlin

London, Feb. 25.

Dr. Kiell has taken up German rights to "Nine to Six," which he will produce in Berlin shortly.

### The Tiller Dancing Schools of America, Inc.

64 WEST 74th St. NEW YORK  
MARY READ, President  
Phone-Edison 1211  
New Classes Now Forming

Beware of starting the ripple of slander which may become a destroying wave.

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130 West 44th Street  
New York



# PASSING FASHIONABLE CARLO

## NEGRO OUTFIT TOPPING SOREL IN AFRICA

Paris, Feb. 25.  
Ocell Sorel's Comedie Francaise company on tour on the Continent and in Northern Africa is being eclipsed by Louis Douglass' colored revue playing the same cities and at the same scale.

Constantinople, Cairo, Alexandria and the southeast European capitals like the American jazz outfit and patronize it with enthusiasm. Success of the Douglass company in competition with the Comedie troupe is remarkable. Mme. Sorel being a star of great international prestige and backed by the enormous importance of the Comedie name.

## An Ex-Wife's Billing

Paris, Feb. 25.  
"Huguette Ex-Duflos" will be the curious billing of the femme lead in Louis Verneuil's "Miss France" when it opens March 10 at the Theatre Edouard VII.

This is explained by Duflos, important actor-member of the Comedie Francaise, enjoying the financial use of his name by Huguette when they became divorced. However, there is no legal objection to her using "Ex-Duflos" in the billing, and since the proceedings were widely aired everybody seems to know why.

"Miss France" is a satire on the annual beauty contests, the American rights to which play Al Woods holds an option.

## Paris Lauds Robeson, Protest Accompanist

Paris, Feb. 25.  
Audience that attended Paul Robeson's first concert at the Salle Pleyel enjoyed the singer's talents, but protested against his piano accompanist and arranger, Ralph Lauson, taking the view that the formal concert music was inappropriate for his style.

When Robeson sang alone he was a huge success, particularly with the spirituals. Crowd wanted him that way and there were shouts of "Saints Orchestra" when Lauson ran through the elaborate accompaniment.

The irony of the situation, according to reports, is that Lauson's backer is said to be a wealthy patroness of the arts who paid Robeson to sing Lauson's arrangements as a means of introducing her protégé under favorable auspices.

The French music public is thoroughly educated in music and as it happened they fancied Robeson without accompaniment. They paid their attention to Robeson's solos, but during the other incidents of the concert strolled about, particularly during the orchestra interludes.

The buzzo handled a difficult situation tactfully. He begged off from as many encores as possible, thanking the audience in behalf of Lauson and the orchestra.

Robeson is scheduled to do "Othello" in London during the spring, but is due back in concerts April. If "Othello" is deferred it is proposed he play a supplementary season with the Paris-American players, "Emperor Jones" probably being the play.

## Pole Dash as Plot

Berlin, Feb. 25.  
Ishy based on Capt. Scott's expedition to the South Pole was disappointing at the State playhouse. It is the work of Reinhard Goering. However, the tragedy of the actual dash for the pole gives the piece a certain interest and the staging by Leopold Jessner has imagination and power.

## Long Skirt Tempo

Paris, Feb. 25.  
Billy Arnold, of Paul White man of Europe and appearing at Cannes for his 10th season, has been compelled to slow jazzification due to the newer fashions in women's clothes. The vogue for longer skirts slows up hot stepping and the dance orchestras have to keep the slower time.

## LEONIDOV'S FAREWELL

To Signalize Event With New Interpretation of "Othello"

Moscow, Feb. 25.  
Leonid Leonidov, one of Russia's great actors, is retiring and soon will appear in his final role, choosing for the occasion that of "Othello" at Stanislavsky's Moscow Art Theatre.

To signalize this last appearance Golovin, famous Russian scenic artist, is designing a startling new interpretation of the Shakespearean play. Perhaps what makes Leonidov particularly great in public esteem is that both the Soviet and the adherents of the pre-Revolutionary regime hail him.

## PICCALLE FILM OUT; TOO REAL, HURT SCENERY

Paris, Feb. 25.  
At the last minute Baron Henri de Rothschild's Theatre Pigalle cut out the cinematographic effects from Pierre Dominique's new play "Feu de Ciel" ("Divine Fire"), which opened late last week.

Picture effects were used to illustrate the end of the world when earth is caught in the tail of a comet. The stage set was designed to suggest something of the effect, but proved inadequate. The screen representation was so realistic that it further cheapened the stage backgrounds and it was deemed best to eliminate the flicker passage altogether.

It is an enormous production with 15 scenes in its three acts, and the punch scene in each act done in celluloid. In each case the picture stuff "showed up" the settings, making the screen comic up-heavals too realistic to be in the same theatre with painted sets.

## Layton-Johnson Set

### Paris Concert Mark

Paris, Feb. 25.  
Turner Layton and Clarence Johnstone, colored singers, topped their own record at the Salle Pleyel concert, Saturday night, grossing \$550 at an \$8 top in the house of 3,800 capacity.

They sang 23 numbers, only three of them in French and the others from America, and mostly picture songs. Standouts were Chevalier's "Louise" and "The Wedding of the Painted Doll" which panicked 'em.

There is for six weeks on the Continent then goes back to English varieties, first playing a return here. Remarkable feature of the colored singers' tour is that the various nationalities don't understand the English lyrics, but pack houses regardless because they like the American rhythms and the team's harmonies. The songs also are known everywhere.

## Theatre in Swank Club

London, Feb. 25.  
The Bruton club, one of Mayfair's most exclusive organizations, will take over part of the recently sold Lansdowne House property. Club will build a new home, one of the details in the Lansdowne being a theatre of 300 seats.

## York-King Home Bound

London, Feb. 25.  
York and King, enroute from Capetown to London, open at the Palladium March 17.

## FAMED RESORT IS NEAR THE BRINK

Tourists Absent — Blame Wall Street Crash—Hatry Bubble in London Hurts English Tourist Trade—Entire Riviera Suffering from Absentees — Figure Five-Week Season

## COME - BACK CAMPAIGN

Paris, Feb. 25.  
It isn't possible to realize how near Monte Carlo is to a fade-out without an actual visit to the famous gambling resort. Not only is the world's high light of faded gaiety reduced to a vague glimmer, but the whole Riviera is shot.

So desperate is the case at Monte Carlo that every agency that can be drawn in to work for its rehabilitation has been enlisted for a campaign to bring it back for 1931.

The American spending tourist is absent in 1931, primarily because of the Wall Street crash and luxury spending is at low ebb not only at Monte Carlo, but also at Cannes and Nice.

On top of Wall Street, the Hatry embezzlement in London has put a dent in British pocketbooks. Incidentally in France they believe that it was the Hatry crash that brought on the debacle in New York.

Sayag's Campaign  
Edmund Sayag is doing heroic work to restore Monte Carlo to its old place under the world spotlight, bringing into play every possible device of constructive showmanship. Right now he is paying Horace Heidt and his American band \$3,000 a week, an extraordinary figure for Europe.

Another move by Sayag is to stage a world beauty contest in Monte Carlo in 1931. Event is taking place in Rio de Janeiro this year.

Roulette is legal in Monte Carlo, but is strictly banned by law in France. The big money play now is on bacarra and chemin de fer, with Cannes getting the only heavy money plunge on the Riviera. The Andre casinos in the resorts take down a 5% cut on all play and this is enormously profitable, even after the local governments take away about 75% in taxes.

Frank Jay Gould's \$5,000,000 Palais de la Mediterranee at Nice is also spending its time in the casino and the last word in architectural splendor, but it doesn't draw the big gambling play as Cannes does. Zaphros is heading the Greek syndicate that backs the Cannes games.

Monte Carlo is beautiful beyond words, its picturesqueness keeping the ordinary tourists on the go, exclaiming at the loveliness of its gardens and its lights. When they visit the casino they merely chisel around the roulette wheels.

It's different at Cannes which draws a smart crowd. The casino there utilizes showmanship and the arena as a feature to lure the faddish of Europe. Andre's casino is employing a clever twist in catering to women bridge fans for heavy stakes.

Besides the attractions he plans for this year and next, Sayag has in mind the building of a torador arena as a feature to lure the faddish of Europe. Andre's casino is employing a clever twist in catering to women bridge fans for heavy stakes.

This season, it is figured, will be worth a good five weeks, which is pretty bad, considering that last year, when there was snow on the Riviera for the first time in 50 years, figured out a rich 10-week season.

Last year was sensational. World markets were booming, and, rich

## Suspicious!

Hollywood, Feb. 25.  
Letters from London state that Lapiro Lane made a radio speech telling people not to go to Hollywood as it is overcrowded. Local theory is Lane doesn't want too many new English people to come here before he comes back.

## "FRONT PAGE" HIT

Copenhagen Journalists Offended, Public Like It

Copenhagen, Feb. 25.  
"Front Page" at the New theatre here displeased the journalistic coterie because of the cynical inside slants at the workings of the newspaper craft, but Director Schmidt's production was a success with the public which enjoyed the play's piquant revelations. Angelo Bruun, as the reporter and Sigurd Lanberg's hard boiled editor were excellent.

## JACK MAY DEPORTED IN DRIVE ON NIGHT CLUBS

London, Feb. 25.  
Jack May, American, and one of the oldest night club operators in London, is leaving England shortly under an order of deportation issued by the Home office.

May has always conducted his establishments circumspectly, and the drastic action of the government is taken as a warning that the lid is to be clamped down tight on night spots.

May is running Murray's and the Riverside club, Maldenhead, quite openly and is interested as a silent partner in innumerable night establishments.

## \$1,000 FOR ROBOT

Paris, Feb. 25.  
Human Robot, mechanical man, having off in England, oils up his machinery for a month at the Wintergarten, Berlin. Opens March 1. Robot is guaranteed \$1,000 a week on a split over the average take.

In Paris where the act was flivver, Robot got \$400 a day.

## MAXWELL AT PALLADIUM

London, Feb. 25.  
John Maxwell opens at the Palladium March 21 for a fortnight.

## Ethel Waters Date

London, Feb. 25.  
Ethel Waters had passage booked on the Berengaria sailing tomorrow (Wed.), but cancelled for a last minute booking at the Holborn Empire this week.

market speculators were scattering money like sailors on shore leave. Now they're sobered and conservative.

Ostend is quite as wide awake to the necessity of advertising as the other resorts. The resort is now ballyhooing itself both in silent and sound pictures, comic subjects which are furnished free for home or theatre use in America, Britain and elsewhere.

Subjects are skillfully made to draw attention to the scenic beauties of the resort and its amusement facilities for tourists.

The casino at Cannes is staging an elaborate production of "Cavalleria Rusticana" and importing the composer, Pietro Mascagni, to conduct the performance Feb. 27.

For some unaccountable reason smoot Cannes didn't take to William Crawley's grotesque negro makeup and the colored jazzist cancelled after the first performance. However, he moved along to the almost as swank Ciro's in Monte Carlo and clicked immediately with Noble Sissle's colored band as the co-attraction. Sissle was shifted to the Riviera spot from the Ciro de Paris in Paris where now Horace Heidt is doing extremely well, booked for eight weeks, with a fortnight's further option.

## WORLD'S PRIZE SHAKE IS NEW CLAUQUE UNION

Vienna, Feb. 25.  
The first theatre claque trade union in the world has just been organized here with 160 iron-handed applause speculators who in Britain headquarters in a coffee house adjoining the Raimund theatre.

Members are chiefly students and clerics and the State Opera is their favorite field of operations. Practically all singers are obliged to donate free tickets and small amounts of cash lest the claque break into frenzied applause at the wrong places.

Intricate system, used by the claque who work from printed instructions with ten men planted in the orchestra, ten more in the first balcony and another group in the second.

Union rules call for two curtain calls at the first and second act curtains and a great ovation at the finale, and four or five claqueurs are not supposed to overwork themselves without overtime pay. Members pay dues of five cents a month and have a wage scale.

They must get free seats and two hot dogs, complete with mustard and the usual accessories. This calls for ordinary service. For special activity they demand six wienies and beer. If they out this scale in any particular, union imposes expulsion.

## No More Piccadilly?

London, Feb. 25.  
Board of Directors of the Piccadilly hotel has called a meeting for March to discuss the advisability of selling the property. Site would make a valuable site for a hotel, having a demand for Piccadilly is on crown property on 99 year lease since 1907.

## English Tax Parley

London, Feb. 25.  
Philip Snowden, chancellor of the exchequer, has agreed to receive a joint deputation from the entertainment industry and its protective societies to listen to arguments for a reduction of the theatre seat tax.

There is no prospect of abolition of the impost. If any reduction is granted, it will probably apply only to seats of 20 cents or less.

## "Musketier" Principals

London, Feb. 25.  
Moya Nugent engaged for "Three Musketeers." Adrienne Brune also signed.

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# Sound Swamps Shanghai and Worries Touring Co's Throughout the Far East

Calcutta, Jan. 30.

Within the past few weeks the talkers have made such a strong invasion of the East that they threaten serious injury to theatrical enterprises.

Biggest blow that has been struck is the complete conversion of Shanghai. Of the eight theatres there seven have wired and are drawing crowded houses with talking films. The eighth, having no stage, cannot accommodate plays.

Shanghai and Calcutta are the key cities for an Eastern tour. Without Shanghai a tour further East is not worth anything. So, in future, theatrical ventures must depend entirely upon the Indian Empire.

It was for this reason that R. B. Salisbury, who for years has toured companies throughout the East, cut his tour short here at the end of the proceeding to Singapore not being justified.

So great is business being done in Shanghai on sound films just now, that rents of theatres have gone up far past the consideration of touring managers. Rangoon, Penang, Singapore, the Malay Straits and Hongkong all possess municipal-owned theatres, but apparently they must be starved because of the inability to book dates at Shanghai.

The Empire theatre here reopened recently redecorated by its lessees, Madan Theatres, Ltd., and it has been playing to capacity with "Sweet Girl" (Glo).

Wiring is proceeding at the Globe and until ready for the opening of "Broadway Melody" a fortnight has been put in with a film version of "The Wallace" (The Ringer) and "Four Walls" (M-G).

Management of the New Empire theatre has no intention of going over to the talkers despite three excellent offers since its building three months ago. Just now there is a vaudeville show presented by "The New Yorkers." This includes Ruth and Esther Allen, comedienne and singer respectively; Rose Lee, a former Mack Sennett girl, and her partner Rex Storey; Len Ayres, Jack Medford and Mantell's Manikins.

## RULE AGAINST ENGLISH ALL-TALKERS ABROAD

Paris, Feb. 25.

American distributors are going slowly and conservatively to meet the problem of the all-English talker, repeating the same old story that marked their introduction of sound in foreign markets.

The current phase is to offer to the native public intermittent dialog sequences instead of the 100% dialog pictures. Distributors have reached the conclusion that the native audiences prefer the short talking passages in pictures, mostly synchronized, plus songs.

In order to get just the effect of agreeably spotted dialog sequences, it may be necessary for some of the producers to engage in local production, making alliance with native companies who will undertake to blend in dialog in the home language.

J. Carlo Bava and Julius A. Seng, the two French and German chiefs, for example, will jointly work out the international problem for Fox. They have just returned from conferences in New York. W. R. Sheehan and Jimmy Grainger, who have made their decision against English dialog for foreign markets and favor synchronization varied by song and dance interludes.

## Theme Song Popularity Handicap to Picture

The Hague, Feb. 25.

The German sound film, "Ich Kusse Ihre Hand, Madame," with the popular number, "I Kiss Your Hand, Madame," in its theme song, was favorably received here, but the overpopularity on the Continent of the song hit is regarded as a handicap.

This is one case where antecedent song popularity worked against screen value. Picture is playing the Passage theatre. It has Harry Kiedtke, Marlene Dietrich, Karl Muzár featured.

## Dane Solons Go Fan as They Study Censorship

Copenhagen, Feb. 25.

Film censorship and parliamentary regulation of pictures has become a leading political question in Denmark. Nation is divided into two camps.

One group is made up of artists, authors and educators who have formed an association to encourage what they call cinematographic culture and they want the abolition of all censorship and the existing system of licensing cinemas. They want to exploit cultural social pictures which censor hinders, principally the arty Russian product.

On the legislative side, Parliament had under way new film regulations when the talker introduction changed the situation. Result is legislators who seldom visited any kind of screen show, silent or otherwise, have now had to visit the picture palaces. Many of them have gone to see "The Grand Souda" spend more time studying sound pictures than they do on their legislative duties.

## Ufa "Vagabond" Liked in Berlin, Doubtful Here

Berlin, Feb. 25.

"The Immortal Vagabond," Ufa all-talker, was well liked at the Ufa Palast by the German audience, but it is weak for international use and doubtful for America.

Story has to do with a young composer who disappears at the version of his hit opera and becomes a tramp because his village sweetheart marries another.

Believing him dead, the town builds a monument to him and at its unveiling the girl, now a widow, recognizes him in the crowd. She returns to him without revealing his identity and joins him in his life of vagrancy.

Gustav Froelich is splendid in the lead, disclosing himself as a player with a brilliant future in pictures. The Klangfilm recording and reproduction are below the standard of that system.

## Spain Back to Silent Price Scale for Talk

Madrid, Feb. 25.

Spanish exhibitors have a tough problem. Due to the absence of talkers in Spanish, the public reaction has been against dialog film in English and the fans are drifting back to stage entertainment. Advent of talkers brought a tilt in box office scale until cinemas were getting a top of 300 pesetas or a range from 75 to 90 cents.

Now they have been forced to go back to a price list of half that rate or the same as formerly obtained with the silent pictures. It is believed that if Spanish dialog pictures were available, the public would respond readily, but they will not flock to foreign language features.

Managers were encouraged to go for sound with the idea it would eliminate the annual cost of orchestras averaging about \$5,400 a house. Now, however, they find themselves obligated to pay 200,000 pesetas for each equipment, of which 150,000 pesetas is payable in the first two years.

## Night Football Worry

London, Feb. 25.

From America where it has proven successful comes the idea of evening football by arc-light. Showmen are frightened lest the suggestion Woolwich Arsenal football club is toyed with for next season should become a vogue and make deadly opposition to the theatres.

All of Britain goes to football Saturday afternoon during the season and Saturday matinees are no longer a harvest.

## Muratore for Feature

Paris, Feb. 25.

Paramount is negotiating with Lucien Muratore, grand opera tenor, to do a feature picture. The tenor is now in Paris.

## TOLBI CO. TO PRODUCE TALKERS NEAR PARIS

Paris, Feb. 25.

Tobis Klangfilm people are about to start production of talker pictures in their Epinay studios just outside Paris, first time the Germans have done any work in France.

The idea is to use alternate French and German casts for two versions of each picture. The plan is also under consideration of bringing Anglo-American players to do pictures in English.

## METRO PLUNGES ON OPERETTAS

Paris, Feb. 25.

Metro-Goldwyn is buying the talker rights of Oscar Strauss' "Chocolate Soldier" and "Waltz Dream" following upon the filming of the same composer's "Merry Widow."

Same company is reported offering staggering prices for Continental light operatic successes, particularly those of Victor Henderson.

All offers make the condition that the picture producer shall have the right to interpolate its own theme songs and the agents are talking on this point, reserving the idea of changing works that are fixed in the public mind as art standards.

## Haik at Work in Two Countries on Sound

Paris, Feb. 25.

Jacques Haik is making a French version of E. A. Dupont's "Atlantide," originally produced near London in English and German dialog. Jean Kelm is directing, with Maxime Desjardins playing the lead.

The Eclair studios are being used. It was here the original production was shot.

Insurance claims still being unsettled following the \$200,000 fire in Haik studio, the producer is using the hired studio and RCA telephone equipment in England.

In the meantime he has taken over on rental the Gaumont studio here to complete "The Defender," which was started as a silent but now is being made with sound, Gaumont recording equipment being used. Louise La Grande is starred.

## Spaniards Hail Gay Language in Shorts

Paris, Feb. 25.

Due to the success of Hal Roach-Metro Laurel and Hardy short comedy with the dialog in gag pigeon Spanish, called "Andrones" ("Wife's") Metro is thinking of dubbing the same picture with gay French dialog.

For the picture, which is in four reels, Metro is getting the high percentage terms it exacts for features and is making better returns than many a big subject would bring.

The Spaniards enjoy the frank humor of the travesty language.

## Spain's National Bally

Madrid, Feb. 25.

Spain is going after the tourist trade by the coming season, nation having awakened to the advantages of advertising to attract foreign business and encourage foreign business.

It will do its international advertising through the medium of sound and silent pictures. The National Tourists' Association will have twelve short subjects made, calling attention to Spanish landscape, interest atmosphere of its points of scenery.

Tobis equipment will be used for the sound subjects.

## "Lummoz" Flop in Zurich

Zurich, Feb. 25.

"Lummoz" (United Artists) offered here in its German dialog version under the title of "Der Tolpatsch," was a conclusive flop. Picture was exhibited at the Capitol here with much parade, but the dialog was impossible. Picture was promptly pulled off and money for performances was refunded.

## PROFIT ON KANE SHORTS French Market to Show Net—World Rights Also

Paris, Feb. 25.

Paramount is figuring on a profit from the experimental short subjects being made by Bob Kane under its auspices.

French territory is expected to show \$5,000 to \$6,000 for each subject made at a cost of \$3,000 to \$4,000.

There will be also a return from Spanish exhibition, with world rights to be figured in addition.

Kane is selecting subjects now for universal appeal so that the pictures will have the widest possible international audience irrespective of language.

Adapting the American vogue of refining past proved musical comedy and operetta successes, Bob Kane is doing the same thing with his French talker activities here. First of these will be "Malasson," Lucien Boyer and Albert Willemetz's musical comedy, but at the Casino de Paris some years ago.

Most of the subjects, including Dorville, principal comedian, will be employed in Kane's French musical talker.

This will probably be Kane's first feature production, as he is now making shorts exclusively, and also the first to be done at the Joinville studios, where Kane is installing W. E. wire.

Maxel DeSano is Kane's new active production head. DeSano was formerly here with United Artists and has just returned to Paris with his wife, Arlette Marchel, who goes into French talker.

Andre Davan, formerly with Ed Cornillon-Molliner, was Kane's production head, but continues with the organization in another capacity.

## FILMS CAN'T STAND UP FOR WEEK IN MADRID

Madrid, Feb. 14.

Good pictures can't last a full week here. Twice weekly changes are imperative, plus the many daily changes. This is quite a problem, which irks local managers, who counted on the recent sound product to retain a better grip on the public.

Among the latest sound synchronized pictures well received here are "Sins of the Fathers," at the Palacio de la Musica; "La Senorita Biblot," at the Palacio de la Prensa, and "Fatal Domingo," at the San Carlos. "Noah's Ark," silent, at the Europe, well received.

## Einstein of Soviet to Make Gaumont Pictures

Paris, Feb. 25.

Serge Einstein, Soviet film director, who made "Eminin" and "The Fall of St. Petersburg," has been retained to make a picture for Gaumont, which involves several interesting considerations.

Einstein, who has traveled all over Europe on Frank Soviet propaganda work, has come into a certain freak vogue owing oddly enough to the public suppression of Soviet films, although everything Russian is unpopular here from Communist propaganda pictures to vodka night clubs.

The trick of it is that like a certain class in the States, some French self-styled intellectuals have taken a fancy to Einstein's parlor bolshevism and the impertinent brusqueness of his manners.

Gaumont's affiliation is explained by the Societe Generale de Films, with which Gaumont is associated, distributes Einstein's Soviet pictures in all Europe except France where they are banned.

Einstein lectured in Sorbonne a fortnight ago. He had promised to give an exhibition of pictures, but the show was stopped by the police.

## 10 REELS OF SPANISH

Hollywood, Feb. 25.

R. Montes, Mexican capitalist, whose cash formed the indie Hollywood Spanish Picture Company, is en route to New York to get distribution for a ten-reel revue in Spanish that was made with local foreign talent.

Pictures, directed by Xavier Cugat, has in its cast Della Magana, Paul Ellis, Manna Alba, Don Alvarado, Vincente Padua and Romualdo Tiarro.

## FRENCH TYING UP DIRECTORS

Paris, Feb. 25.

The French industry continues to take measures to resist raids from America upon its picture making talent, conserving particularly for its own use directors who are familiar with the talker technique, and outbidding Americans for their services.

Robert Florey, formerly of the Pathe personnel and who made Braunberger's dialog picture, "La Route est Belge," has been put under a new contract calling for payment of \$6,000 a picture for the same producer.

Jean de Limur had scarcely completed his Adolph Menjou contract when he was signed up for a full year by Pathe-Natan. He also is a former Paramount director and likewise had offers from the States. Pathe-Natan has held him despite other bids.

Louis Mercanton, who directed Constant Talmadge's "Venus" a long time ago and lately did "The Road to Rome" for the States, is another who will not go to America after all reports to that effect.

He has contracted to produce for Gaumont and will use Lorton studios.

## M. P.'s for Censor Reform, Result of Sovkino Ban

London, Feb. 25.

A committee of members of Parliament met Monday for the purpose of approaching the London County Council for censorship reform as the result of the refusal of Council and also the Lord Chamberlain to permit showing by Messrs Stage and Film Guild of "Mother." Russian picture.

Bernard Shaw is active in the movement against censorship. Ivor Montagu, brother of Lord Swathling, is the prime mover, having for some time been censoring in exhibition here of Russian Soviet films.

## Stage Show in Italy To Strengthen Talker

Paris, Feb. 25.

Italy is reported going anti-talker in spots, due to the reaction among native fans that dialog shows up screen action, and there is a tendency to stage presentations in an effort to strengthen program appeal.

Something of the same objection is contained in edicts from Egypt and other southern markets, where the fans favor plenty of speed to their stories.

One of the first signs of the tendency is the return of presentations to the \$2,500,000 Odeon in Milan, Italy where they now have a special bill in conjunction with talking pictures.

First of the presentations will have as its feature Jose Padilla, composer of "Valencia," "Paree," and other hit numbers. He will appear with a woman singer.

## Showman on Censor Job

Bucharest, Feb. 25.

The Roumanian Ministry of Fine Arts has appointed a censorship commission made up of journalists and other writers to work out a law covering censorship and pictures, controlling other branches of entertainment.

Liviu Rebreanu, former director of the National theatre, will be chairman of the commission, and will supervise the draft of a censor law to be submitted to Parliament at the next session.

## Interchange Worry

Chicago, Feb. 25.

With more independent houses wiring, the problem of interchangeability is again bringing worry to the American distributors here on the score of quality reproduction.

A clause in all contracts provides specifically that booking obligations are off if reproduction is not satisfactory.

## MORRISON QUILTS GEN. THRS.

London, Feb. 25.

Peter Morrison, secretary of General Theatres, terminates in that connection coincident with the expiration of his contract.

# U. S. Capital Seeks French Allies In Its Foreign Language Versions

Paris, Feb. 25. Paris appears to be headed for a degree of producing activity that will make it supplementary to Hollywood itself in the dressing up of foreign language versions for the markets of the world.

Preparatory activity already is under way to do French, Spanish and German dialog versions of American pictures here, with French interests associated with American and the local undertaking backed by American capital.

Paramount's sponsorship of Bob Kane's shorts being made in the Gaumont Paris studios is setting the pace, with Fox likely to follow that example. Metro-Goldwyn says it has no idea at this time of getting into line, but United Artists is considering backing French independent producers on a basis of a guarantee of half negative cost and undertaking world distribution of this French product.

Look to Spain  
The Americans have a keen eye on the Spanish market in development of the French independent product, being anxious to have material available in the late Spring and Summer, expecting that that time Spain affords South America will have a great many more wired houses ready for booking.

Paris is favored as the world center of multi-tongue pictures since it has available people for French, Spanish and German casts. Italy is not being considered at this time as a potentially great market due to the Italian censors' theatres and to the Mussolini edict which bans foreign languages on the national screen.

Production in Italy is at a standstill since the crash of five or six years ago, following the Golden age of Latin cinema creation, which produced "Cabrera." The big epoch is still fresh in the national mind, but so is the crash and Italian capitalists still refuse to invest in native production.

Gov't Help Urged  
State of the industry is an important topic of discussion. Italy is at a standstill while the rest of the world goes ahead in screen art. The lay press is urging government backing to encourage Italian picture makers who are motionless with the single exception of the Pitaluga people. This concern is proceeding secretly with three talkers recording on RCA Photophone, but it is said to be experiencing technical difficulties.

What is called the picture industry in Italy is principally a group operating as importers and handling material in about the following proportions: American 40%, German 20%, remaining 20% made up of Italian, British, French and Russian.

Meanwhile the bankers seem disposed to lend money freely for financing theatres or backing import operations, but back away from any project to make native pictures.

## Danes' Laughter Drowns Out Lloyd Film Dialog

Copenhagen, Feb. 25. Reception of Harold Lloyd's "Welcome Danger" here illustrates the necessary timing of laughs. The Danes who couldn't understand the English laughter so hard at the pantomime comedy that nobody could hear a line of dialog.

Here the picture is called "The Finger Print." The comedy business appealed with great force to the local sense of humor, and they didn't need to know a word of English to have a good time. American film humor has not always been successful in this country, but this was a revelation. Comedy was riot sound effects as an element of screen fun was a novelty and a surprise with a punch to local fans.

Reviewers spoke in praise of Barbara Kent and Noah Young also.

## Maude Due June 1

Hollywood, Feb. 25. Cyril Maude, English dramatic stage star, arrived here about June 1 to appear in his two productions for Paramount.

First will be "Gumpy," followed by "Aren't We All?"

## FILM PRODUCER CONTEST

Norman Dawn After Australia's \$30,000 Native Film Prize

Sydney, Feb. 25. Norman Dawn, American producer, has returned to Australia to compete in the Commonwealth government's \$30,000 prize film contest.

Purse is offered to the maker of the best Australian-made picture, idea being to encourage the native industry.

Dawn will produce a talker revue using Australian performers entirely. He formerly produced two features for the now defunct Australian Films, Ltd.

## RACKETEERS IN SPAIN USING "HOLLYWOOD"

Hollywood, Feb. 25. Spanish versions here have set the racketeers busy in the South American countries. The many gimmicks used by the come-out blokes domestically to get screen struck gals to Hollywood, is being copied in the Southern republics with many complaints of gullibles coming, here expecting the ruses to meet them the minute they hit town.

Complaints to the Department of Commerce at Washington has prompted the latter to circulate the South American companies and warn the screen-struck against the racket.

Newspapers in the South are co-operating to tell the gals and boys no foreign players are welcomed here without experience. They are warning them against any one who claims an inside and recommend the aspirant to first prove playing ability by getting a job on hometown stages.

## JANNINGS GOES LEGIT BUT PASSES 'JARNEGAN'

Paris, Feb. 25. Emil Jannings is returning to the legit stage, opening in Vienna March 21 in "Les Affaires sont les Affaires" ("Business Is Business"). French play by Oscar Mirbeau, which is still frequently put on at the Comedie Francaise.

Verrio is following this up with a production of "Biba Peltz" ("The Beaver Coat"), an old favorite of his.

When Charles K. Gordon was in Paris not so long ago en route to Berlin he said Jannings would do a German version of "Jarnegan" in Berlin. It appears, however, that Jannings side-stepped playing the farcical Ben latter role, which gave the picture business some hard knocks.

## Verrio's 2d Film Co.

Hollywood, Feb. 25. Alfredo Verrio has resigned as general manager of Italotone Pictures, organized on capital from Italians in New York, Boston and elsewhere, to make pictures in several languages.

Although in existence, with headquarters on the Metropolitan lot for several months, no product has been forthcoming. Giovanni Rizzo, Northern California grape grower, president of the company, takes the reins and has moved the offices to the Tec-Art lot.

Verrio is now helping to organize Excofilm Pictures Corp. also to make foreign films.

## DeRecat on Foreigns

Culver City, Feb. 25. Emil deRecat has been placed in charge of all foreign pictures to be made by Pathe here.

He was brought from New York after the Spanish dub of "Her Private Affair."



WILL MAHONEY

in Earl Carroll's "Sketch Book" 44th St. Theatre, New York City  
The New York "American" said: "Earl Carroll's 'Sketch Book' has as its star Will Mahoney, always a sure-fire comedian. He won much laughter and applause and proved as popular as ever."

Direction

RALPH G. FARNUM

1560 Broadway

## TIFFANY FILMS TITLED, TO DO DUBBING ABROAD

Paris, Feb. 25. Tiffany has advised its foreign connections it will make no effort to produce foreign tongue dialog versions of its pictures in the States.

Instead it will turn out synchronized pictures with titles, leaving it up to local distributing agencies—French, German, Spanish and Italian—to use their own discretion as to dubbing the pictures in native tongues, the process being done in the various localities.

## SEEK FOREIGN FILM STORIES

Paris, Feb. 25. American producers are hungry for French scenarios as well as French players, both to be used for French picture versions.

Scouts from the American film offices here are on the search for scripts in Italian and Spanish besides French and have even gone into Germany for material.

These emissaries have solicited authors for old plays that can be remade into new material, also asking them to write new stuff and submit it.

Paramount has bought Maurice Bedel's romance "Molnoid" to be used for Chevalier's next production, and this is the beginning of a new vogue.

## Fuller De Luxe House To Replace Old Legits

Melbourne, Feb. 25. Fullers are demolishing the old Bijou and Gaiety theatres here, former legit houses.

Sites will probably be used for a modern de luxe picture theatre.

## Danes Fight Taxes

Copenhagen, Feb. 25. Hundreds of cinema owners, working through their organization, are petitioning the prime minister to move for a reduction in amusement taxes which amount to as much as 40% of the gross.

Argument is advanced that at least one-third of the provincial theatre men are running at a net loss, while a third break even and the others are making but a small profit.

Many of the losers are small places that have not been wired and they are asking when they get tax relief. With the tax cut they say they could make shift to get sound systems and then compete with the de luges on a price basis.

## "Awakening" Bad

London, Feb. 25. The Vilma Hanky picture, "The Awakening," failed to do anything in its premiere at the Tuschinsky theatre here.

# French Claim Grandeur Effect By Use of New Lens Construction

## P-N PHOTOPHONE AGENT

French Trust Takes Over Territory on Wire and Service

Paris, Feb. 25. RCA Photophone is completing a deal with Pathe-Natan under which the French concern will take over the French territorial agency on sales and servicing, territory to include France, Belgium and Switzerland.

Pathe-Natan would take charge of all servicing within these limits and also would equip its own houses with the RCA device.

## NO DIALOG OR TITLES — JUST PLAIN SOUND

Paris, Feb. 25. Pathe-Natan people have embarked upon a novel experiment, the making of a series of pictures which will be heavy on sound effects, but still without a word of dialog.

Novelty is emphasized by the circumstance that the film will not have titles either. But all will be synchronized. Idea is to get an effect resembling the Jennings picture of several years ago entitled "The Last Laugh," which made itself clear in pantomime without titles, but in the Pathe-Natan case purpose is to go as heavily as possible into sound effects.

Basis of the enterprise is that graphic pantomime reinforced by descriptive sound is intelligible in any language and the pictures will have entree in the markets of the world without change.

## FRENCH TALKERS START FAST, SOON TURN DULL

Paris, Feb. 25. Although "La Route est Belle," Pierre Braunberger's native talker is in for six weeks at the Moulin Rouge, its first month's average was only \$9,000 a week.

Business at the house, which seats 2,200, is disappointing, whereas the ballyhoo anticipated grosses averaging about \$16,000 a week.

Result of this native dialog venture is an encouragement to American talker makers, indicating that once the novelty of French dialog has worn off, all product depends upon its own merits for its draw, which again becomes the primary factor.

Fox's "Mother Knows Best" is set to follow "La Route est Belle" at the Moulin Rouge.

Marseilles, Feb. 25. Maurice Chevalier's "Innocents of Paris," at the Capitole here, will offset the French talker, "La Nutt est a Nous," at the adjacent Pathe Palace. The native preference for French dialog is evident in the case of "La Route est Belle," which mopped up all trade in Marseilles when it played the Capitole recently.

## Mundin's Talker Bid

London, Feb. 25. While he was in Australia Herbert Mundin received an offer to go to the States to star in a talking picture at the Capitol in Hollywood. The actor declined the invitation principally due to the illness, in London, of his mother whom he was anxious to see.

Mundin, however, makes it plain now that he has no intention of engaging in pictures for any London producer.

## MOULIN PRESENTATIONS

Paris, Feb. 25. Pierre Pouchet is going in for the presentation policy at the Moulin Rouge here.

Talker pictures will continue with the supplementary stage, show to build the program.

Paris, Feb. 25. Pathe-Natan has a wide film process, made possible by the substitution of a cylindrical lens in both camera and projector, instead of the familiar convex glass, for which it claims all the merits of the wide angle screen obtained by 70mm film and other special apparatus.

Information is contained in a statement which sets forth that the large dimension effect is obtained with nothing beyond the minor extra cost of the special lenses fitted to standard equipment.

Company is now producing an experimental short to prove the practicability of the invention, the special lenses being fitted upon the camera and also upon the projection machine.

Natan claims the basic world patent rights on the device. It is said that the system will admit of treatment in natural color film, P-N having a color process of its own in this also.

## Other Wide Angles

Paramount is preparing to introduce the wide screen here in the early summer as a measure to offset anti-talker propaganda. Meanwhile it is busy ballyhooing Chevalier's "Love Parade," one of which is set for the Paramount Feb. 27. Picture is expected to run not less than three months.

Jack Brookings, son of J. Frank Brookings, projection machine man here, is sailing tomorrow (Wed.) on the Berengaria to confer in New York with Harley Clarke people, owners of the new projection machine (now absorbed into General Theatre Equipment) over plans for introducing the wide angle film (Grandeur) into Europe.

The elder Brookings is general European representative of the Simplex organization.

## London, Feb. 25.

Joe Oswald Smith has taken out joint patents with Ross Company, lens makers, on projector attachment to show big pictures from standard prints. Has also patents on automatic expanding and contracting screen.

Queen Mary visited Stoll picture theatre Feb. 21 to see these in operation and big screen now permanent part of program.

## SCHLESINGER REASSURES AFRICAN STOCKHOLDERS

Capetown, Feb. 25. Following cabled reports that the English court had appointed a receiver in provisional liquidation for British Talking Pictures, Ltd., I. W. Schlesinger issued a statement in Johannesburg.

"African Theatres, Ltd., and African Films, Ltd., have no interest or shares in British Talking Pictures, Ltd., United Pictures Theatres, or other interests involved in London proceedings," said he.

"British Talking Pictures machines are not used by African Theatres, due to the fact that the license is held by another company for South Africa, and Rhodesia."

"I consider United Pictures Theatres shares sound, irrespective of the slight slump due to usual market fluctuations. Security has paid its debentures' interest and its preferred shares dividends."

There were more buyers for African Theatres and African Films stock, which stood at 23 shillings.

## WARNER-TORIS DUTCH PACT

Amsterdam, Feb. 25. Amsterdam exchange circles have advised indicating that Warner Bros. will make a deal with the Tobis people covering sound exhibition in Holland.

Apparently reference is made to the semi-licensing arrangement which already exists between Warners and Tobis-Klaumfilm in effect in Germany. Warners declined to join in a boycott of American distributors against the stage of anti-Germanism, and made terms for exhibiting rights under the Tobis patents, which covered the field due to the exclusion of American product.

## No Acts Being Sent from U. S. To Australia

Not an act is now being booked for Australia or New Zealand from the States, and according to representatives of leading chains and interests in the Antipodes, nothing is so cold in that territory at present as vaude. It has been entirely washed up except for three Union Theatres, Ltd., picture palaces using presentation attractions. And even the acts for those houses are no longer being picked up in New York.

To the vaude act willing to play Australia and New Zealand, talkers have taken away what formerly meant a season's work or more.

H. A. Bowden, New York booker for Williamson-Tait, formerly guaranteed an act 10 weeks, with an option for an additional 10. If attractions clicked, however, they often worked over in Australia and New Zealand for 50 or more weeks, playing return dates. The New York offices of Union Theatres, Ltd., strictly a picture chain, also until recently was booking acts from the U. S. for short tours in the Antipodes, with fares provided both ways. Both Williamson-Tait and Union are now entirely inactive so far as booking talent from here is concerned.

Even for a year after sound penetrated Australia, Williamson-Tait continued to operate the Harry Richards Circuit, but for more than 50 years, but lost so much money, according to E. J. Tait, that vaude was discontinued altogether.

### Selected One of 70

Tait sailed last Friday on the Bremen for England and the Continent. He has been here five months studying conditions and visiting Hollywood and other centers.

In Australia, talkers are hurting legit as much, if not more, than in this country, according to Mr. Tait. Of 16 legit houses formerly operated by W-T, only eight remain, the other half having been wired for pictures.

Tait saw 70 plays while in New York but bought only one for the Antipodes, "Sons of Guns." His only other legit deal was the summation of plans to send William Faverman to Australia to do two or three revivals.

### Sydney, Feb. 25.

The Royal theatre here reverts to legitimate attractions March 1. Williamson-Tait has ordered the change following a disastrous season of talking pictures.

## Riot at Grave

### Budapest, Feb. 25.

A crowd of 100,000 at the funeral of Bela Radics, a communist, prevented 500 Gypsy musicians from playing at the grave. There were 34 casualties.

## WEATHER

### Paris, Feb. 25.

The weather is alternately mild and cold, clear and misty, but this is said to have been the most favorable winter in Paris in 30 years. Usually the town gets much snow and bitter frost. Mildness of last Sunday boomed roadhouses by inviting motorist travel. Forecast is favorable.

### Washington, Feb. 25.

Weather Bureau furnished Variety with the following forecast for week beginning tomorrow (Wed.). Rain Wednesday over the eastern district, cloudy and colder over western district. Thursday cloudy and colder over the eastern district. Rain and somewhat warmer over western district Friday and over eastern district Saturday.

## DUTCH SEASON DULL

### Amsterdam, Feb. 25.

Concert season here has been the dullest in memory. Impresarios say conditions never have been so bad. Effort was made to bring a combination of the principal theatre companies into the principal theatre here, but so many conflicting mental developments that the project was abandoned.

## BLUE LAWS ALSO GIVE HOLLAND AQUATIC IDEA

### The Hague, Feb. 14.

Owing to the blue-law activity bathing resorts like Scheveningen, Noordwijk and Zandvoort do not attract an international public. Since 1900 anti-gambling laws prohibit casinos, horse-race betting, etc.

To evade the laws also the early closing of all the big restaurants and the places of amusement at the bathing resorts, a syndicate has been formed which intends to charter a big ocean liner which will play between the North Sea Resorts. On this liner it is intended to rig gaming tables, fetes-de-nuit, till "four o'clock in the morning," week-end parties, etc.

The proposed name of this company is "Societe Anonyme pour Exploitation de Vapeurs de Luxe sur le Mer du Nord." Liners are to have a tonnage of 15 to 20,000 tons with trips to be made to Wight, Borkum, Norderey and Heligoland.

## HONOLULU'S GUEST STARS

### Honolulu, Feb. 12.

May Robson has become the most popular guest star (stock) to ever play here. She has been present a month, but returns to Los Angeles for Henry Duffey Feb. 26. Accompanying Miss Robson will be Lillian Harmer, who played in the same local company.

Listed as succeeding guest stars are Patsy Ruth Miller and then Francis X. Bushman.

## London Chatter

### London, Feb. 16.

Tom Walls all but up about the chances of "A Night Like This." Flora-Le Breton's off to Hollywood in March.

W. J. O'Brien, publicity chief of Gainsborough Pictures, going into the agency game.

Emmetts in captivity around town. It looks like a new play.

Gilbert Miller back from New York. Complete with new plays and a cure for seasickness.

A. M. Milne booked to Switzerland after making sure "Michael and Mary" would click.

Philip Yale Drey is still drawing queues. This time in "The Thirteenth Hour."

Barbara Austen first turn to get back to the Alhambra since it went flicker.

Critics have slammed "Hot for Paris" as the most vulgar talker to date. So it is clicking at the Capitol.

Bernard Shaw's new play may or may not be given at the Malvern Festival in the summer. Some say it isn't even written yet.

New stunt for the provinces, inaugurated by Leslie Hanson and Firsh Shepherd is "Laughter Week."

Another all-man cast for production, a sea epic, is "E. J. L." by Jerome Kern, Stephen King-Hall, port author of "The Middle Watch." Maurice Browne will put this on at the Globe shortly following "Candies Sometimes Sing." Show has Battle of Jutland as background.

John Parker's "Who's Who in the Theatre" has gone into its new edition.

Of the old "Go-Optimists" but four remain for the new season: Burnaby, Holloway, Macfarlane and Monkman. Mimi Crawford, Elsie Randolph, Joan Barry, Herbert Mundin now drafted. Show succeeds "Mr. Cinders" at Hippodrome April 1.

Gladys Cooper claims to be disappointed from Wordsworth, the poet.

"Circus" Mills has hopped off to the Continent to keep the old road show going.

John Buchan, novelist and politician, has caught the amateur acting bug.

Charlie Cochran's gone arty. Got Rex White up and up picture, to do the scenes for the next Pavilion revue.

Nellie Wallace was panned by the critics for not doing her familiar stuff.

Edna Best is going talker again - last in "Loose Ends." Elstree version of stage play.

Malcolmson, assistant manager of the Gaiety Theatre in Bombay, has been sent to London to sell a break on her return to vaude.

## That Cal. Touch

### Paris, Feb. 16.

Cafeterias and quick luncheries being still somewhat of a novelty here, the opening of a new one arm joint on the Blvd. des Italiens brought out the calumns and newswires in true Hollywood fashion.

Pathe-Natan gave the new eatery a grand send-off by a newswire shot showing French chemists eating on the house.

## Suicide Pact Fails, Vet Actor Told He Must Hang

### London, Feb. 16.

Court of Criminal Appeal has refused to allow the appeal of a man sentenced to death for murder. Sentence was passed by Justice Aveyer after Starr and Sarah da Costa, housekeeper, had been found gassed in a Bayswater boarding house.

Under English law if two people agree to commit suicide and one survives, the survivor is indictable for murder. But it is not clear whether this was the case or whether Starr, in a fit of insanity, turned on the gas.

Starr, whose actual name is Achew, is a Cherokee Indian, and with his wife, Leona, some years ago, as Starr and Leslie in a comedy juggling act. They were close to being headliners over the Moss and other principal tours for years. Starr was a violently jealous man. His wife quit the act. He took other partners for a while, but the turn faded.

Enter he broke into the film business in a small way. This failed, and he was then seldom seen around. Ultimately he bobbed up again around the Baywater district in very poor circumstances, apparently connected with an unsuccessful rooming house. He was in this venture with Sarah da Costa when both were found one morning dead in the last room of the house, the gas turned on, the woman dead.

Starr has been examined by a leading alienist at the request of the American embassy. At the Appeal Court, his counsel mentioned the question of sanity was a matter for the Home Office after conviction, and did not call any evidence, though experts say Starr is insane and has been for some time. It is practically certain the Home Secretary will review the sentence in the light of insanity and Starr will not hang, but go to Broadmoor asylum for the rest of his life.

## Fine Lazy Playwright

Jacques Thery, Paris, Feb. 25.

Anchored by his lazy playwright, "has been ordered by the court to pay one franc damages to Lucien Rosenberg, manager of the Aubene theatre, for failure to deliver a play to the manager who had brought suit.

Thery's defense was that he couldn't think of the right climax to his play which was to be called "La Dame Vollee" (The Veiled Woman).

## HOLLAND PLAYS

### The Hague, Feb. 14.

G. B. Shaw's "The Apple Cart" will be produced in Holland under the title of "The Emperor of America" by the Vereenigd Rotterdamse Hofstad-Toneel, under management of Cor van der Lugt Melsert, actor-manager.

He also slates for early production "Le Manuscrit du Roi" (French) by Felix Gaudery, and "Menhunts" (Russian) Bernard Blume.

## E. L. SWETE DIES

### London, Feb. 25.

Edward Lyall Swete, actor and producer, died suddenly here Feb. 19. He was 65.

## Globe Trotter Romance

### London, Feb. 25.

Lucille Rogers, described as a New York actress, was married in Colombo by special license to Stewart Malcolmson, assistant manager of the Gaiety Theatre in Bombay, who is now in London. She met him while on a tour of Europe.

## PALLADIUM EASING OFF POLICY THAT REVIVED IT

### London, Feb. 16.

It's just over 18 months since the Palladium reverted to vaudeville. Management's decision to once more give vaude a break was after it flopped with films. House turned down the proposal for a musical show as it had advanced too far with its scheme to make a specialty of imported acts. And it certainly lived up to its billing, "The house where new acts are seen."

Several opposition managers laughed when the Palladium announced its policy. Even when the theatre began to pack them in, despite the talkers and a particularly hot summer, the die-hards persisted that although the Palladium had proved more than a nine days' wonder, it would come to a sticky finish. The Palladium has survived all that. Just last January Sir Alfred Butt, in giving reasons for the decrease in Victoria Palace profits, gave as one reason: "Other variety houses in London with greater seating capacities, which have gone out on a policy of very costly public programs to attract their public." Actual downfall of the Vic has been a long time coming. Instead of the Vic Palace fighting with better bills, it just threw up the sponge and embarked upon a musical comedy career. This without much comment, however, can be seen by the open statement Butt made that he was prepared to dispose of the house if a good bid were forthcoming.

Like Unknowns The Palladium policy of importing headliners yielded a tidy net last year. This plan has had a peculiar effect on vaudeville. It has destroyed the old argument that vaudeville has no box office value. The Palladium has now created a clientele which looks forward to unknown names, figuring that if these have established a name somewhere there are worth attention here in London. With few exceptions, the unknowns have come up to the audiences' expectations.

But strange to tell, the Palladium has undergone a change recently. There is a noticeable lack of new names and novelties. The cry from inside quarters has been that importations want too much, though the house paid them last year.

## Berlin Plays

### Berlin, Feb. 12.

Koeniggratz theater: "Professor Bernhardi," by Arthur Schnitzler. Pre-war thesis about a Jewish physician proves effective drama. The Jewish problem, then an important factor here, is no longer the central point, but the human reality of the new drama seems as true to life as ever.

Title part is splendidly played by Fritz Kortner and the many minor parts are satisfactory. It looks like a sure success.

Another production: "The Candidate," by Carl Sternheim.

This author is never backward in informing the world that he is German's greatest writer of comedies. He has, too, often been known to wonder at the fact that the world's three greatest playwrights names begin with "S"—Sophocles, Shakespeare and Sternheim. Unfortunately, not many people agree, and of his plays only two, "Die Hose" and "Buerger Schelpe," are still playable.

The present piece was written before the war as a satire on the then existing voting system. It has no qualities to justify its revival today. A good cast and production could do nothing to change the verdict.

Thalia theater: "Little Miss Lili," opera by Harry Warden, music by Martin Knop.

Another version of the indestructible "Butterfly." A naval lieutenant returns a gelsia in China and redeems his fiancée in Europe. The little Chinese girl is right weeping for him. The librettist has nothing new to add and Knop's music will intrude the dramatic orchestras. In a competent cast, Grete Freund, El Hoffmann and Peter Hoenfelders were well up to the nouveau demanded by this out-of-the-way theatre.

## Americans Abroad

### Paris, Feb. 16.

Wilbur Coen, Jr., Claire Alice and husband, Andrew S. White, Mushy Callahan, Mrs. Gilbert Miller and father, wife, Glenside and wife, Raymond, Duncan, Russell, Colt, Hensley, Brown, and wife, Martin Beck and wife.

## Films Used in Modern Opera; Moscow Likes It

### Moscow, Feb. 10.

Use of motion pictures in connection with a new grand opera here is a departure that is causing comment in musical circles. In "The Breach" by S. Polotsky, which recently had its premiere at the Experimental theatre—the second grand opera house in Moscow—scenes are flashed on a screen in the beginning and at the end of the performance. Since the opera deals with a military subject the pictures show bits of scenery and mass fighting which could not otherwise be conveyed on the stage.

"The Breach," incidentally, marks an important milepost in the history of grand opera over here. It is a distinct effort to get away from the elaborate classic forms and to bring the subject matter closer to modern life. It is also an effort to overcome widespread opposition to the management, the ground that it is "reactionary." In other words the company seeks to introduce modern Bolshevik themes in an art form which in the past concerned itself chiefly with the amours of royalty and aristocracy. The libretto is based on incidents in civil wars which followed the revolution in this country. A Cossack regiment, fighting against the Communists, is shown through a series of victories and set-backs ending of course in their eventual defeat and the triumph of the workers and peasants—that's Form 38 for all Soviet plays in the land of the Soviets. Final scene, a pageant like a triumphal occasion when the enemy is driven out, is a splendid example of the propaganda ending dear to Soviet hearts. Red flags are seen in the wind and the visage of Lenin emerges like a sun. All of this, of course, is a long way from the cut and dried grand opera to which the public, even here, is accustomed. The actors and librettists follow the lead, as they likely will, it means a new lease of life for the local opera.

## CAN'T LOCATE O'NEILL

May Write Film Story for Lillian Gish—Due in Paris

### Paris, Feb. 16.

Eugene O'Neill's address on the Cote d'Azur (Blue Coast), slang for Riviera, is a state secret, even judges, judging from the many tile attempts to get to him. All outside communications cut off pending his completion of the second cycle of plays, of which "Dynamo" was the first.

O'Neill is due in London soon and may stop off there to assist in the staging of his "Beyond the Horizon," the Sax Paris-American Play, last of 12 weeks.

George Jean Nathan is also due here from America and Lillian Gish may follow.

O'Neill, through the Nathan connection, is slated to do a film story for Miss Gish.

## Moscow Art Establishes

### Headquarters in Belgrade

### Belgrade, Feb. 12.

Russia's Moscow Art Theatre has forsaken its own city to make it's world tour headquarters here. The Russian Little Theatre troupe was also the first moving repertoire.

Yugo-Slavia, despite its proximity to Russia and its sizeable vodka population, is French inspired by the drama. That especially goes for Belgrade and Zagreb, the two leading cultural and financial centers.

## Holds Its Status

### Washington, Feb. 25.

Inquiries in the new Hawley bill, to cut international double taxation, bring forth the statement that this will not affect the professional. Bill is aimed to relieve Americans with firms abroad wherein the foreign government grants the same freedom from double taxation.

Hawley specially exempts from the bill the American labor or personal services performed in the United States, leaving in the same status it now occupies.



## German Pictures

Berlin, Feb. 12. "The Night Is Ours" ("Die Nacht gehört uns"). Directed by Carl Froelich. Featured players: Hans Jannsen and Otto Wallburg. French film, producers: Tobis synchronization. At the Capitol theatre.

This picture, of which a French version, with complete French cast, was also made, undoubtedly shows advances in some ways over previous German sound production. Chieftly noticeable is the fact that the camera does not seem so cramped by sound. It keeps moving with almost the freedom of a silent film. On the other hand, the dialog is nowhere near as clear and plastic as in the first silent Tobis venture, "Because I Love You."

Voices of the players also are not always suitable to the mike. Charlotte Ander, femme fatale, has a squeaky and scarpes. Also Otto Wallburg, the comedian, depends for much of his humor on a strutting, slobbering form of speech which is hard enough to follow on the stage but becomes so muffled and muffled through the microphone that it is an amusing fact that a major proportion of the film is lost to the audience.

Karl Froelich, the director, has been in the silent game since the very beginning, but has not yet learned as regards sound. Probably, however, the investment was a good one, as returns from France and Germany alone have made the production costs and given a satisfactory profit.

"The White Devil" ("Der weisse Teufel"). Ufa. Bloch Rabinowitsch production, directed by Alexander Wolfkoff. At the Ufa Palace theatre.

Perhaps the last big spectacular silent which will be made. A thrilling one which ought to pay for itself at the very least. It is a cost heavily and shows it every shot. Mere hugeness of its crowds and massiveness of its settings should recommend it.

Leading figure is a Caucasian Cossack leader who is called "the devil." He captures a troop of Russian soldiers and, because he refuses to have them shot, is called a traitor by the chief of the clan. Infuriated, he attacks the old man and has to flee for his life with two three faithful followers. He gives himself up to the Czar, but with the idea of starting an insurrection within the army. This fails and he is forced to flee again. He takes with him a young Cossack girl, who is kidnapped and placed in the royal ballet. He has just rescued her from the unwelcome attentions of the czar and his mother, but is closely followed by Russian troops and, in trying to hold them off and save his young girl, is mortally wounded after a lengthy encounter. At the last moment the Cossack girl saves him and he is brought home to die in his native village, rehabilitated as a hero.

The director, Wolfkoff, gets all there is out of the spectacular battle scenes and the pomp of the court. But he has not done his job with the principals. Fritz Amann, as the dancer, is somewhat colorless. Fritz Albert, who plays more than half in the outer contours of the Czar Nicola I, and Lili Boller, as a young girl, are giving more than deliver her usual charm. However, Iwan Mojsukin, starred, is splendid in his part. He has gotten away from the rather crude Barrymoreism of his early pictures and is giving a masterly, especially if you consider that it is protracted over almost two reels, splendidly acted and well recorded by Klangfilm, should help the picture in America. The chorus work of the Don Cossacks is magnificent and exceptionally recorded.

"Because I Love You" ("Dich habe ich geliebt"). Afa Film, sound, recorded by Tobis. Director, Rudolf Walter-Feld. Mady Christians starred. At the Ufa Palace theatre.

Despite the weakness of its story, this is the best German talker to date. Mady Christians sings the words splendidly, is always true and sympathetic in quality. There is no question that she is definitely established as a singing star, especially as her singing voice is so clear.

Musical comedy star is suffering from a big business man and leaving the stage. On the night of her farewell party the leading man, a tenor, takes her home as the farewells get to the affair. The pair are both a trifle intoxicated, and after singing the theme song, the tenor, the remainder of the night with her. Next scene shows the girl happily married some years with a little daughter. The husband is then for love with her, but is so taken up with business that he is neglectful. A company in the city and the singing visits the city and the

player meets the girl in a restaurant and sings the former song for her benefit. He slips her a note saying that she must meet him that night in the park or he will disclose everything. A jealous singer informs the husband of the meeting, and, without listening to her explanation, he turns her out and gets a divorce. She does not have her former success on the stage, and some years later returns to the city where her husband lives, now playing minor roles. She comes to the house and entering by the window, stands by her old crib. The husband enters and all is forgiven.

No a great work nor handled with any particular novelty. However, it strikes a pleasant note by the simplicity of the dialog and the reality with which it is spoken. The settings are simple and the picture, made only in a German version, should nevertheless prove a satisfactory investment.

"Kean" ("Die Koenigsloge"). Warner. Alexander Mossi starred. At the Titania Palace.

This picture did nothing here. The scenario is childish, founded on a silly old stage play. On top of that, the lead actors have proved and unsuited to the talkers with his ridiculous affections of speech and gesture. Somebody erred when they thought he was still a favorite here.

Direction seemed to be entirely non-existent. Impression was that Fox didn't understand German and simply let the players do whatever they liked. Most of them, including the lead actors, are in the wrong legit style. Camilla Horn proved amateurish, and on top of all this the picture is badly recorded, continuing and being very often completely indistinct. If American producers intend to make more German talkers, they need German directors, actors, and technical men.

"Lummock" ("Der Tolpatsch"). United Artists picture directed by Herbert Brenon. Adapted and synchronized with German dialog by Friedrich Zellnik. A special performance at the Mozartsaal.

It is unfortunate that "United Artists chose this picture as its first German experiment. Story is unsuited to Germany. It seems merely much long-drawn patches with happy end added as an afterthought. It is heavy-handed and ridiculously melodramatic.

The director, Brenon, has done the audience amused themselves at this so-called serious picture. It is therefore impossible to give any final judgment on the method of dubbing which Zellnik has here attempted. Off hand it would seem useful for the smaller countries, where the making of a special version is almost impossible. In the question, but for the important international languages it looks as though special versions will have to be cranked.

## Uproar Over Lloyd

Washington, Feb. 25. Talkers and the causing of a row in the foreign countries. Latest took place in Shanghai, according to a cable to the Commerce Department.

Uproar was in connection with Hsiao-Li, the Chinese singer. Chinese objected to her singing the feature. Police were called and money refunded. Later, showings under police protection brought capacity audiences, says the American official.

## Spanish Trio's Film

Madrid, Feb. 14. Munoz Seca and Perez Fernandez two celebrated Spanish comedians, authors, and Jacinto Guerrero, youngest popular Spanish composer of the day, have gone to London to do a Spanish version of a talker.

Guerrero, who works and has widely played today in Spain, will do the synchronized score and songs.

## Interrupted Talkers

Paris, Feb. 16. Jacques Halk now has two interrupted French talkers on his slate. One was caused by the \$200,000 blaze at his Eplany (near Paris) studios which halted "De Defense" and the other "Le Chantier de Rueil" ("Street Singer"). The same title as the Radio film upon which Andre Bauge walked out.

Acts for Hamburg. Paris, Feb. 16. Ufa theatre in Hamburg has booked the Rosary-Cappella dancing trio for two weeks beginning March 16. Same house has the Three Pines for two weeks beginning April 16. Booked through Carson's Agency.



RENIE RIANO

Featured in Frank Cambria's "Aladdin's Revels."

"VARIETY" said: "Aladdin's Revels" is the human half of the Paramount show and Renie Riano triumphing in this new field, is three-quarters of the half. Her eccentric dancing and comedy were a spontaneous hit.

## SPANISH PICKED

Studios' Academy Decides Against Castilian

Hollywood, Feb. 25. Foreign Production Committee of the Academy has decided that the form of Spanish to be used in talkers will be the Spanish of the stage "following the best practices of the Spanish-speaking theatre in all countries of the world."

Means that standardization by the classic Castilian is dropped from consideration.

## Arthur Levey Would Stop Two of Audible's Films

Arthur Levey, London film distributor, has applied in the Supreme Court, New York, for an injunction restraining Audible Pictures, Inc. from delivering sound and silent prints of "The Last Dance" and "The Lotus Lady." He charges that he has a contract for the foreign rights to these films and that while the first film, "In Old California," was delivered to him last fall, and the \$10,000 payment required was made, Audible now refuses to deliver the other two pictures which have been completed.

David J. Mountain, who says he made the contract with the defendant on behalf of Levey, said in an affidavit that the defendant has decided that \$10,000 is insufficient advance for the foreign rights on its films Audible now refuses to pay \$500. He pointed out that the advance represents merely a part of the 60% of the foreign proceeds which the plaintiff has agreed to pay the defendant for its film.

## PERFORMING AGAIN

Paris, Feb. 16. The Plaza, when it resumes its vaude policy, will not have Rose Amy, popular songstress, as a co-managerial executive as planned.

At the Merry Grill, Brussels, and will continue professionally on the stage. She and Frantz were to have been the Plaza's co-directors when it reopened the spring.

This is the house which was destroyed by fire some years back and was delayed in its reconstruction owing to various technical difficulties.

## Spaniards Dolling Up for Film Houses; Younger Generation Basis of Boom

Madrid, Feb. 13. Cinemas of the smaller category, like the Real, Monumental, and Avenida get two to three pester at the gate (about 30 or 45 cents). American pictures continue coming about 70% of the programs. Madrid shows American films over two years old, and they're still a great novelty here. This means silent, of course, as sound is just beginning to be heard and read about.

Younger generation's preference for films accounts for the celluloid boom, benefiting managements further through marked preference for grind picture shows, and any other chrestal or presentation trimmings.

## Paris Dailies 'Farm' Friday's Film Page; One Agency Has Town Sewn Up on Ads

Paris, Feb. 16. Friday, which is the day all picture theatres change programs in France, is today the "Farm" of the dailies run a special picture page. To the average reader this may seem a desire to keep the public informed of the new films. It comprises usually a special story, a picture expert of the paper, some film reviews, some not so fresh news and last but not least a lot of ads.

Often as not the picture page is squeezed out to some concern or individual, whose business it is to make it pay. This is done in the following manner:

Theatrical advertising, along with most commercial advertising in a majority of papers, is controlled in France by the Agence Havas, both a news and an advertising concern. So practically all ads are inserted through the Agence Havas, or on space bought from this agency.

On the other hand, the advertising budget of most firms and theatres is in the hands of some so-called specialist, who is not much removed from commissions he receives for such advertising as he places with Agence Havas.

It follows that the Agence Havas strongly influences the choice of the medium where advertising is inserted, apart from class of readers, circulation, etc. And also the clients who hand out most advertising get the best treatment in the way of reviews, publicity stories and generally speaking, anything they want. System appears to work okay, and it will continue so in Paris until such a day as some paper separates entirely its news and advertising departments. It will be tough work as one or two of the more powerful advertising agencies are in position to deprive a newspaper of other advertising revenue outside of amusements.

Coty's Daily. It took Coty, the perfumer and publisher of "L'Ami du Peuple" ("Friend of the People"), Paris' cheapest daily, selling for 10 centimes (two-fifths of an American cent), a long time and considerable resources to obtain some picture advertising. Strong was the foe of the doughty advertiser who might have wanted to favor Coty's sheet that the other and more important dailies might reject his copy. This is an arbitrary power with French newspapers.

The advertiser couldn't have instructed Havas to place the ad with

"L'Ami du Peuple" because that agency at that time, and still in a milder measure, wouldn't do business with Coty's "Friend of the People" paper. Its low price made it practically a throwaway and Agence Havas, allied with the papers whose lowest selling price is 25 centimes (one cent), was also interested therefore in the circulation phase, not so much "circulation" in the sense of its advertising power, but the distribution end. To this day, with some of the suits and counter suits still pending between Coty and Havas, and also involving other newspaper publishers and newspaper distributors and agencies, notably Hachette's, "L'Ami du Peuple" isn't sold on any kiosks. Coty has his own army of news vendors to sell "L'Ami" and has also allied many small shopkeepers to handle his sheet.

While Coty is still a belligerent publisher, throwing his perfumed molasses into the public's face, he is getting more and more copy for his "L'Ami." He also publishes "Figaro," but this latter daily, selling for 10 centimes, like the other papers, is not in any way affected, being deemed a good conservative advertising medium for ultra merchandising.

"L'Ami" is the general picture of the Parisian newspapers in regard to theatrical advertising. Theatre and picture ads are about half the regular commercial rate. Reason for this is not more than the other papers, is not in any way affected, being deemed a good conservative advertising medium for ultra merchandising.

Almost a Guarantee. From the theatrical advertiser's viewpoint he gets double value for half the investment since he is also giving him alone considerable free space to boot, and also a guarantee of critical favoritism for his product, be it a show or picture.

For the same reason as with "L'Ami," the "Figaro" sheet, the pseudo-highbrow "Figaro" manifests a frank unconcern about its theatrical advertising, being fearless; and perhaps in a measure careless, as it is not for another firm, since "Figaro" is a circulation sheet and its amount of advertising proportionately so.

## British Film Field

London, Feb. 16. Sidney Olcott came, looked around and took the boat back on his way to L.A.

Irving Shaprio is here after having been in London for a while. F. G. Gardner, Western Electric's chief engineer here, quit W. E. to join International Electric Supply Corp. Sailed for New York Feb. 13.

## New Film Tax Coming

Wild rumors always precede the Budget. This year's crop is as good as difficult to swallow. While it's fairly safe to figure what a Conservative or Liberal Chancellor may do, there's no

guessing the direction of a Labor Chancellor's actions.

When a Labor Government was previously in power, some of the things it was thought of, including those on imported films. Later they were re-established, have remained since, being 3 cents a foot on positive and 10 cents a foot on negative. Latest available figures for imports in 1929, which are for the first 10 months, are 29,664,283 feet positive and 5,576,422 feet negative. Declared values of these were \$1,140 and \$3,724,710. This shows a wide margin of profit to average around 3 cents a foot positive and some 70 cents a foot negative. The boom of the imported talkers have grossed \$4,000,000 and over here, there is some hope for another form of income duty than the existing lines of charge.

Philip Snowden, Chancellor of the Exchequer, is understood to be considering a tax on declared value, not so much for the purpose of increasing revenue from that source but to get more out of the income tax now supposed to be evaded. General impression here is that American producers operating direct in the market treat their British branches as buyers and invoice films at a price figured closely on the basis of the bookkeeping value, so it does not leave on the books of the British end an amount of profit to make income tax a serious question.

Chancellor is credited with putting into his coming Budget an idea that he would charge on the declared and invoiced value of each production. The position taken then by the British end at a low value to escape this tax would in many cases pay it later when the boom of the imported talkers has grossed \$4,000,000 and over here, there is some hope for another form of income duty than the existing lines of charge.

(Continued on page 74)

# "Stick to Your Convictions," Says Adolph Zukor—"Secret of Success"

Hollywood, Feb. 25. "Follow your convictions; it's the secret of success. If you believe you are right, go ahead. Do not be swayed by well wishing friends who would talk you out of it. There may be 50 Adolph Zukors of the future among the younger men in this room if they will follow my formula. I have tested it."

That was the ending of the Adolph Zukor speech in reply to complimentary addresses, referring to him during his presence as the guest of honor at a banquet in the Hotel Roosevelt, tendered to the head of Paramount last week by Joseph M. Schenck and Sid Grauman. Among the speakers were Will H. Hays, Mr. Schenck, Jesse L. Lasky, Louis B. Mayer and Cecil DeMille with, William DeMille the toastmaster. Others at the speakers' table were Jack Warner, Samuel Goldwyn, Harry Rapf and Irving Thalberg.

General Hays' talk was flowery and started off. Joe Schenck expressed his gratitude to Mr. Zukor through all of their years and added a wish that Mr. Zukor would decide to buy United Artists.

**Lasky's Humor**

Nearly all present were of the film industry, studio leaders. Mr. Lasky sent them into mirth in high with some anecdotes of daily happenings of the past with the chief of the organization, Lasky's biggest laugh, caused by some mental twist, was when he mentioned "The DeMille brothers of years ago hitting it all four." "All four" was continuously repeated during the remainder of the evening for some giggles.

In the entertaining way, a novelty was the specially prepared mink skin turn with the local Yale brothers—as the operators-of the string. Although novices in the manipulation besides special numbers and lyrics it held rapt attention. That was begotten mainly through a travestied scene of two mannikins, one made up as Jack Warner and the other as Darryl Zanuck, Warner's principal studio aide. Mr. Zanuck also was there.

"Warner" was seated at a desk "Zanuck" bustled in. "Jack," he said, "I have a great idea for a picture and it won't cost over \$5,000."

"Listen, Darryl, what kind of a picture for all that money?" Warner asked, "Terrific, Jack," answered "Zanuck." "Thousands of animals, thousands of men, thousands of women, and everything."

"But, Darryl," interposed Warner, "why can't you make it a little cheaper, say \$3,000,000."

**Cut to \$40,000**

As Zanuck continued the huge production Warner kept beating down the cost. He had Zanuck agreeing he would make it for \$40,000, but not a cent cheaper, Jack, Zanuck added.

"Now, Darryl," said Warner, "tell what this great picture is going to be."

talking version of "Noah's Ark," answered Zanuck with a shot for the blackout.

It came out during the remarks that Mr. Zukor was unaware until reaching the hotel the dinner was in his honor. He mentioned that, adding "Anyway that left me free to play a good game of golf this afternoon."

The dinner had been intended for Schenck, but he shunted it onto Zukor as a better reason.

## 4 Weeks to Make Short

The comedy sketch Wally Ford has been doing as a Warner short in the past has been two weeks in the shooting.

It has been given two weeks more. Murray Roth is directing.

## Brookhart Bill Not Dead

Washington, Feb. 25. Senator Brookhart's regulatory bill for the picture industry is not dead. Questioned as to what had become of it, the Iowa senator said he was waiting to bring up anything with the Senate in its present jam with the tariff.

"If and when the tariff bill is out of the way, then you will hear from my bill," said Senator Brookhart.

## That Upper Lip

Hollywood, Feb. 25. Film stars of silent days who have been unable to overcome the "upper lip" upper lip, necessitated at that time, are out in the talkers.

Peculiar but true fact is causing more dismays than any other imperfection in sound, it is claimed.

## \$2,000,000 for 'Shadows,' Major Share for Abroad

Hollywood, Feb. 25. Costing around \$325,000 to produce, the Cosmopolitan-Metro production, "White Shadows of the South Seas" will gross \$2,000,000, and getting only \$500,000 of that in America.

Terrific foreign sales volume is extraordinary due to foreigners fancying the story and synchronization. Picture was among the first sound releases abroad and had no dialog.

## FLICKERLESS INVENTION

South African Reported to Have Solved Problem—For Sound, Too

Washington, Feb. 25. A South African's invention to kill the flicker in motion pictures is so good that the American Trade Commissioner in Johannesburg has cabled the Commerce Department a report on it. Inventor is now on his way to England with his projector, America being the next stop.

Claim is that with the new machine it is possible, without aid of mirrors or prisms, to project a continuous moving film by a direct and constant beam of light. It is tied up with sound, too.

## Mrs. Ayer Denied Alimony and Counsel Fees

No alimony or counsel fees were awarded by Supreme Court Justice Townley Monday upon application of Mrs. Mae Olive Ayer, picture actress, accused of too close a friendship with Lew Cody. She began an action for separation from Capt. Wallace C. Ayer, advertising man, who countered that he divorced her last year at Newport.

Ayer opposed his wife's demand for alimony by charging that her friendship for Cody was common gossip in Hollywood; that her name was carved with Cody's on his dressing room door, and that she wore clothing and jewels worth \$25,000, which were not presents from her husband.

## Still Seek Star Maker

San Francisco, Feb. 25. More alleged victims of a film star maker, Antonio Janakovich, who posed as "Jannings" and who was arrested last November, but subsequently dismissed in the police court, have sworn to complaints seeking his arrest on a charge of swindling.

The duped ones, Mercino Valentino and John Coraggio, both of this city, told police they had been defrauded of \$500 and \$250 respectively. Both say they attended a film training studio that "Jannings" conducted here. "Latter was arrested last year accused of running an employment bureau without a license but the case was dropped and he disappeared.

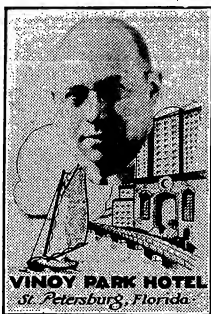
## SHAVER ILL

Emil E. Shaver, Paramount's foreign head in New York, is confined to his home with grippe.

Melville A. Shaver, special Paris representative in France, who returned to America with S. R. Kent recently, is holding the reins during his brother's illness.

## RUBE GOLDBERG FOR FOX

Rube Goldberg is slated to go to the Coast in April for Fox. Nature of the job is not known.



## POPULAR VACATIONS

Many people can afford two vacations a year—most only one. In either case thousands have found the VINYOY PARK HOTEL at St. Petersburg, Florida, an ideal spot for every recreation—fresh air, sunshine, water and land sports and entertainment by a famous MEYER DAVIS ORCHESTRA.

## Filmdom's First Breadline—Seek Comeback Spots

Revelation by the wealthy president of internationally known organizations that he mainly has in his employ film men who have failed as executives has resulted, even within the few days following, into what is shaping as filmdom's first "breadline."

Men from various parts of the country are writing to this organizer, Variety, pleading for a chance to come back.

Because the man confidentially revealed a psychology that has aroused the curiosity of even the Hays office, and caused the statement to be made there that it is unique in the annals of any business, Variety is not answering any of the communications, but is referring all to the president and self-called philanthropist.

A further angle, and one testifying to the sincerity of the statement, is that this man, upon receiving the first batch of petitions, promised to investigate in search of the deserving applicants.

**Under Cover or Undermind**

Need for keeping masked his own identity, and those of his organizations, was again pointed out by the president chiefly because it would undermine the work he has already accomplished by automatically demoralizing those men whom he has rehabilitated.

"I will communicate with the deservings in my own way; but in such a way that anyone prying for information to satisfy the curious will be disappointed," he said.

Further revelations as to his dealings with many of the men in his employ include a significant gesture: "I have in that safe confessions of many of my men as to the mistake they made. I will not consider a man unless he is frank and unburdened to me. It is the law of the land, and a horse and a dog may bite once and be within their rights. So it should be with human beings, and that is what I am fostering."

"That first bite, the one which started them out of the picture industry, is what a man knows. But it will always be kept confidential, locked in the safe. Probably not until I die will the world actually know what has motivated me from my school days."

## Fox Takes 44th St.

Fox has taken an indefinite lease on the 44th Street theatre for the opening of the John McCormack feature, "Song of My Heart." Premiere is set for either March 11 or 12.

J. J. McCarthy will handle the twice daily showing of the picture with Joseph Shea, on from the Fox coast contingent, in charge of publicity. Picture is scheduled to make its Los Angeles bow about a month after the eastern debut.

# Proxy Race on as Fox Vote Nears; Wall St. Sees Lehman Plan Accepted

## Honest or Modest?

Hollywood, Feb. 25. Picture star approached a concert singer who recently made a picture, and remarked: "It's funny, this business. One day a fellow is on the top and the next day at the bottom. How do you account for that?"

"I don't know, I never have been on top," the singer replied.

## UA May Reduce Distrib Charges for Its Members

United Artists is expected to reduce the distribution charge to its producer-members within the near future as the result of the improved financial status of the distributing organization.

Prevailing charge to producers is 27% for handling. This rate was set three-years ago when UA was facing a deficit. It represented an increase of 5% over the previous rate. New percentages are to be determined.

It is understood that Mary Pickford and Douglas Fairbanks have pressed the matter of readjustment to the producer-members. Pickford-Fairbanks have also changed the sales system on their current picture, "Taming of the Shrew," with Al Lichtman and Moxley Hill now solely authorized to okay contracts. Hundreds of dates were rejected under the earlier plan to adhere arbitrarily to a one-and-one-half ratio based on guarantees given to "Iron Mask" and "Coquette."

## More Thatcher Than 5-5-5; Kent-Myers Still Confer

Washington, Feb. 25. Abram F. Myers, head of the Allied Indies, is back after a meeting with S. R. Kent of Paramount. Meeting was understood to be the beginning of more conferences on the 5-5-5 tie-up.

However, says Myers, the principal topic of the aforesaid lunch was that Myers agreed to prepare a brief explanation of his views on just how far the distributors could go as a co-operative body among themselves and with the exhibitors under that decree. Kent and Myers will further confer when that is over Myers states the 5-5-5 conferences will be resumed.

## Studio Fire Inquiry

In his investigation into the fatal studio fire of last December when 10 persons lost their lives, District Attorney Thomas C. Crain last week called for questioning several girls who had escaped with minor injuries during the panic.

The girls were: Miriam Herson, 7215 41st ave., Jackson Heights; Edwina and Maria Skoret, 362 Riverside drive, recently doing a sister act in the "Little Show"; Gloria Clare, Hotel Palace, West 45th street, "Sons o' Guns"; Carol Mackay, 485 16th avenue, Newark, N. J.; Adele Rogers, 2913 Briggs ave., The Bronx, "Sons o' Guns"; and Mary Elizabeth Kerr, Knights of Columbus Hotel, "Heads Up."

## Wanger's Search

Hollywood, Feb. 25. Walter Wanger is reported looking around for directors, writers and technicians for the Paramount Long Island studio.

Idea is to augment the eastern plan on man-power.

## Compromise for Mix

Washington, Feb. 25. Tom Mix has won in his argument with the Department of Justice. That department and the Treasury, who had together decided not to prosecute Mix on a tangle in his tax returns.

Los Angeles revenue office has been notified that Mix is to be permitted to compromise.

Developments in the Fox Film affair center in the race for proxies with which to swing the vote at next Wednesday's (March 5) meeting for or against the Lehman-Bandameria-Dillon-Roade financing plan.

Wall Street anticipates the matter being settled with the acceptance of the Lehman proposal, and preliminaries have already been undertaken looking to inviting syndicate participation by private bankers and other underwriters. This might indicate certainty on the part of the Fox bankers that they will carry the day.

One story in circulation was that the original Lehman plan may be modified to eliminate flotation of \$25,000,000 in preferred 7% stock in addition to the \$40,000,000 in debenture bonds, and to substitute an additional issue of common stock amounting to the same figure in money and to be taken up by the bankers and offered to present stockholders. This would indicate that the Lehman side is willing to do something to the Halsey-Stuart faction whose plan is said to comprise the common stock substitute for a senior issue.

A third party appeared in the proxy race when a new Class "A" stockholders' committee was formed headed by William Fox, president of J. S. Bach & Co., and with Emory R. Buckner as counsel, and broadcast a plea for proxies. This division expressed the opinion that the Bankers' plan is the only method available to avert a receivership, the committee "reserves full liberty to act in such manner as may seem best calculated to protect the stockholders' interests."

The four possibilities are: Acceptance of the Lehman or Halsey-Stuart proposals; receivership or, as has been mentioned before, that an outside interest may buy out William Fox's personal interest in the company.

William Fox, in his appeal by letter to the stockholders of both the Film Corp. and the Theatres company, urged the superiority of the Lehman plan and renewed his threat of legal action against Halsey-Stuart whose plan he has been quoted as rejecting unconditionally, even to the extent of preferring a receivership. Halsey-Stuart is allied with Electric and a faction within the Fox directorate. This group will also present a plan at the coming showdown meeting.

The letter declares that net earnings for Jan., 1930, exceeded by 50% the profits of the previous January, which were the highest in the company's history.

## WB Stenogs Wilt When Told the Opera Is Over

While the Warner office extravaganza in a Broadway theatre just broke even, there are a lot of broken hearts in the home office. The Charnin Sunday night events don't cost the firm anything because the firm has the house for a regular lift offering. But stage hands and electricians must be paid off. The Warner Club has to meet these charges.

Chiefly because only \$100 was cleaned the opening night the club decided it unwise to repeat the home office musical. This against a heavy demonstration by those stenogs who figured they were knockouts.

Big accomplishment of the show, an act (one of the 32) called "Is This a Business?" will probably be made into a Vita short. But not for public showing. Company is thinking of making it into a gag act to screen at the next sales convention.

## \$20,000 For "DOOR"

Culver City, Feb. 25. With all major studios competing for "The Door," Mary Pickford Reinhardt's current "Satevepost" mystery yarn, M-G gets it at a price reported above \$20,000. Story will be made all-star.

# CHAMPION SHORTS

## RCA Plans Licensing Owner-Operators On Portable Machines in Small Towns

RCA's portable sound reproducer for schools, churches, auditoriums, etc., with \$1,500 as the minimum price, presents a problem in merchandising that may be approached by RCA's sales department from the idea of creating licensed local owner-operators.

Plans for organizing this department have not advanced with any rapidity, partly due to the absence of a definite plan and also to a scarcity of the required type of manpower.

Licensing of owner-operators is deemed a practical method of getting into small towns and villages where individual schools, churches, etc., cannot finance even the minimum cost of sound equipment, but could and presumably would pay a rental fee for use of such equipment. This suggests having an individual own the apparatus as a business investment to yield revenue through local bookings.

In many towns individuals, sometimes connected with an electrical shop or supply house, have maintained both standard size and 16mm. projection machines which they rent out, including their own service as projectionists, for around \$10 per showing. This has proved a lucrative side line and it is thought that such an arrangement is the most feasible way of getting wide sales coverage of the RCA portable.

Probably the local jobber would have to be assured against competition where the town was very small, and that's where the licensing angle makes its point.

## MANGLED MUGS GIVEN CHANGE ON SCREEN

Los Angeles, Feb. 25.

Blockies who formerly made a living out of the habit of facing beavers are having their day again in pictures. With the number of crook pictures being turned out, the demand for broken noses and broken ears is heavy. Some of the hundred former prize fighters are making a living on the lots. A number of male stars have a yen for fighters and keep them around as trainers.

Joe Rivers, Larry McGrath, Jeff McCarthy, Phil Salvador, Tony Stabileau and Bob Perry are some of the former pugilists in talkers. They manage to pick up enough work to keep them from missing meals.

Jack Perry, former eastern lightweight, has done about a dozen fight and crook pictures in the past year. Teddy Silva and Salvo are on call when broken noses are needed. Nate Slot and Phila Kid Broad also head the call of the meg. So do Johnny Conkey, Joe Ritchie and Mickey Furrell.

Jim Jeffries has had a fling at pictures but is content to try his luck at developing a heavyweight champion.

Most of the former fighters in pictures try their hand at managing newcomers to the fight game. This does not last long for as soon as a picture job shows, they jump and leave their fighter. The chance of getting their mangled mugs on film is too much of a temptation.

### COOLIDGES IN SHORT

Los Angeles, Feb. 25.

All the newscast scenarios for intimate shots of Calvin Coolidge on his visit to Los Angeles. Lewis Lewny called it a scoop for the "Voice of Hollywood" shorts when he caught the Coolidge party at the Los Angeles Breakfast club.

The short will be released as one of the regular subjects through Tiffany.

## Profane Cowboys

Hollywood, Feb. 25.

Professional cowboys now migrating here for picture work are giving directors plenty of headaches by their habitual profanity. When told to ad lib in mob scenes the mike gets hot with a mixed nomenclature of cowboy vernacular.

It would never pass the censor and the scenes must be retaken.

## COLUMBIA - TIFF JOINING HAYS ASSOCIATION

Columbia and Tiffany, only two producer-distributors of national importance not members of the M. P. D. A., will in all probability join the Will H. Hays organization before the new picture year rolls around. Both are said to be seriously considering the necessity of belonging to the Hays office, and act with their growth out of the independent class the move is almost obligatory.

Columbia may file its application for membership within two or three weeks. Matter of joining was recently taken up in a preliminary way.

So far as Tiffany is concerned, joining the Hays group is not as imminent as with Columbia. Question is entirely up to Grant L. Cook, president, who will be east shortly.

Four years ago both Columbia and Tiffany were indie producer-distributors struggling for a national foothold. Membership of these companies in the Hays organization would bring the list up to 30. Among the 29 now in the M. P. D. A. are RCA Photophone, Eastman Kodak, John E. Otterson (ERPI) and others not strictly in the producer-distributor class.

## COWBOY RUSH TO GOLD COAST AGAIN; \$15 PER

Hollywood, Feb. 25.

Cowboy trek is on. Hundreds of cowboys, sent to rear work when westerns went out of fashion, are flocking back now that the news has reached the ranches sage brush is again popular on the lots of Hollywood.

A week ago the casting offices were finding it hard to fill the riding jobs. It is becoming easier, with every train bringing the boys back.

Seven fifty a day—\$15 with a horse—is much better than \$40 a month, they say. Also nearer to a bootlegger, and so forth.

## Only 95 Sets

Hollywood, Feb. 25.

Present plans for D. W. Griffith's "Abraham Lincoln" call for the erection of 95 distinct sets. This is a record.

## Flinn for 2 Years

Culver City, Feb. 25.

With a new two year Pathe contract, John Flinn will come here March 1, in charge of all Pathe shorts.

E. B. Derr will remain here permanently in charge of all Pathe productions.

## BUSINESS HOUSES' COSTLY 2-REELERS

Industrial, Spending as High as \$10,000 a Reel—After "Name" Talent—Some So Good Theatres Paying Rental, but Mostly Screening Gratis—Competing with Regular Shorts

### NO RAW PLUGS

While the producers are concerning themselves with talking shorts, the industrials have taken to the jumps and are out to manufacture one and two-reelers to compete with the regular entertainment features.

Several big business houses have already made several shorts. The rate of manufacture practically set by the firms themselves is a minimum of \$10,000 per reel. At this figure commercial men feel they can't miss and are after the best performers. A recent example is a wholesale drug company negotiating for Ruth St. Dennis and Ted Shawn. Another is making a sports short with Vincent Richards.

### Indirectly.

Idea behind everything, of course, is advertising. But the way the industrials do it, the plug takes a back seat, with quality riding to front. In making the shorts the industrials avoid all clear deduction as to the purpose of the film, or its source of creation, because the big firms believe that to do otherwise would strain the good will value of the film and its quality. So they use the indirect method which tempers down to a mere presentation line that bears only the name of a company executive, who might, or might not, be known to the theatre audience.

However, in the regular action of the film as it progresses, the firm's product is given pictorial display in a tasteful way. Another thing that prompts the firms to do this is the feeling that they are big enough and well enough known not to have to stoop to a direct ballyhoo of the name.

By using such methods one industrial was able to book its short in at least 50 theatres of one big chain. Arrangement with the theatres is free, but there is at least one case where the short was considered good enough for the theatre to pay. That was in the sports short previously mentioned.

### Just the Symbol

Another industrial firm now planning a talking short isn't even going to have a credit line. Instead, it's merely going to use its trade symbol on the assumption that it's well enough known. Subject is to comprise music and dancing by some of the foremost players of the stage.

Psychology behind the plan of this company, which is a \$50,000,000 wholesale firm, is that even if the public doesn't recognize its symbol the pictures, being of general interest, will be noticed by those who buy the company's product for retail firms.

The value of free advertising and publicity which the companies get by these means, as compared to the cost, is easily planned in that the shorts can cost hardly more than \$20,000 at the outside, plus an additional \$3,000 outlay for 50 prints. If the shorts can be booked in an average of 50 theatres a week, the firms are more than satisfied.

### Union Tangled

Industrial film producers, which now include Fox, Pathe, Paramount and Universal as well as the surviving independents, are trying to get together with the unions in an effort to obtain special concessions

## WB Projector Device for Standard Or 70m.—1st Neighb Grandeur Mar. 10

### For Goodwill

Lynchburg, Va., Feb. 25.

Public notice that a tab-film combination it had billed was not only bad but out was given by the Majestic of Danville last week. Management withdrew the whole show with the announcement that the bill was not up to standard.

House was kept dark until a new combination could be obtained.

Recent developments in wide film indicate that the big projectors will reach more smaller houses and sooner than has been anticipated. First of the Fox neighborhood houses slated for Grandeur is the Japanese Grandeur. Present booking calls for it to be shown there by March 10.

Before the end of this week engineers will have completed installation of the new equipment.

According to exhibitors who claim to have seen the device the new Warner wide film method necessitates only several minor changes in the standard (35 mm.) projection apparatus. This is geared to handle 70 mm. film, and two independent theatre owners, claiming to have first neighbors, are looking on the device, expect to run Fox material on these machines.

Order blanks for the Warner system are reported to contain only changes in standard equipment and to contain the phrase "Magna frame."

Magnascope is the title used by Paramount in connection with its widest screen display (projection lens), but it is understood that there is no relationship between the two companies on the wide film mechanism.

## Think Dozen of Comm's 21 Resist New Hudson Bill

Washington, Feb. 25.

So framing his picture censorship bill as to have it referred to the House Interstate and Foreign committee screen display by the reform elements, backing Rep. Hudson, as a smart move. Previous attempts, particularly the bill of Cannon, upon which the group has drawn for much of the material in the new measure, went to the committee on education and there died.

Present situation in Congress gives the group a rather good chance for some sort of action by the Interstate commerce committee, at least as to hearings. House Interstate commerce committee presents a majority of 21, the 21 members would, under normal conditions, turn thumbs down on a proposition such as Rep. Hudson has put forward with its new nine member commission in absolute control of the picture industry from the original script through to the advertising on the finished picture. This is divided 50 against the Republican majority of the committee and five out of the seven Democrats.

Of the Republicans those in the almost assured class as being against the Hudson bill or its idea in any form, include J. G. Cooper, Ohio; E. B. Denison, Ill.; Schuyler Merritt, Conn.; C. E. Mages, Mich. (Hudson's home state); J. E. Nelson, Me.; J. M. Beck, Pa.; and C. A. Wolverton, N. J.

Doubtful Republicans would thus line up as follows: J. S. Parker, N. Y. chairman; Homer Hoch, Kan.; Asa Wyrant, Pa.; O. B. Burtess, N. D.; T. J. B. Robinson, Ia.; M. C. Garber, Okla., and N. J. Johnson, Ind.

Step. Johnson stands in the doubtful class even though hailing from Indiana, the home state of most of Hays organization, which naturally will oppose the bill.

As Wyrant, the Democrats, those against the Hudson bill probably include Sam Rayburn, Tex.; C. F. Lea, Cal.; Robert Crosser, Ohio; Parker, Conn.; N. Y., and J. L. M. This leaves the cast of Huddleston, Ala., and T. B. Parks, Ark., in the Democrat doubtful column amongst the Democrats.

## In Wilmington Mar. 28

Wilmington, Del., Feb. 25.

Western Electric's defense of Stanley Company's installations in the suit brought against the latter company by DeForest Phonofilm got socked for a recount when the Federal Court yesterday denied the motion for a prior finding on license rights.

Court stated it couldn't help the defense in this respect and the case must proceed to trial on its merits. It is scheduled to hit the calendar March 28.

on this type of work that will make production more economical.

Pathe ran into trouble a couple of weeks ago in Pittsburgh when making an industrial film for Westinghouse. Excessive costs and union regulations created a jam and a squawk from Pathe. Several cameramen at \$15 a day and nine electricians at \$13, each plus double pay for overtime, proved prohibitive.

Considerable saving in overhead is figured possible if this method of computing wages is allowed by the unions.

Independent firms include Visiograph, Kinograms, Stanley, Castle Bray, Carpenter-Goldman and Eastern.

Industrial producers are pointing out to the unions that unless they get socked for a recount they can't meet the competition of the chiseling small fry who operate non-union.

## Predict 5 Yrs. Wait for Supreme Court Verdict on Judge Thacher's Rulings

With the government filing its appeal from the Federal court's decision, okaying credit committees, and the producers, before the 60-day time limit is up, petitioning the U. S. Supreme Court to reverse Judge Thacher's later stand against arbitration and uniform contract, it looks like another five years, and maybe closer to 10, before either the government or the film industry will know what the highest court thinks of Judge Thacher's two decrees. This according to producer Interests.

Judge Thacher, it is revealed, is individually considering each of the decrees in any way which will be legally beneficial to the industry as a whole. The power of attorney idea, which the Hays office is promulgating among exhibitors, is one which, it was also learned this week, was dropped by Thacher during the trial in his questioning of one of the exhibitor leaders. This came up during the court's interrogation of Al Steffes, the latter claiming that he represented between 800 and 900 theatre owners, but admitting he only had power of attorney for only one house—his own. Hays office claims that indies from all over the country are asking that the power of attorney movement be gotten under way.

American Society of Arbitration is not "out" for producers, it is declared in the Hays office. This society during 1929 while arbitration and the uniform contract were valid, stepped into approximately 25 disputes, it is claimed. Then, it named the seven arbitrators for that year. Hays men contend, the old system and contract formula are on file with the society, and cases where voluntary arbitral terms are agreed upon between individuals, will be disposed of in the former way.

All companies until Thacher is given the necessary proof to amend his decrees, or until the U. S. Supreme Court reaches its opinion, will have to have two forms of contracts.

### 'GANG'S' GRADUATE SERIES

Will Be Called "Puppy Love"—Roach Studio Closing for Month

Hollywood, Feb. 25.

Five former members of "Our Gang" now somewhat older, have agreements from the Roach studio to make a "graduate" series. Mary Korman, Spec O'Donnell and Gertrude Messinger are among the quintet.

Ed Kenney will direct and play the part of a teacher in the series which will be called "Puppy Love."

With the Roach studio closing next week for a month, one "Our Gang" and one Charlie Chase comedy scheduled for the next week will be done later and put on next year's program.

### M. P. Guild Gets \$24,000

#### Verdict Against Lumas

Judgment for \$24,000 was rendered against Lumas Film Corp. in favor of the Motion Picture Guild, 729 Seventh avenue, New York, in a sealed verdict handed down in the N. Y. Supreme Court. It follows suit brought by the Guild to collect \$45,000 on certain contract rights.

Contract which the Guild alleged it had with Lumas was made in 1926, whereby Lumas was to produce two films for the Guild, using Betty Compson as star. Guild's expected profit was \$35,000 a picture, it was said, and the firm also claimed an additional \$2,000 in expenses. Sam Sax is president of Lumas. Louis Rogers heads the Motion Picture Guild.

### AN ANNUAL ATTEMPT

Albany, N. Y., Feb. 25.

Annual drive has been launched against picture censorship in the legislature. Assemblyman Post, of Manhattan, has introduced a bill to repeal censorship which was enacted by a bureau in the state department of education.

Similar bills have been introduced for the last number of years without result.

### Office Overtime

Among the latest devices to control the help is an overtime schedule issued by the office manager of one company.

According to this schedule no overtime can be paid unless the employee works until seven o'clock or later on Monday to Friday inclusive, and three o'clock or later on Saturday. If they work to these hours by request, then they get paid after five p. m. Monday to Friday and one p. m. Saturdays.

Rates of pay are for employees whose salary does not exceed \$20 a week, scale at 50 cents an hour; for those above \$20, but not exceeding \$40, 75 cents an hour; above \$40, \$1 an hour.

There is no allowance for supper.

### Columbia Cuts Number But Boosts Its Budget

For the 1930-1931 season, Columbia is planning to do between 20 and 25 all-talkers, in other words, probably less than on the current program (26). Budget to cover, however, will be expanded for between \$2,000,000 and \$3,000,000. This year's coverage was around \$2,500,000.

Columbia has purchased "Soldiers and Women" and "Criminal Code" among the plays done this season. In New York, "Criminal Code" will in all probability star Evelyn Brent.

### Saving Production by Transfer to Another

Hollywood, Feb. 25.

After Frank Lloyd refused to direct "Heart of the North," First National temporarily shelved the production. It is transferring its elaborate production plans to an outdoor story called "Under Western Skies." Clarence Badger will direct it.

Lloyd will direct a less pretentious production in "Right of Way."

### "Zep's" 2d Run Suit

Boston, Feb. 25.

Second run houses having contracts embodying the named picture clause are awaiting the test suit in Equity against Tiffany by the Egleston Amusement Company operating a theatre in Egleston square. Named picture is "The Lost Zeppelin."

Plaintiff alleges refusal by Tiffany to give it the picture on the second run release date. Stipulations have been made that until the Suffolk County Superior Court determines the action in equity the defendant will not withhold demanded films from the Egleston theatre.

Local picture people assert that in Boston there are some second run houses favored by first run theatres which waive rights to the withholding of territory films during the non-exhibition period supposed to follow the featured first run.

### Can't Halt Case

Efforts of the Stanley Company to halt the suit brought against that theatre corporation by the Henry L. Lang Co., of Philadelphia, received a setback when the N. Y. Supreme Court ordered the case put on the regular calendar. Motion to discontinue was denied. The Lang concern is suing for \$250,000.

Action is based on an alleged contract made by Lang with the theatre corporation whereby Lang was given the exclusive insurance brokerage rights on all of Stanley's properties.

### MARY'S NEXT

Hollywood, Feb. 25.

Mary Pickford has selected "Forever Yours" for her next picture. Previously reported she might do "Peg o' My Heart."

"Forever" is an original by Benjamin Glazer.



Alexander CALLAM

Master of Ceremonies

Now on Sixth Week as MASTER OF CEREMONIES Fox Theatre, Washington, D. C. After having appeared as leading man in many musical shows, including "My Maryland," "The Student Prince," "Countess Maritza," "Boom Boom," and Earl Carroll's "Floretta."

Communications Care of

MR. JACK LOEB

1659 Broadway, New York

## U SHUTS DOWN 4 WKS. APRIL 1

Hollywood, Feb. 25.

Before starting its next season's schedule, United will shut down about April 1 for four weeks. During this period about 50 high salaried employees will be released in line with the plan to reorganize the entire production department. Meanwhile, five pictures are in work.

Carl Laemmle, Jr., will spend the lay-off period in New York

### Royal Closes Deal

Hollywood, Feb. 25.

Having secured outside capital Al Rogell will go through on the deal he negotiated four months ago with Tiffany.

Latter firm's to release four pictures to be produced by the director.

### DIXIE LEE AS FLAP

Fox Will Launch Girl on Top of Flaming Youth Series

Hollywood, Feb. 25.

Fox wants Dixie Lee to develop as a flap type. To this end the studio will star her in a series of flaming youth flaps now finishing on "In Love with Love." She's from a Chicago cabaret and eventually played the Zelma O'Neal part in "Good News" on the road.

### Barrymore Will Direct

#### Kyne Remake for Metro

Hollywood, Feb. 25.

Lionel Barrymore will direct the new Cosmopolitan-Metro version of "Never the Twain Shall Meet," by Peter B. Kyne.

Picture was done by Maurice Tourneur and released by Paramount six years ago.

### Tiff's 2,460

The count on Tiffany franchises Monday showed that the company had 2,460 exhibitors signed to contracts for its product under the franchise plan.

Largest percentage of the franchises are in the middle west between Chicago and Cleveland.

### Dog Short Kidding

Culver City, Feb. 25.

Metro will kid the Van Dine murder mysteries with its third all-dog short "Who Killed Rover?"

Following this picture, Zeno Myers and Jules White, who created the barkers, will produce a series on their own. Milton Bren, with an interest in the dog pictures, has connected with another release.

## Entire Coast Going Back to School; Cutters-Mixers Study Foreign Tongues

### What Hollywood Does

Hollywood, Feb. 25.

What Hollywood does to guys has been illustrated. A high production executive who, placing a director under personal contract, wrote the director a formal letter of congratulation for having won the right to study, observe and be associated with a successful production genius such as himself.

Letter was supposed to congratulate the director. It actually congratulated the man who wrote it and who feels that he has solved everything.

Under his own supervision he assured the director poor pictures would be possible only if Eastman stopped making the proper kind of film.

Hollywood, Feb. 25.

Language schools are threatening to mushroom here. Tutoring leans principally toward Spanish, French and German. Players with smatterings of these foreign tongues are brushing up while the technicians, cutters and "mixers" have found they also have got to know what it's all about if foreign versions are going to mean anything. That the day is coming when the actors will find themselves in demand if having a knowledge of foreign tongues, or at least one, is realized and reflected in the study some are already undertaking. In order that the Paramount group may also play the Spanish version of a western soon to enter production, cast principals are now concentrating on that language.

In addition to actors and directors, the technicians are studying languages, particularly the "mixers." In recording the foreign versions technicians are knowing they have difficulty in judging the right inflections. This is being overcome now to a certain extent by having the translator sit in the "mixing room" during the recording. Cutters also realize they have to learn the foreign languages if they are to do an expert cutting job.

### Fox Buys Off Boylan's Contract for \$35,000

Hollywood, Feb. 25.

Fox has paid \$35,000 to Malcolm Stuart Boylan for the unexpired portion of his contract which had a year and a half to go.

Boylan was one of the original associate producers on the Fox lot, retiring from this position at his own volition last year. He has since acted as a scenarist.

### U's "King of Jazz"

#### Will Debut on Coast

"King of Jazz," Universal's Paul Whiteman special, will have its first premiere in Hollywood early in April and open in New York at a \$2 house not yet determined in May.

Jimmie Gillespie, Whiteman's business manager, now in the east, returns to the coast within a week for retakes to be started March 7. U. having taken up its option for a second Whiteman talker, the bandmaster must report back to Hollywood in September according to present plans. His second will probably be a story with a musical plot rather than a revue.

It is understood John Murray Anderson will be retained as director on the U lot and will probably do Whiteman's second film.

### Col.-Disney Deal

Negotiations are expected to be closed within a week by Columbia for the distribution rights for next year of the entire Walt Disney cartoon output.

About 12 one-reel cartoons in each series is planned for the coming season.

This year Columbia is distributing its Disney cartoons only in some parts of the country. Celebrity Pictures (indie) have other territories.

### WANT JEANETTE LOFF EAST

Hollywood, Feb. 25.

Paramount is after Jeanette Loff, under the name of Universal, to play opposite Maurice Chevalier in "Too Much Luck."

Picture is scheduled for work next month at the Long Island studio.

Maurice Chevalier is due east Saturday (March 1).

### Acquired Cicero House

Chicago, Feb. 25.

Palace, Cicero, has been acquired by the Schoenstadt Brothers at a yearly rental of \$15,000.

House was closed a few weeks ago when the United Theatres Corp. went blooey.

### George Brook's Switch

Hollywood, Feb. 25.

George S. Brooks, New York writer, who recently left the Fox scenario department, is now on the Fathe staff doing similar work.

### Reisner Directing Haines

Hollywood, Feb. 25.

Charles Reisner will direct "Spring Fever" for Metro. William Haines starred.

## HOLLYWOOD CHATTER

Mary Astor is learning Spanish. Neil Hamilton is studying navigation at U. S. C.

Chorus boys on the Radio lot are painted by the artist's spouse.

Jack Warner has a tooth pulled. All the boys and girls felt it.

Julian Sande, here from England, goes Ford the same day.

Billie Hodges is going in the agency business.

Billy Taft, the dancer, was christened William Howard Taft.

Eddie Kane claims that Fred Miller was the No. 1 car for No. 3's A.C., not the picture.

Henry King now at Arrowhead working on screen treatment for "Fires of the World."

George Marion, Jr., says he picks up all his screen humor from the burning sidewalks of Hollywood.

Georges Carpentier, expected back in two months for another film.

Calvin Coolidge's first picture had to be retaken because he refused to smile in the first scene.

One Eyed Connolly's morning touch is a buck for breakfast. Boys figure that at that price he must be eating at the Roosevelt.

While cowboys are growling muffs, Warner Oland is cultivating fan-mails for a Chink part in "Fu Manchu."

Though Eric von Stroheim is just acting in "Three Faces East" (WB), the production has been postponed three times before getting started.

A Jennings, reformed train robber, is now teaching actors to hold up trains for "Under Western Skies" FN.

Arthur Pierce associated with the Mayer and Rapaport Agency still lined up with Jack Curtis, New York agent, who is now in Paris.

Doug Churchill, writing the screen treatment for Cornelius Vanderbilt, is on his way to New York.

Vanderbilt's aide-de-camp on his Los Angeles tap.

Lawrence Tibbett was in Rob Wagner's class in Art, Stagorack and Westfield at Manual Arts High School. Did teacher give his old pupil a rave for "Rogue's Song" in the Bev. Hills "Script"?

Lillian Telford, who covered Coolidge's Dakota vacation for the Minneapolis "Tribune," is now executive secretary to Mrs. Thomas G. Winter of the producers' public relations department.

Vivienne Segal's Scotch terrier, The Knight, that chewed up a lot of her jewelry and buried it last summer, died in dog hospital after his sixth session of distemper. Not so heart-breaking to Vivienne as it might sound.

### EXTEND LANGDON'S CONTRACT

Hollywood, Feb. 25.

Harry Langdon has been placed under further contract by Hal Roach.

This insures four Langdon releases on Roach's schedule for next year.



# Reports Conflict on WB Wide Film; East Thinks 70m.—West Says 65m.; U-Metro Named as 70m. Disciples

Hollywood, Feb. 25. Warner-First National have joined Paramount on the plan to use 65mm. instead of the 70mm., which Fox adopted for its Grandeur policy. Radio, on the other hand, the Spoor process, is also 65mm.

Warners and First National now have 12 cameras of the 65mm. type being manufactured. First wide film picture on the Warner lot is due about May 1, and likely that "Life of the Party" will be the selection.

Ferbert Kalmus, head of Technicolor, states that his organization will not start building cameras for grandeur or wide film until the producers decide what is to be the standard width.

Once standardization is set, Kalmus states Technicolor will have color cameras ready within three or four months.

## Eastern Reports

A strong report in New York persists that Warners, when it starts on wide film, will swing over to adopt the Fox measurement of 70mm. If this is true, it means a split in the ranks of those companies which have advocated the 65mm. width and which lined up as Paramount, Radio, and Warners. That Warners will support a projection machine device by which special projector heads make 70mm. and 35mm. interchangeable on the same machine lends added weight to the reported swing of WB to the full double width.

The decided unrecurrent in the east favoring 70mm. also mentions Universal as seriously considering the double negative. It admits being one of the companies offered a Grandeur license and to giving that method serious consideration. To date Universal has been slowly feeling its way in the wide film incubator.

Metro, because of the Fox affiliation, has become unofficially tout a 70mm. candidate although no plans in the wide film field are officially denied.

Entire situation appears to have been brought about by the Fox aggressiveness and pioneering in the extra wide field which, it is believed, will force the issue of standardization upon the various film producing companies.

## Radio Wavering?

Radio, on this end, is said to have indicated it will be guided in the matter by the dimension established as standard by the majority, which leaves Paramount as the champion of the 65mm. camera. Paramount has been the most careful of all the companies in guarding its wide film plan other than to repeatedly point out the practicability of five millimeters less than the Fox width.

One of the veteran New York exhibitors claims that his negotiations with Warner and Metro and, of course, Fox, revealed to him that these companies are going ahead on the 70mm. idea. This exhibit expects to have one of his houses as the first neighborhood competitor for Grandeur in the country. It's a 1,000-seater.

In the case of Warners the Coast dispatch mentions "Life of the Party" as this firm's initial wide film release. On the Atlantic Coast "Viennese Nights" is mentioned as marking the launching of WB wide film, and in color. Angle and Fox that Warners is very anxious to be the first on the giant film with color. It is believed here that one purpose of H. M. Warner's trip to the Coast is to give the new undertaking impetus.

The producing companies stand agreed that the industry will only tolerate one standard width as to the giant film, and that this matter remains unsettled has been cited as the reason for delay on Radio's first wide film effort, "Dixiana."

Standardization is being urged among producers, numerous in the Hay office around Christmas, saw the subject passed to the Society of Motion Picture Engineers who, in turn, apparently passed the matter to a special committee which was to mull over the benefits and disadvantages of both the 70mm. and 65mm. widths.

Warners is reported planning to soon install its new Hollywood the-

## 1st Runs on Broadway (Subject to Change)

Week of Feb. 28

Capitol — "Anna Christie" (Metro)  
Colony — "Dames Ahoy" (U)  
Paramount — "Slightly Scarlet" (Par)  
Rivoli — "Love Parade" (Par.)  
Roxby — "Let's Go Places" (Fox)

Strand — "General Crack"

Week of March 7

Capitol — "Lord Byron of Broadway" (Metro)  
Colony — "Cohens-Kellys in Scotland" (U)  
Globe — "Case of Sergeant Grisham" (Radio)  
Paramount — "Only the Brave" (Par)

Roxby — "Such Men Are Dangerous" (Fox)  
Strand — "Sally"

## PRODUCING SILENT FILM IN ASHEVILLE

Asheville, N. C., Feb. 25. A plan brewing for over a year, to make a picture producing center of Asheville appears to have reached the threshold of realization with the announcement of the organization of Southern Pictures Corp., of New York, with a reported capitalization of \$250,000. First picture is scheduled to be produced within 30 days.

Inquiry as to sound reveals that J. L. Thompson, of New York, promoter of the venture, plans to make his first feature silent with dialog to await the building of a studio. Thompson mentions Virginia Pemberton and Barry McCullum as "well known Broadwayites" to appear in the first film which Jack Noble is to direct. Noble has been an assistant director of talking shorts at the Metro-Cosmopolitan studio in New York. He will be assisted by Arthur Vaughan. Henrietta Waters listed as the company's literary person.

Candidates for jobs in the picture will be selected at a ball to be held here. This social event will serve a double purpose, being photographed as part of the first feature.

Where the picture will be exhibited outside of Asheville, particularly without dialog, not revealed.

## Shallenberg Paying Off

Los Angeles, Feb. 25. W. E. Shallenberg, former New York distributor, who recently went into bankruptcy for around half a million dollars, has nearly cleaned it all up and is ready to start over again.

Shallenberg is settling on the coast with the intention of becoming an indie producer. Right now he's engaged in getting a bankroll together.

## CAROL LOMBARD'S \$5,000

Port Wayne, Ind., Feb. 25. Carol Lombard has been left a bequest of \$5,000 from the estate of her grandmother, Mrs. Alice C. Knight, who died recently, disposing of personal property valued at \$100,000.

Certain New York bank stock from the estate of the decedent's father has also been assigned to the grandchildren, including the film star.

## WRITTEN ON THE LOT

Hollywood, Feb. 25. Ernst Laemmle, director, and Mary Nolan, lead, have been assigned to Universal's "What Men Want."

It's an original, written on the lot by Warner Fabian (F. Hopkinson Smith).

atre, on Broadway, with its own wide film equipment. This item also carries the 70mm rumor.



BENNY ROSS

Winnie Lightner still banging the stuffs' out of me at the Brantford Theatre.

Together again next week at the Stanley Theatre in Jersey City.

## TRIM SILENTS TO THE BONE

Unless one or two distributors of national standing, together with whatever indies are left, want to struggle along with existing unworked accounts, there will be few, if any, silent pictures, either originals or dumb versions of talkers, on the market next season. The move to limit silent films to the very minimum is definitely on.

Unwired accounts are now suffering from lack of silent material, according to report, with the producers so cutting down on silent versions that the unwired exhibit must now "snop" for attractions and, for those, usually the biggest, that are not being done outside of sound.

Columbia has already eliminated silent versions of its current pictures altogether, while large companies have got the subtitled versions to a minimum. Among recent Par pictures without benefit of silent prints are "Pointed Heels," "Battle of Paris," "Darkened Rooms," "The Lady Lies" and "Jealousy." The only silent versions now being prepared by this producer-distributor are "Vagabond King," "Only the Brave" and "Slightly Scarlet."

Because the unwired theatres in the United States and Canada, mostly small and out-of-the-way houses, now represent only pin money in distribution returns, if not losses, it is regarded as almost certain that the big producers will practically eliminate the silents on the new program.

In eliminating silents it is Par's contention, outside of whatever angles it may have so far as rental returns, the converse of the coin does not help to strengthen the position of the unwired exhibit, and as long as he (the exhib) refuses to wire, his business is liable to be precarious. Efforts by Universal may have to continue silent versions beyond this season owing to the franchise of these two companies with the small exhib. Under these franchises both companies are obligated to furnish the exhib, whether talking or silent.

## Tiffany Outdoors

Hollywood, Feb. 25. Tiffany is following the lines of other producers by going in for outdoor pictures. It has temporarily transferred Richard Thorpe from "Paradise Island" to direct "Down by the Rio Grande," originally by J. F. Natteford.

The island picture will be resumed upon completion of the western.

## Des Moines Disciples Off Aimee as Film Actress

Des Moines, Ia., Feb. 25. Aimee Semple McPherson's Four Square Gospel lighthouse here has cursed thumbs down on its leader's film debut. Congregation has moved to blackball the picture when it is shown locally.

However, Rev. Richey has refused to condemn Aimee for making the picture.

# W. E. Going Collegiate on Salesforce; Sending Kids Out to Wm Their 'W. E.'

## LAURA LaPLANTE QUITS U

Reported Dissatisfied with Casting — Lupe Velez Replaces

Hollywood, Feb. 25. Laura LaPlante has secured a release from her starting contract with Universal that had six months to go. She returned from location on "The Storm" ostensibly because of tonsillitis, but it is believed due to dissatisfaction with her part. Miss LaPlante has had some trouble recently through being cast against her wishes in a number of Universal pictures. She will henceforth free lance.

Meanwhile, Universal has secured Lupe Velez to a long term contract and will cast her in Miss LaPlante's place starting with "The Storm."

## Film Rights Can't Check Title Use For Novel

Appellate Division, New York, has decided that ownership of film rights to a play does not carry with it the right to prevent the use of the name for a novel. Court dismissed the complaint in a suit of Charles A. Seltzer, William E. Levy against Harper & Bros., as publishers, and Ludwig Lewishohn, as author, of "Mid-Channel" to restrain the use of the name because they hold the world film rights to Arthur Pinero's "Mid-Channel" produced first in 1902.

"A motion picture belongs to the domain of theatricals, a book to the field of literature," said the opinion of Supreme Court Justice Walsh, which the Appellate Division upheld. "Right to the title for the purpose of the former does not include the right to prevent the same for other purposes."

## Claims Insane Are at Theatres and Unguarded

Concord, N. H., Feb. 25. Attorney General Davis has placed before Governor Tobey charges that inmates of the New Hampshire State Hospital for the Insane here, including insane convicts, have been leaving the institution without guards and attending theatres in town.

Governor has ordered a more strict supervision of the asylum.

## N. Y. to L. A.

Leo Fitzgerald.  
Charles Drury.  
Charles Arthur.  
Charles "Buddy" Rogers.  
Harry Warner.

## L. A. to N. Y.

A. H. Van Buren.  
Harry Webb (Chicago).  
Grant L. Cook.

## WAXMAN-EINFELD WEST

A. P. Waxman, Warner publicity head, leaves March 8 for three weeks on the Hollywood coast. On his return Charlie Einfield, in the same post for First National, will start the same thing.

## U'S COAST CONFERENCE

If health is advanced as the reason for Carl Laemmle's remaining in Hollywood and the presence of local execs now on the Coast. No changes are being contemplated for the New York personnel, it is reported here.

## Asther Opens March 7

Hollywood, Feb. 25. Nils Asther, to open in Chicago on a personal appearance tour of Public Theatres, will start March 7 instead of Feb. 21.

Delay caused by inability to complete his work in "The Sea Bat," now on location in Mexico for M-G.

## Jenny Lind People

Culver City, Feb. 25. Sidney Franklin is scheduled to direct M-G's musical, again based on Jenny Lind's tour and starring Grace Moore, after she is coupled in one with Lawrence Tibbett. Hans Kraly will write the Lind story with Selma Sears dialoging.

Salesman situation is no longer as perplexing a problem to Western Electric as that of the maid to the housewife. W. E. is solving it by killing the two birds with the proverbial lone leave. Just letting out the tough old chasers who are comparatively high paid and using the flock of cherry-cheeked young graduate engineers. W. E. admits its going collegiate.

Keeping college boys engineers busy has long been a problem to the electric company. There are some who have been doing this work who consider \$35 and \$40 a week big money for a diploma holder. As for seasoned film salesmen, accustomed in the balmy days to a century for the same time, squawks have been raised when W. E. doubled the boy engineers' pay for roadwork that brought in equipment contracts.

At the engineer's pay W. E. is set to have its boys replace the regulars in contracting exhibitors. It'll give the college lad something by which he may prove his mettle, and win his spurs to greater accomplishment.

Must Calm the Electric Salesman has acquired by long heckling, and brow-beating of the exhib, is now on the theatre owner must be treated like a human being. And who can "parlor talk" to him better than a man dipped in fraternity row lines. Nothing like sending out a man with theory and figures to convince a simple theatre owner by the simple reasoning of Einstein, M. Calculus and Madame Tiresias, that he should buy Western wire.

As the result of this new policy, W. E. now has an entirely different perspective on the sales field. Where six months ago it figured 10,000 or more small exhibs could never afford to wire, and that \$6,000 or 9,000 was top, the firm has become embued with the college spirit for greater deeds, less detours and more inroads.

The lad who sells the most contracts can wear W. E. on his sleeve and wear cheer, as a Westernite. It's getting to be like the brokerage houses. Boys on new business will have to shoot in the low 90's. Remember, how many exhibs can break a hundred?

## Fox's Wild Romances

Hollywood, Feb. 25. Fox's current year's program calls for 11 westerns under the studio's new swanky title of "Outdoor Romances."

List following Zane Grey's "Last of the Durand," completed, "Riders of the Purple Sage," "The Rainbow Trail," and "Lost Trail," by the same author; "Alcatraz," "Untamed," "Trail," and "Wild Geese," by Max Brand; "Drag Harlan," and "Brass Commandments," by Charles Alden Seltzer, and "The Great K & A Train Robbery," by Paul Lester Ford.

George O'Brien will be starred in the first and possibly succeeding ones. Studio is also looking for another potential cowboy star.

## More Cameramen Out

Three newsreel cameramen recently dismissed from Fox Movietone received cash settlements amounting to 38% of their claims on former contracts with the company. George Polito and Fred Berry Berger, John Polito and Fred Berry Berger.

Two other cameramen, let out at the same time, had no claim through not being employed on a contract basis.

## COOK EASTBOUND

Grant C. Cook, active head of Tiffany, left Hollywood enroute for there Mondays.

Cook has been on the Coast since summer, realigning the company and getting its new production schedule set.

## MARCUS TO COAST

Lee Marcus, Radio, leaves for Hollywood within a week for a visit to about thirty exhibitors. He plans to arrive on the Coast about March 12. Later on, Joseph I. Schnitzer, president of Radio, is planning his annual visit to Hollywood.

# Three L. A. Leaders \$1,500 Apart; Chinese, Par and State All Beat \$26,000—Lummox' Out After 2 Wks.

Los Angeles, Feb. 25. (Drawing Population, 1,500,000)

"Rogue Song," in its sixth week at the Chinese, topped the town with \$28,000. "Street of Chances," \$27,500, at the Paramount, and \$26,500 at the State, with "Bishop Murder Case," were strong contenders. "Lummox" rolled over at the United Artists, 26, second and final week was around \$10,000, distinctly subterranean. "Anna Christie" continues to do great trade at the Criterion, having picked up \$300 over the previous week. Nothing like it ever in the house. Another pulverized record was reported at the Boulevard, residential neighborhood house, which experienced \$12,200 for the first time in its history. Reason was "Cockeyed World."

Hollywood will give up \$5 per capita Friday night at the Cartier, Circle to witness the Coast unveiling of Fox's Grandeur version of "Happy Days," now running at the RKO, New York.

## Estimates for Last Week

Boulevard (Fox) — "Cockeyed World" (Fox) (2,164; 25-50). Well-warmed benches, \$12,200. New maximum for family film parlors.

Cartier Circle (Fox) — "Devil May Care" (Metro) (1,500; 50-115) (4th, final week). Never rated this location; scrambled with scanty \$10,000. Chinese (Nickelodeon) — "Son of the Gods" (Metro) (2,025; 50-140) (6th week). Beating existing tops for each successive week; \$26,000 placed record for long stick; \$28,000.

Criterion (Fox) — "Anna Christie" (Metro) (1,600; 25-50) (22nd week). Virtue enough to snap back \$300 above previous gross; \$12,300. Egyptian (Nickelodeon) — "The Shrew" (UA) (1,800; 25-75). Fairbanks-Pickford strong draw for Hollywood; around \$12,000. Big.

State (Loew-Fox) — "Bishop Murder Case" (Metro) (2,024; 25-41). Just average; \$26,000.

Million Dollar — "Night Rider" (U) (2,300; 35-50). Melodrama the kind of stuff that goes here; very satisfactory at \$6,000.

Orpheum (RKO) — "Seven Keys to Topkapi" (Radio) (2,270; 25-50) (1st week). Weakened apparent in \$13,500.

Paramount (Public) — "Street of Chances" (Fox) (3,595; 25-75). William Powell's, gambler's blues brought around \$27,500.

RKO — "Racketeer" (Pathé) (2,950; 30-65). Fashion shows on stage always drag 'em in out in this burr; swanky \$20,000.

United Artists (Pub-UA) — "Lummox" (UA) (2,100; 25-41) (2d week). Public subdued this one badly; only \$10,000 and out.

Warner's Downtown (WB) — "Son of the Gods" (FN) (2,000; 25-75) (3d, final week). Okay for final week at \$20,300.

Warner's Hollywood (WB) — "Second Choice" (Loew) (2,758; 25-75). Just a fill-in; about what was expected, \$18,000; "Green Goddess" (WB) opened here stronger than "Disraeli."

## "N. Y. NIGHTS" \$20,000

Weather Hurts Providence—7 Days Leave! Fair at \$10,500

Providence, Feb. 25. (Drawing Population, 315,000)

Weather: Unsettled and Cold

A blizzard swept town over the week end and the picture business was for a row of pins. Although weather was fairly good the last half houses failed to recover.

New York Nights (Loew's State, was okay on \$20,000 but could have done better if weather hadn't been against it.

Estimates for Last Week

Loew's State (3,600; 15-50) "New York Nights" (Loew) (2,000; 25-75) (3d, final week). Okay for final week at \$20,300.

Strand (Ind.) (2,200; 15-50) "Applause" (Par). House held its own at about \$10,000.

Majestic (Fay) (2,200; 15-50) "Seven Days" (Fay). Garry Cooper went big with the rabble in this one despite lack of sex appeal in plot; weather hit but near \$10,500 fair.

Victory (RKO) (1,600; 15-50) "Hit the Deck" (RKO). First week and pulled out Friday night after disappointing run; "Happy Days" (Fox) in with midweek slump. Radio feature okay first week but slipped badly second; about \$8,000.

Albee (RKO) (2,500; 15-50) "Girl of Port" (Radio), and great vaude show. Feature didn't pull at all; fair at \$10,500.

Fay's (Fay) (1,600; 15-50) "Song of Love" (Col), vaude and talking light pictures. Drew big on fight films; about \$9,000.

## STANLEY'S \$35,000 TOP; PENN IS \$4,000 BEHIND

Pittsburgh, Feb. 25. (Drawing Population, 1,000,000)

Weather: Warm

With spring disregarding the calendar, the town went to see pictures. Leading the pack was "Son of the Gods," which put the Stanley ahead of the Penn for the first time in months. Close to \$35,000, and the best figure this downtown de luxe has shown in a blue moon. Penn had "Devil May Care," and okay if only average at \$31,000. Lou Holtz on stage as m. c.

"Love Parade" dropped a few grand in second week, but still exits after a nice fortnight for "Happy Days." Chevalier picture could have stuck, but bookings getting clogged. "Nanette" was weak at the Warner and was yanked Thursday for "Green Goddess" after three days less than two weeks. Final four days under \$9,000.

"Burning Up" enabled the Enright picture to get into the top three. \$17,000. "Hit the Deck" dropped to under \$6,000 in third week at Sheridan Square, making easy Saturday for "Second Choice." This one gets only six days. "Sergeant Grisham" opening this week-end. "Decks" run only one day, but get excited about since three weeks in East Liberty doesn't happen often.

Estimates for Last Week

Stanley (WB) (3,600; 25-50-60) "Son of the Gods" (FN). Biggest thing here in months, \$35,000; Barthelmex name, and lines started early and never let up.

Penn (Loew's UA) (3,300; 25-50-60) "Devil May Care" (M-G) (3,400; 25-50). Moderate at \$31,000; sharp decline after opening, picking up later in week; Lou Holtz on stage as m. c.

Aldine (Loew's) (1,900; 35-50) "Love Parade" (Par). Out in second week to \$14,700; could have stayed, but house has seen many pictures to get off; "Happy Days" (Fox) opened Monday; not in Grandeur.

Warner (RKO) (2,000; 50-75) "No, No, Nanette" (FN). Snubbed and never a contender; yanked after first week for "Green Goddess" (WB); under \$9,000 in last stanza.

Olympic (Tiff) (1,800; 35-50) "Troopers Three" (Tiff). Generally agreeable at \$7,000; held for second week.

Enright (WB) (3,700; 25-35-40-60) "Burning Up" (Par). Keep site up around \$17,000.

Parade (Loew's Grand Parade) (Pathé). Only so-so at around \$6,500.

Sheridan Square — "Hit the Deck" (Radio). In third week off, but no kicke coming; \$16,000; anything over two weeks an event for East Liberty; run meant around \$25,000 and smiles.

Estimates for Last Week

Palace (FP) (2,700; 40-75) "Son of the Gods" (FN). Severe weather hit first three days, and gross faded to \$18,000.

Chasing Rainbows" (M-G). Good at \$17,000.

Bishop Murder Case" (M-G). Took nearly all the gross away from vaude; \$17,500 ok under conditions, but little better than average at this house.

Princess (CT) (3,300; 30-55) "New York Nights" (UA). Packed from Wednesday opening on; held for repeat week; around \$9,000, with one day dark.

Burning Up" (FP) (1,900; 35-60) "Burning Up" (Par). Vaude took most of \$9,500.

Wall Street" (Col). Around \$4,500.

Roxey (Ind) (600; 50) "Shiraz" (Barnum) (week). Continued to hold up; \$3,500.

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## "DECK'S" \$16,000, DENVER

Stays 2d Week—"Disraeli" Better on 2d Run, \$8,000—"Desire" \$20,600

Denver, Feb. 25. (Drawing Population, 400,000)

Weather: Fair

With exceptional weather past week most of the houses turned in fair grosses. "Disraeli" led the list and held "Hit the Deck" for a second week.

America did very well with "Disraeli." When at the Aladdin a short time ago the gross was not so good.

Estimates for Last Week

Tabor (2,200; 25-40-60-75) "Hit the Deck" (Radio). Not far from a house record; \$16,000.

Denver (Public) (2,200; 25-40-75) "She Couldn't Say No" (WB). Just about average, \$14,000.

Disraeli" (WB). Very good but not enough to hold over; \$8,000; previously at the Aladdin.

Estimates for Last Week

Sudden spell of clear and warm weather. "Disraeli" led the list Thursday. Outside of that it was generally a good week.

Century, as per usual, led the procession with "Disraeli" next, and the New close behind. Auditorium, with "Hit the Deck" in a third week, brought up the rear.

Estimates for Last Week

Century (Loew) — "Ship from Shanghai" (M-G) (3,200; 25-60). Good at \$15,000.

Stanley (WB) (3,600; 25-50-60) "Devil May Care" (M-G) (3,600; 25-50). Well liked and business steady; gross still under previous high average but slightly above week before; about \$16,500.

Keith's (Schanberger) — "Party Girl" (Tiff) (2,000; 25-50). Good matinee picture and profited by general upward trend; maybe \$10,000.

Paris (Loew) (1,500; 25-50). Consistent and very little difference between the two weeks' grosses; about \$10,000.

Valencia (Loew-UA) — "Wedding Ring" (Loew) (2,000; 25-50). Well liked but b. o. at this elevator house seldom gets excited; near \$2,500.

Parkway (Loew-UA) — "Their Own Desire" (M-G) (1,000; 25-35). Good throughout; \$4,500.

Schanberger — "Hit the Deck" (Radio) (1,572; 25-41) (3d week). Called to hit high spots or devised long distance prowess; not over \$4,000.

## "DEVIL" \$19,000, N. O.

Town Falls Off—Belts Strong but Weaken—Decks; \$12,300

New Orleans, Feb. 25. (Drawing Population, 500,000)

Weather: Clear and Mild

Most of the local film plants showed a falling off in business. Exception was the State, which went past \$19,000 with "Devil May Care." Novaro's slick came on the matinee; \$19,000.

"Street of Chances" started in whirlwind fashion at the Saenger, only to peter out. Final check showed under \$19,000. In this town underworld pictures appear to attract just a certain clientele, which always tends to limit the gross.

Orpheum was at sixes and sevens with "Hit the Deck." Another show, like a show, and then it divided. Theatre spent gobs on the gobs. Bettered \$12,000, but not so good considering the four show per dem. "Playing Around" came a cropper at the Strand. Case of a smart little film being down through being given but desultory attention. This house needs lots of attention.

Estimates for Last Week

Loew's State (3,218; 60) "Devil May Care" (M-G). To the ladies who brought along their male escorts, \$19,000.

Saenger (3,585; 60) "Street of Chances" (Par). Pulsating drama ran close to \$19,000; outcropping show did not aid; public tired of sameness of units; pictures at the Saenger now forced to draw business from other houses.

Orpheum (2,400; 60) "Hit the Deck" (Radio). Management went to the limit in the last week of publicity, but business below expectations; \$12,300.

Loew's (2,500; 60) "Playing Around" (FN). With half a heart it might have gotten business; its praises unsung and \$3,000 poor, \$4,100.

Loew's (2,500; 60) "Playing Around" (FN). May Murray doesn't count here; but \$3,150; shelved after first week although run had been hoped for.

## FOX, FRISCO, \$50,000; 'ANNA' SLIPS OFF \$8,000

San Francisco, Feb. 25. (Drawing Population, 700,000)

Weather: Hot, With Rain

Warmest February in 30 years has the beach resorts taking trade away from the film parlors. Fox leads the town as usual, having George O'Brien, San Francisco boy, in "Lone Star Ranger."

Estimates for Last Week

Fox — "Lone Star Ranger" (Fox) (5,000; 50-75-81). Got biggest Saturday in months and will close tomorrow (Wed.) to \$50,000; week before "Sky Hawk" (Fox) slipped badly and totaled only \$21,000.

Warfield — "Anna Christie" (Metro) (2,572; 50-65-80) (2d week). Garbo had met her match; grabbed \$31,000 opening week and will do \$22,000 this week.

Granada — "Slightly Scarlet" (Par) (2,698; 35-50-41). Okay \$12,000 following previous take of \$13,200 with "Street of Chances."

California — "Son of the Gods" (Metro) (2,000; 25-50). Picture got \$23,000 and \$13,000 on first two weeks; very steady in view of weather break.

St. Francis — "Lummox" (UA) (1,375; 35-50-65-90) (2d week). Despite heavy exploitation, a disappointing meager \$7,000 after opening to so-so \$10,500.

Orpheum — "Seven Keys to Baldpate" (Radio) (2,270; 35-50-65). Not good at \$13,000, but a scream week of "Hit the Deck" was \$6,000.

Embassy — "Sacred Flame" (FN) (2,000; 35-50-65). Just average, \$10,000; week before \$9,000.

Letty" (WB) disappointed with \$8,000.

Davies — "Unmasked" (Artcraft) (1,150; 35-50-65-90). Independent (alike got ordinary big, around \$10,000).

Casino — "Undertow" (U) (2,400; 40-60). Last two weeks only fair; about \$10,000 and \$9,000 previously; "By Night" (Fox) no word at \$10,000.

Rialto, Wash., Closing; \$17,000 SURPRISE—RKO

Washington, Feb. 25. (Estimated White Population, 450,000)

Weather: Unseasonably Hot

All houses weathered a rush of spring weather getting much more, many instances, than was expected.

Rialto took the week, and broke the breaking point, however, with the two weeks notice going up.

All other houses were bunched, the Palace possibly having an edge. The Rialto's business dropped, and a return of Allan Rogers, former m. c., for a week, credited with house work, was a disappointment at the Met and only stayed one week.

Estimates for Last Week

Columbia (Loew) — "Devil May Care" (M-G) (2,232; 25-50). Second week to about \$5,500, good.

Earle (Warner) — "Great Divide" (FN) (2,244; 35-50). Good week, \$15,000; "The Great Divide" (FN) \$16,000; Little Jack Little on stage.

Fox (Fox) — "City Girl" (Fox) (2,000; 35-50). Fair at \$12,000.

Met (Warner) — "No, No, Nanette" (FN). Not up to expectations; house now has Friday openings; about \$15,500.

Palace (Loew) — "Burning Up" (Par) stage show (2,383; 35-50-60). Run of popular m. c., Allan Rogers, helped the business drop, but low \$20,000 for first time in weeks; \$13,100.

Loew's (2,000; 35-50) "Woman to Woman" (Tiff) (1,978; 35-50). Notice up and another try to put house back on map seems headed to finish in red; \$14,000.

RKO — "Second Wife" (Radio) (1,870; 35-50). Surprising intake; much above expectations, \$17,000.

Tacoma, Feb. 25. (Drawing population, 125,000)

Weather: Rain and warmer

"Hit the Deck" had a big week at the Pantheas, with the rest of town just fair. Rialto using lots of space for "Hit the Deck" next.

Estimates for Last Week

Pantheas (RKO) (1,500; 25-60) "Hit the Deck" (Radio). Okay for \$9,000.

Blue Moose (Hamrick) (650; 25-50-75) — "The Aviator" (WB). E. E. Horton has his local following; \$4,100.

Rialto (Fox) (1,250; 25-50) — "The Kibitzer" (Par). Fair to \$3,300.

Colby (Par) (850; 25-50) — "Hot So Dumb" (M-G). About \$1,800.

## Minn. Spurts; \$27,800 on Top

With "Men" H. O.

Minneapolis, Feb. 25. (Drawing Population, 500,000)

Weather: Favorable

Business came back last week. Like old times with hold-outs at most of the loop houses. Mild weather undoubtedly a dominant factor, though strong attractions and good showmanship played prominent part in making the turnstiles click.

Minnesota had its biggest week in months. Go to court the person who conceived the notion of putting Bronko Nagurski, U. of Minnesota's All-American football idol, and his basketball team on the stage as an added unit. Proved a solid draw and drew the major share of \$27,800.

Rin-Tin-Tin in person, and cleverly exploited, was a corking card for the Orpheum. In its fourth and final week at the Century Sunny-side UP" pulled around \$11,000, very fine. The State, celebrating its ninth birthday, also enjoyed its best week in a long time. "Devil May Care" proved considerable magnet. "Hallelujah" won favorable comment and jumping the average Aster take.

At the Seventh Street, "Men Without Women" (Fox) was a novelty. However, when the management emphasized that "persons with a heart ailment are advised to avoid spells" should not see this picture, and when word-of-mouth boasting began to have its effect, trade gradually built up, and the picture, which the feature is being held a second week.

Estimates for Last Week

Minnesota (Public) (4,200; 75-) "Lone Star Ranger" (Fox). Public unit. With Bronko Nagurski, U. football idol, in person, all-around excellent show; spent \$15,000, grossing \$27,800.

Century (Public) (1,600; 75-) "Sunny-side UP" (Fox). Fourth and last week. Sensational attraction and around \$11,200; a great month.

Orpheum (RKO) (2,000; 25-50) "May Care" (M-G). Reach of a draw for house's ninth birthday; about \$16,000; far above recent averages.

State (Loew) (2,000; 25-50) "This Thing Called Love" (Pathé) and vaude. Rin-Tin-Tin in person here in months; too harrowing for some femme fans; nearly \$5,000 and held over.

Seventh Street (RKO) (1,500; 50-) "Men Without Women" (Fox). Started badly, but built on clever advertising and word-of-mouth; picture drew a good much enthusiasm here in months; too harrowing for some femme fans; nearly \$5,000 and held over.

Unborn Child" (Waldorf). Mediocre picture failed to live up to sensational title; but spring promised; around \$7,200, good.

Pantheas (Pantages) (1,500; 25-50) "Acquainted" (Col) and vaude. At \$5,500, good.

Aster (Public) (900; 35-) "Hallelujah" (M-G). Gave house one of best weeks in months; normal grand among patrons; around \$7,000.

Grand (Public) (1,200; 85-) "Disraeli" (WB). First half (2d week) (Paris) (Fox), second half. Good at \$2,500.

MEM. BOSTON, \$31,500

Ok for "Son of Gods"—K-A Down, \$15,700—Met \$43,600

Boston, Feb. 25. (Drawing Population, 650,000)

Weather: Cold and warm

Picture houses got a good break last week with the local shows shut down for the winter holidays. Weather advantage heavy, and it is to overcome whatever handicap one of the most freakish weather weeks in years imposed. Mats all along the line were big despite the fact the week started out with frigid temperatures, following the worst snow of the season.

A hot spell which put the town in the same class as Miami. One of the big surprises was the business of "Son of the Gods" at the Keith-Memorial. Wound up the week with \$31,500. At the big Met "Slightly Scarlet" rolled up \$43,600.

Estimates for Last Week

Met (Public) (4,380; 50-75) "Slightly Scarlet" (Par). Nice enough at \$43,600.

Keith-Memorial (4,000 35-50-60) "Son of the Gods" (FN). Smart week for \$31,500.

Loew's State (4,000; 30-40-50) "Ship from Shanghai" (M-G). All right on \$21,900.

Keith-Albee (3,000; 50-60) "Frozen Justice" (Fox). Bad at \$15,000.



# Amusement Stocks Prompt in Late Rally, Bidding for Blocks; Bull Cliques Start New Phase

By AL GREASON

The amusement shares were in the vanguard when the list rallied around 2 o'clock yesterday following two days of sagging prices. The theatre leaders showed impressive strength with aggressive bidding for fair sized blocks on the ascending scale of prices.

Among the transactions that helped to give the group a strong look were 2,000 Paramount at 66 1/2, following straggling sales earlier in the day as low as 64 1/2, strings of Warner at and fractionally above 62; 4,000 RKO at 29 and Loew at 68 and better. These were all the best prices not only for the session, but also for three days back. Apparently bull pools were starting accumulation.

Disposition of partisans to reach for stock on the advance gave the followers more encouragement than anything that has happened since the moderate retreat from the top.

## Morgan Pool Out

Last few minutes of trading carried much of the gain on the bulge.

Overnight selling orders appeared at the opening and first prices were lower. A brief rally was staged while the bull faction tested out sentiment after announcement that the Morgan pool had lost last October-November had liquidated all its support stock. Then the list turned quiet and continued except for another drive against prices around noon, when wheat broke to a new low price below a dollar.

It was obvious that the theatre group was making a better showing against pressure than some of the pivotal stocks, including Steel which broke below 177 for the first time in weeks. They had more the appearance of marking time while the supporting cliques assembled resources for the next move.

The moderate setback that began about midweek has been looked for for some time and was regarded as necessary to pave the way for the next market phase. With the turn-around yesterday during the last hour, it was believed in many quarters that the market was moving into a new cycle, with pools ready to start operations.

Fact that the Morgan pool had completed its liquidation works two ways. While the powerful banks may now be viewed as having less

## Yesterday's Prices

### Leading Amusements

Sales	High	Low	Last	Net
21,100 Fox	85 1/2	83 1/2	84 1/2	+ 1/4
10,100 T. & E.	45 1/2	43 1/2	44 1/2	+ 1/4
3,700 Loew	68 1/2	66 1/2	67 1/2	+ 1/4
18,400 Par	66 1/2	64 1/2	65 1/2	+ 1/4
17,000 RCA	44 1/2	42 1/2	43 1/2	+ 1/4
2,200 NBC	44 1/2	42 1/2	43 1/2	+ 1/4
14,100 RKO	29 1/2	27 1/2	28 1/2	+ 1/4
2,400 Shub	13 1/2	12 1/2	12 1/2	+ 1/4
46,000 W. & W.	12 1/2	10 1/2	11 1/2	+ 1/4

### Bonds

5,000 Shub	45 1/2	43 1/2	44 1/2	+ 1/4
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2,800 Fox	7 1/2	7 1/2	7 1/2	0
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Interest in supporting prices, their stock, which has been overhauling the price structure since the crash, is definitely out of the way.

## Equipment Off

It was noted on the reaction that General Equipment was the hardest hit, going to 41, due probably to the fact that it had been foremost in the advance and probably had got into a position where a large long following found itself with a sweet paper profit and promptly turned it into cash. That selling having now been absorbed, the stock ought to recover promptly, having an attractive background in business from the new wide angle field among other things.

Shubert got into action yesterday with a heavy turnover that has since its nose dive and ruling at and better than 12. Why they should pick on this time, with the flag end of the stage season approaching, is something else. Probably because a clique figured the worst has been over-discounted and a rebound could be engineered.

Fox appears to have got into a fairly narrow range between 81 and 83. Inside that margin apparently it is seeking to find a basis that will represent trading ideas of the effect ultimately of the Lehman plan. The Street seems to have accepted with some unanimity the belief that that plan will go through which explains the stock's freedom from wide fluctuations.

Columbia Picture's Oct.-Nov. statement is due. Intimations have been circulated that it will show about \$2.50 a share net. Profit for the June-August quarter was \$2.00 a share, while the last 6 months of 1929 showed a net equal to about the entire fiscal year for the company ending June 30, 1929.

## STOCK EXCHANGE

High	Low	Sales	Issue and Rate	High	Low	Last	Net
100 1/2	100 1/2	10,000	Am. Bond (2)	21 1/2	20 1/2	20 1/2	+ 1/4
100 1/2	100 1/2	5,000	Consol. Bond (2)	21 1/2	20 1/2	20 1/2	+ 1/4
100 1/2	100 1/2	5,000	Consol. Bond (2)	21 1/2	20 1/2	20 1/2	+ 1/4
100 1/2	100 1/2	5,000	Consol. Bond (2)	21 1/2	20 1/2	20 1/2	+ 1/4
100 1/2	100 1/2	5,000	Consol. Bond (2)	21 1/2	20 1/2	20 1/2	+ 1/4
100 1/2	100 1/2	5,000	Consol. Bond (2)	21 1/2	20 1/2	20 1/2	+ 1/4
100 1/2	100 1/2	5,000	Consol. Bond (2)	21 1/2	20 1/2	20 1/2	+ 1/4
100 1/2	100 1/2	5,000	Consol. Bond (2)	21 1/2	20 1/2	20 1/2	+ 1/4
100 1/2	100 1/2	5,000	Consol. Bond (2)	21 1/2	20 1/2	20 1/2	+ 1/4
100 1/2	100 1/2	5,000	Consol. Bond (2)	21 1/2	20 1/2	20 1/2	+ 1/4

## BONDS

82 1/2	82 1/2	10,000	Loew's (2)	82 1/2	80 1/2	81 1/2	+ 1/4
82 1/2	82 1/2	10,000	Loew's (2)	82 1/2	80 1/2	81 1/2	+ 1/4
82 1/2	82 1/2	10,000	Loew's (2)	82 1/2	80 1/2	81 1/2	+ 1/4
82 1/2	82 1/2	10,000	Loew's (2)	82 1/2	80 1/2	81 1/2	+ 1/4
82 1/2	82 1/2	10,000	Loew's (2)	82 1/2	80 1/2	81 1/2	+ 1/4
82 1/2	82 1/2	10,000	Loew's (2)	82 1/2	80 1/2	81 1/2	+ 1/4
82 1/2	82 1/2	10,000	Loew's (2)	82 1/2	80 1/2	81 1/2	+ 1/4
82 1/2	82 1/2	10,000	Loew's (2)	82 1/2	80 1/2	81 1/2	+ 1/4
82 1/2	82 1/2	10,000	Loew's (2)	82 1/2	80 1/2	81 1/2	+ 1/4
82 1/2	82 1/2	10,000	Loew's (2)	82 1/2	80 1/2	81 1/2	+ 1/4

## ISSUES IN OTHER MARKETS

All Quoted for Monday

Produce Exchange—New York

... Fox Script (\$100) 71

Over the Counter—New York

Bid.	Asked.	Prev.	Share.
21 1/2	21 1/2	21 1/2	80 Loew's (2)
21 1/2	21 1/2	21 1/2	80 Loew's (2)
21 1/2	21 1/2	21 1/2	80 Loew's (2)
21 1/2	21 1/2	21 1/2	80 Loew's (2)
21 1/2	21 1/2	21 1/2	80 Loew's (2)
21 1/2	21 1/2	21 1/2	80 Loew's (2)
21 1/2	21 1/2	21 1/2	80 Loew's (2)
21 1/2	21 1/2	21 1/2	80 Loew's (2)
21 1/2	21 1/2	21 1/2	80 Loew's (2)
21 1/2	21 1/2	21 1/2	80 Loew's (2)

## \$1,250 NECKING SLAP

Damages Against Theatre—Dorman Evicted Married Couple

Chicago, Feb. 25. Local court has ruled that necking in picture houses is no infraction of the law. Bench awarded Mrs. Ruby Dorgert \$1,250 damages against the Crawford theatre.

Evidence stated that Mrs. Dorgert was in the theatre with her husband, Peter, when they "rubbed shoulders." The doorman kicked them out. That was in May, 1926, when the house was operated by Lubliner & Trins. Second bit of evidence, brought to light after the trial, was that they were mistaken for another couple.

## Tear House Apart When Old Lease Price Is Refused

Hartford, Conn., Feb. 25.

The Majestic theatre here was subjected to a raid in which seats were torn out, curtains ripped down, a \$40,000 sign rendered asunder and general havoc allowed to run wild when the owners refused to permit the occupants to renew a lease at a former price. Nothing was salvaged.

While the patrons were viewing a picture a gang of laborers were in the lobby waiting word to proceed with the wrecking. No sooner was the last patron out than the wrecking crew started on their all right job. Truck after truck carried away perfectly good seats, signs and curtains to dump them at the city refuse pile.

Owners of the building seemed to have some luck, for with the dusting of the former management followed the announcement that the house will open within a month as a result of negotiations between E. M. Loew Theatre Inc. of Boston, and Fred J. Carey, of Hartford, owner of the building, at a rental said to be \$22,000 a year for a period of 10 years.

The Street seems to have accepted with some unanimity the belief that that plan will go through which explains the stock's freedom from wide fluctuations.

## Fined for Admitting Minors to Film Show

A fine of \$50 each was imposed by the Justices of Special Sessions on Raphael Levanov, cashier, and Joseph Levinsky, doorman, of the Bunny, picture theatre, 3589 Broadway, for admitting minors to the theatre.

The two defendants were arrested, on the complaint of agents of the Children's Society on Feb. 8.

West 151st street, cashier of the Pershing motion picture theatre, 1324 Amsterdam avenue, was acquitted in Special Sessions of admitting minors to the theatre. She was arrested Jan. 16 on the complaint of agents of the Children's Society.

## Curtis' Dailies Kid Topoka Out of 5c Pass Tax

Topoka, Kan., Feb. 25.

Jitney pass strikers have won their battle. After being in force two weeks, the nickel "charity tax" on pass-given newspapers has been abandoned by the local Fox enterprises.

The kidding of the newspapers hurt. However, the nickel tax will stick for other than newspaper people.

## MAY RAISE ADMISSION

Ottawa, Feb. 25.

Exhibitors of British Columbia have notified the government that unless the ticket tax is abolished they will raise admission prices to the extent of the amusement tax and will revert to the use of tax tickets.

In recent years the theatres had been absorbing the tax.

## Would Increase Filing Fees

Washington, Feb. 25.

Chairman Vestal of House patents committee has introduced a bill to increase patent fees. The bill would increase the fee for filing a patent application from \$10 to \$15.

## Behind the Keys

### Program Layouts

Following is the program running order of some of the B. & K. houses in Chicago.

RIVIERA (139 Mins.)	
Sound News	Film, 9 min.
Washington Reel	Film, 4 min.
Trip of the Graf	Film, 11 min.
"Painted Angel"	Disc, 30 min.
"House of Cards"	Disc, 30 min.
"Lone Star Ranger"	Film, 20 min.
Trailers	..... 6 min.

CENTURY (134 Mins.)	
Combination News	Film, 12 min.
Aaronson's Command	Disc, 7 min.
Organ Solo	..... 9 min.
Niagara Falls	Disc, 11 min.
Talking Trailer	..... 4 min.
"Lone Star Ranger"	Film, 22 min.
Trailers	..... 6 min.

SECOND HALF (135 Mins.)	
Combination News	Film, 12 min.
Climbing Golden Stairs	Disc, 7 min.
(Color Scene)	Disc, 17 min.
Organ Solo	..... 9 min.
Talking Trailer	..... 4 min.
"Thirteenth Chair"	Film, 71 min.
(Gang Comedy)	Disc, 19 min.
Trailers	..... 3 min.

SENATE (125 Mins.)	
Combination News	Film, 12 min.
"Virginia Judge"	Disc, 9 min.
Organ Solo	..... 9 min.
"Playing Around"	Disc, 69 min.
"Marching to Georgia"	Disc, 21 min.
Trailers	..... 6 min.

TOWER (150 Mins.)	
Combination News	Film, 11 min.
"Black and Tan"	Disc, 19 min.
"Band Short"	Disc, 9 min.
"Bishop Murder Case"	Film, 87 min.
"Madhouse"	Disc, 18 min.
Trailers	..... 6 min.

## PUBLIC SPREADS ON LOBBY ACTS

Chicago, Feb. 25.

With Public headquarters in New York agreeing with B. & K. on the value of lobby acts, orders have been sent out that not only the deluxe spots, but also the class A houses are to book some sort of lobby entertainment. Public is spreading the lobby act field due to the official feeling that entertainment should start from the moment tickets are bought.

Public will lobby play type acts, including instrumental and vocal, two girl piano, turns and all sorts of dumb acts. Under the latter head the houses will spot acrobatic, midge and animal turns. B. & K. is also going in for palm and tea cup reading at the matinee. This, of course, is a special draw for the femme trade. First reader goes in at Detroit to be followed by another at the Coronado (Public-Exchange) in Rockford, Ill.

## Publix May Drop Its Units in Southwest

Publix is considering returning to straight sound policy in Des Moines, Omaha, and several southern towns including its Texas route. Elimination of the units from at least five houses in these territories will be made unless future business warrants keeping the stage shows.

Under the present policy units are shown at the Des Moines and Omaha houses only on Friday, Saturday and Sunday. Rest of the week the straight sound prevails.

## DENY SUIT DISMISSAL

Supreme Court has denied an application by the Stanley Co. of America to discuss the suit of the Henry L. Lang Co. for \$250,000 damages. Charge is that Stanley, in 1927, contracted to give Lang all insurance on its 270 houses for five years, and in February, 1929, broke the agreement.

Stanley contended the complaint did not state a cause of action.

Pine Bluff, Ark. The Best theatre has passed from the building will be leased to a local chain store.

Roland Siegle, owner and manager of the Community and Siegle theatres, is building a theatre in Star City, Lincoln county.

London, Canada. F. P. Canadian has added one more theatre. Announcement from Chatham is that the company has purchased the Harris in that city.

Theatre is under construction, but is expected to be completed about April 1.

Freeport, Ill. Patio, 1,200-seat house, opened with presentation policy, stage talent booked by Henry, Shapiro, Chicago. House is an fine built and operated by J. C. Gilbert.

Fort Wayne, Ind. Remodeling of the Capitol and Creighton, owned and operated by the Tony Nelson Amusement Co., has started. Both reopen with talks.

South Bend, Ind. Maurice F. Baker, manager of the Colfax, has been transferred to the New York headquarters of Publix. His successor is Harry Davidson, from Chicago.

St. John, N. B. Jubilee, Stellarton, N. S., has reopened after being closed for several months for overhauling and installation of sound. House is locally owned.

St. Joseph, Mo. Reported that Electric Motion Picture, Public controlled, is going back to vaude in addition to pictures.

Portland, Me. Eugene S. Goss, manager of the Maine, has been transferred to the Haynes theatre (Public) at Waterville, as Fred Johnson follows here.

Altoona, Pa. Embassy Wilmer & Vincent house, dark for months, was opened Saturday by M. Leventhal. Latter here from Detroit. Grotone sound equipment, and the house will handle only pictures. Seats 1,800.

St. Joseph, Mo. The Crystal theatre, unable to draw with a combination policy, has gone back to straight pictures with a 15-cent top. Barney Dubinsky, manager.

Durham, N. C. D. D. Phoenix, manager of the Rialto, has moved off to Raleigh, N. C., to take management of the Palace for Public. He succeeds H. T. Lashley.

Brooklyn. George Schenck, formerly assistant manager of Loew's State, Broadway, is now manager of the Bedford. He succeeds Osahrn transferred to the Gates.

F. Price now manager of Loew's Bay Ridge.

Montgomery, Ala. W. L. Wade, new city manager here for Public. Formerly assistant manager at the Alabama Birmingham. Other shift is William Wolfson as manager of the Paramount.

Birmingham, Ala. W. Collier has succeeded C. D. Haig as manager of the Strand.

Roanoke, Va. Third largest city in Virginia, Roanoke has just secured its third sound house. Park theatre has completed installation.

Freeport, Ill. Patio theatre, seating 1,250, will open with sound and five-act bill March 1. House built entirely with local capital. H. E. Gilbert is local manager and vice-president.

Hollywood, Feb. 25. Fox West Coast figures that "Harmony at Home," screen title of "The Family Upstairs," is not so forte for the box.

When the picture is shown in two weeks at Loew's State it will be called "She Steps Out." This picture has chain repeatedly changes titles at will.

## TITLE PREFERENCE



# DELUXE VITAPHONE VARIETIES



## ANN PENNINGTON

*"The Girl  
with the  
Hysterical  
Hips"*

## "HELLO BABY"

Here's a Presentation Feature  
that will start your show off  
like a World Beater! Dazzling  
costumes, gorgeous girls,  
tender romance and tuneful  
tunes combine to make up two  
reels of marvelous entertain-  
ment • Deluxe short length  
musical comedy that will pull  
like a feature • Great cast

*Directed by*  
**BRYAN FOY and LARRY CEBALLOS**



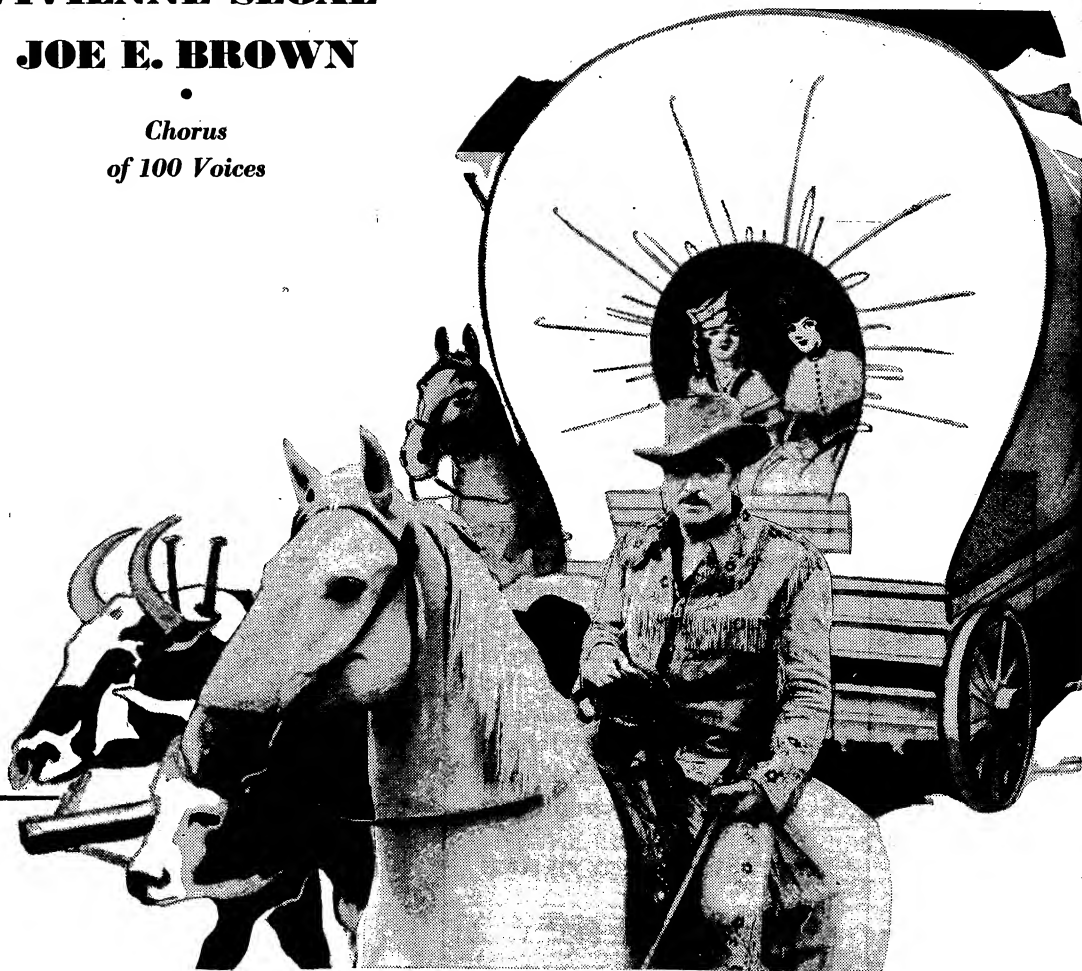
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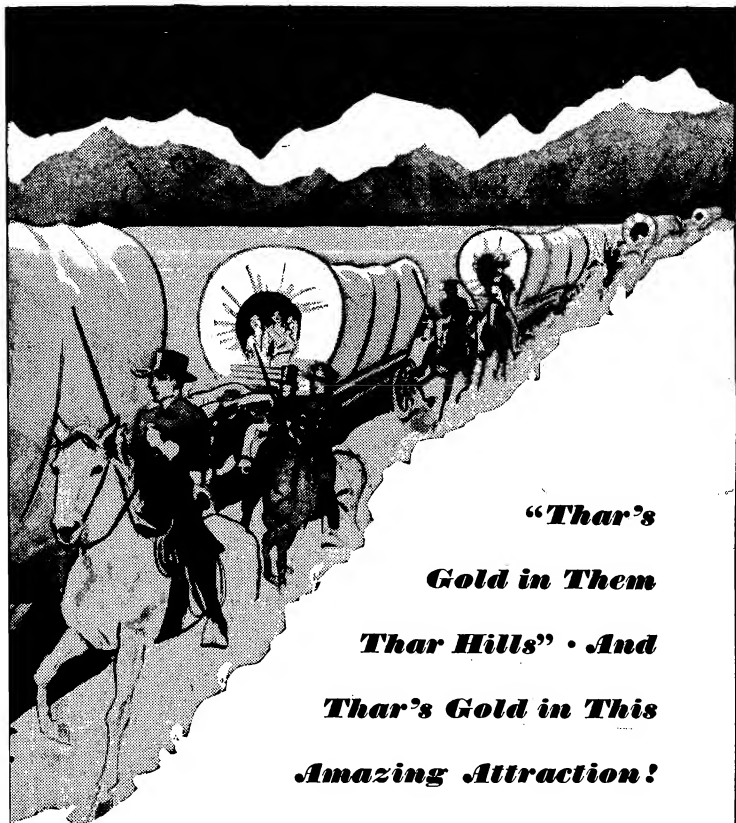
WARNER BROS. PRESENT

# SONG of the WEST

*with***JOHN BOLES****VIVIENNE SEGAL****JOE E. BROWN**

•  
*Chorus  
of 100 Voices*





***"Thar's  
Gold in Them  
Thar Hills" • And  
Thar's Gold in This  
Amazing Attraction!***

## **World Premiere**

**WARNER BROS. THEATRE**

***Broadway and 52nd St.***

**Thursday, February 27th**



"Vitaphone" is the registered trade-mark of The Vitaphone Corporation designating its products

**100% NATURAL  
COLOR IN  
TECHNICOLOR**



All the thrills of the West have been captured in this melodious romance of the covered wagon days. From the famous stage success "Rainbow." By **Laurence Stallings, Oscar Hammerstein II and Vincent Youmans.** Scenario by **Harvey Thew.** Directed by **Ray Enright.**

→ **UNIQUE SONG HITS** ←

"Come Back to Me"  
"The One Girl"  
"West Wind"  
"Hayfoot, Strawfoot"



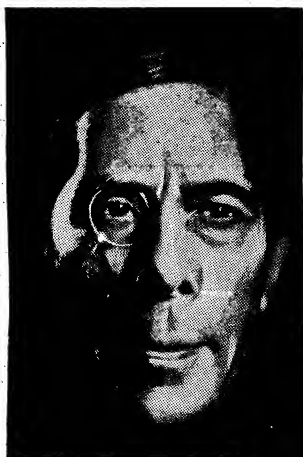
**Here's That Something Different That  
Your Audiences Demand!**

WARNER BROS.  
*present*

**GEORGE  
ARLISS**

*The* **GREEN GODDESS**

H. B. WARNER - ALICE JOYCE - RALPH FORBES



*From the play by William Archer. Scenario by Julien Josephson. Directed by Alfred E. Green.*



# **Another Warner Bros. Triumph!**

"THE GREEN GODDESS" crashes through to the first rank of big money attractions.

★

¶ It's a cracker-jack melodrama according to the critics. It has romance, suspense and sensation.

★

¶ "DISRAELI" Now in its 23rd Week Continues at the Central Theatre.

★

¶ Packing them in at \$2.00 top, at the Winter Garden and the Central Theatre.

★

¶ Only an amazing drawing card such as George Arliss could play in two different attractions, at the same time, and do record business in both. And the theatres are only three blocks apart.



Vitaphone" is the registered trade-mark of  
The Vitaphone Corporation designating its products

*Backed by tremendous national  
advertising campaigns.*

*Available to you NOW—Day and  
Date with Broadway.*

## Inside Stuff—Pictures

Variety is printing a four-page local edition weekly in Los Angeles. It is added as a cover to the regular weekly sheet when the latter arrives in L. A. on Saturday night. As Variety makes its own special distribution Saturday night in L. A. and Hollywood, this is made possible. The four-page is also not delivered to Variety subscribers throughout California, but is not newstand distributed other than in the stuffed manner in the L. A. section.

The small bulletin is a giveaway, going with the regular paper. Its purpose is to pick up the interval in the picture colony of four days from Wednesday to Saturday, when Variety is not published. Most of the matter is wholly local. Anything of national interest printed in L. A. is rewritten for the Los Angeles News of the dailies in the weekly Variety the following Wednesday. Seldom is anything duplicated by heads from the Bulletin to the weekly.

Clara Bow, concerned over the report that she was through with Paramount after completion of her next picture, got in touch with B. P. Schulberg, head of production on the Coast to check up on it prior to her return. In a telegram to Schulberg the star asked who started the rumor and to wire what was known about it. Par studio replied to never mind the rumors but get to the Coast to start on the picture. Miss Bow informed her boss she'd lost 25 pounds, but the film was scheduled to go into work Feb. 15.

Two pictures scheduled as Bows, "Humming Bird" and "Quarantine," and it is understood Par has decided not to do either. "Statute S-E-X," originally scheduled for the red-head and called off, is back on the production schedule with Samuel Spewack and Harry Lewis working on the script. Film is not assigned to Miss Bow or anyone else as yet.

Personal equation on Harry Richman on the part of New York newspaper writers resulted in at least on instance of a company to being registered by United Artists because of alleged animus expressed in a review of "Puttin' On the Ritz."

Paper involved was the "World" which sent its second string critic to cover. Following the complaint Quinn Martin, first string critic, wrote a second notice, highly eulogistic and accompanied by a four column cut of Richman. This was one of the few photographs of Richman published by the New York film editors who conspicuously favored Joan Bennett in publicity breaks.

A newcomer to Hollywood, quite a hand with the ladies, was framed at a party and spent an uncomfortable two hours locked in a bedroom, waiting for the host, a former pug, to come up and give him a promised beating.

Wife of the pug, in the gag, made up to the visitor while dancing and the chap fell for it. The ex-pug interfered and asked him to accompany him into another room for a confab. The room chosen was a bedroom. Upstairs the husband told the sheik that he was going to attend to him later, when the guests were locked in the room and took the key. Two hours later, when the guests were supposed to be gone, the ex-pug came into the bedroom, removed his coat and informed the guest that he was ready.

Then, as if changing his mind, he unlocked the door and told the chap that he would open the door and give him an opportunity to run for it, adding, "but I promise that every bone in your body will be broken before you get there." Dramatically the husband threw open the door. The rest of the guests were outside to give the victim a raspberry. He has been good ever since.

Western Electric is the only talker equipment manufacturer in the field involving the number of its installations. RCA, DeForest and Facet, among the biggest, will render totals only in confidence. This has been so since the advent of talker popularity.

From what can be gleaned on the inside DeForest seems to be running second, according to the calculations. RCA, until it commenced concentrating on its \$3,000 equipment for houses of 500 seats and under, admittedly fell behind largely because of its program to make equipments of about as many sizes and grades as there are letters in the alphabet. This is admitted by Photophone execs who term the program for the rest of the year as one which will go after the smallest houses in the country.

Facet has been even more secretive than Photophone in intimating the number of national installations. Reports have placed Facet users at times as high as 800, but this figure has as often been denied by exhibs.

A little under-cover wire pulling had the plans formulated by the Hays organization for the reception of the Coolidges at the Hollywood studios twisted with the result that Warner Brothers, not included in the original plans, got the break on the publicity.

Initial plans, so far as the studios were concerned, was to have the party go to the United Artists for lunch and then to M-G for "the first visit to a sound stage" with the attending pictures, etc., for the morning papers.

The day before the reception, through maneuvering, it was announced that the guests would be taken to Warners before lunch. Studio had the newspaper boys out ahead and treated them wisely and well, with the result the afterwards broke the story and the pictures.

One paper, however, interested in the visit to another studio intentionally left off Jack Warner's name in the cut line.

In the typical spirit of their home town the group of Chicago film critics, brought to New York by Paramount as guests at the Broadway opening of "Vagabond King," pirated Dave Lipton, Public p. a., from Detroit and held him in the train by force until they reached New York.

Lipton, originally from the Balaban & Katz office in Chicago, visited the critics on the train during a stopover in Detroit. He was gagged and held in the train until it was too late to hop off. Just a gag.

Scooping of the New York picture critics on preview night instead of the regular opening (Wed.) for "Vagabond King," and shoving in the visiting critics on the official public opener, made the local gang a bit peeved.

The Manhattanites consider themselves snubbed, and one or two let it be known.

Only Chicago film critic not to accept the gratis Paramount-Public trip to New York was the one of the "Tribune." Prevented from joining her contemporaries by the paper's policy.

Film version of "Journey's End" will open April 1, or later, at the Gaity, but in no case, although ready, will it make its big bow before that date. Contract with Gilbert Miller, producer of the play, prohibits showing of Tiffany's screen adaptation until then, either in New York or elsewhere. In view of the April 1 date, it is probable the play will close its legit run by that time.

There is nothing in the contract to compel Miller to close "Journey's End" as a play, either in New York or on the road, by April 1 or to keep the picture out of any town in which the show is playing, as with U's "Show Boat" arrangement with Ziegfeld.

Acc. dramatic and picture editor for the Kansas City "Journal-Post," in addition to his regular duties, conducts a daily column, "Lobbying." When in New York to cover the premier of "Vagabond King" (Par),

seven managers of the leading downtown theatres subbed for him in the column.

Each manager had the column for a day writing just what he wanted. Quite a break.

Although Ace traveled to New York to see the first showing of "Vagabond King," picture was screened in K. C. several days before he left.

Fleet of trucks is now engaged between Cedar City, Utah, and Grants, situated near the entrance of Zion National Park, hauling lumber and other building supplies to be used by Fox in the making of "The Arizona Kid." This is the first feature length talker to be made completely away from the studio.

Some 20,000 feet of lumber is being used for 25 cabins and the company is also building a boarding house which will accommodate 200 people. A special train brought 100 film people on location.

Probably a record for a \$2 opening on Broadway was established on "White Cargo," which came into the Cohan Friday night. Decision to open the picture was made at four o'clock the day before in a telephone conversation with London.

Gab Ryan, handling the publicity on the picture, had just 24 hours to take care of the press list, prepare advertising copy, dress the lobby and light the front of the house.

Picture is an English talker made by W. P. Films, represented over here by Capt. Auten.

Universal's dubbed version of "The Phantom of the Opera" is advertised anywhere as a 100% talker, but it has warned its exchange managers to watch exhibitors' ad copy.

Silent "Phantom" was dubbed and recently released for the sticks. Musical score was injected, also some talk, but none from Chaney. As the character player is being starred in the revised version, Universal fears that over enthusiastic exhibs may get them plenty trouble. Hence the warning.

University of Iowa wants to list motion pictures on its curriculum. Overtures made to Prof. W. Ray MacDonald to present there a summer course in picture appreciation similar to that now in session at University of Southern California.

Both the current USC course and that conducted at Stanford University by Prof. Paul R. Franworth use as text book a transcript of the lectures delivered in the inaugural course at USC last year.

Probably the greatest array of counsel ever congregated in a civil suit will meet March 28 in the Federal Court, Wilmington, Del., when the suit of General Talking Pictures against the Stanley Company of Agawam comes up for trial.

Involved in the action, besides the Stanley Company, is Western Electric and Fox-Case. Each has a formidable array of lawyers with Darby and Darby on the General Talking side.

An exhibitor who for years was one of the most popular of national organization leaders, and who was at first opposed to sound, is now preparing an article in which he claims to show that had it not been for sound, the entire industry would now be in the hands of receivers.

"With the few theatres I now have," he states, "the delay to recognize the value of sound cost me a round \$100,000."

All thought of a possible or probable combination between Paramount and Warners has been abandoned by both ends, from all accounts.

This was looked upon as likely when a necessary postponement of the proposed juncture occurred last fall. The rapidly changing picture business with both Paramount and Warners at peak profit making paces, was looked upon as the future bar, as developed.

Film industry is now an adult in the ways of sound. So says Western Electric in claiming that 85% of theatre reproduction throughout the country is good today.

During January 11,000 visits to equipment in houses were made by engineers. The W. E. servicing system, while admitted compulsory, is pointed to by that company as responsible for its contention.

Fox considers its "One Mad Kiss," starring Don Jose Mojica as a sour one. It now reposes on the shelf with a possibility of sticking there.

A Spanish version of the picture is being released in South America.

Although Chicago has no exclusive newsreel theatre, it has suddenly acquired more newsreel time in its houses than any other city in the country.

Many theatres, suddenly realizing the draw of the newsreels, are spotting their shorts at the hour into running 30 minutes of news.

Others are using 30 minutes of clips at every show.

To settle the dispute, if any, concerning who started midnight shows in the Greater New York neighborhoods, Consolidated Amusement Enterprises claims the winner.

Company points to its Bronx houses as setting the example last November.

Throw-out of the Hays arbitration system isn't worrying Western Electric. Only disputes that have come up have had to do with the film and recording.

Electric company reminds that exhibs are still paying 25% down and so much a week, along ordinary promissory note lines.

After completing "The Aviator," with E. E. Horton, it was discovered by Warners that certain rights to the story were owned by the old Douglas MacLean Productions Company. MacLean asked \$50,000.

Warners compromised by taking another story from MacLean's files and paying \$55,000 for both stories.

Loew's, like other chains, is instituting a drive to prune down its pass list.

Formerly most all Loew officials could write passes at will. Now, the passes must come from the managers of the theatres, who are to exercise care into whose hands they go.

Critics' presumption to know all about pictures, from projection end to production, has caught the ire of projectionists.

Latter claim that when reproduction sounds bad this critics are prone to blame the projectionists, when the fault may be inherent with film due to recording.

The major provision in Fred Kohler's new five-year contract with First National, provides that the company is to begin starring the actor in his third picture. First two pictures are to be co-starring parts with any other actor the producer may select.

First National believes it has a second Bancroft in Kohler.

Femme film critic in New York commented on a \$2 opening that the audience tittered. "The audience" to which she referred consisted of herself, her husband and a couple of cronies who made audible remarks of a wise cracking nature, disturbing their neighbors and getting shushed by persons who didn't find the picture warranting such disdain.

Lotti Loder, the Budapest "find" unearthed by Daryl Zanuck for Warners, is fast coming along in the American way under the tutelage of (Continued on page 27)

## COMEDY SHORTS INBEST DEMAND! FIND WARNERS

Hollywood, Feb. 25.

Warner Brothers has discontinued its dramatic shorts, temporarily, confining its varieties department to comedy one-reelers and technical novelties.

Demand for the dramatics is not so heavy as anticipated. Exhibitors have a bigger call for comedy to contrast with their features, which have been running lately to the heavier stuff.

Year's schedule calls for the making here of 104 one-reelers. No vaude acts will be made here, that end of the short production going to New York.

Studio discontinued the act production when the local Orpheum waltzes and dances turned the traveling acts from this vicinity.

## PUBLIC'S 3-CORNERED DEAL REJECTED BY RKO

Chicago, Feb. 25.

A three-cornered deal evolved by Public has been rejected by RKO.

In return for certain concessions on contracts to Radio Pictures, Public wanted its Great States circuit to control Champaign, Rockford and Springfield, and its B. & K. division to take over three Chicago houses now being shared with RKO. The Chicago deal would have given B. & K. nearly absolute rule in the neighborhoods by the acquisition of the Tower, Northshore and Belmont. At present the first two are being operated by B. & K. with RKO holding an interest, while RKO operates the Belmont, which has been built up with a vaudeville policy. For the ownership of the Belmont RKO offered its interest in the other two, but was turned down by B. & K.

At Springfield, Ill., RKO operates the Majestic and Orpheum, but Great States has an interest in both and wants an outright buy. RKO has one house, the Orpheum, in Champaign, college town, and Great States none, so the circuit wanted to buy that one. In Rockford, Great States wants to control things completely by buying RKO's Palace, G. S. now having two other houses there, the Coronada and Orpheum.

RKO's refusal is based on 1930 expansion plans and business in all these houses. In Chicago, if the deal were closed as outlined, RKO's only neighborhood spot would be the Belmont, a south side theatre with lease having only three years to run.

## Jolson's Pictures

Hollywood, Feb. 25.

Al Jolson leaves here for New York this week, accompanied by Mrs. Jolson (Ruby Keeler).

They will be gone about a month and probably stay over for the opening of "Mammy" at the Winter Garden.

Returning here around April 1, Jolson will go into production at Warners for "Big Boy," his last for that studio.

Either "Bombo" or "Sinbad" will be his first for U. A., which will follow.

Present plans have a part in this picture for Miss Keeler.

## Last Week's Extras

Hollywood, Feb. 25.

Although the only big mob scene last week consisted of 331 people in a carnival scene in Sanley's circus story at Pathe, no other sets during the week having more than 100 extras on the set, the total placements by the Central Casting Bureau were 5,847, or 365 per picture.

Considering two rainy days were included, the figure indicates production activity on the west coast is back to normal.



# DISNEY SILLY SYMPHONIES

By far the screen's most entertaining novelty today. Replaying Broadway's greatest theatres

## COLUMBIA VICTOR GEMS



Super short features that are the class of the market. Featuring outstanding recording artists in splendid variety.



## KRAZY KAT

This beloved cartoon character now talks the language of the box-office. Not just a "short" but a real, outstanding feature of the program.

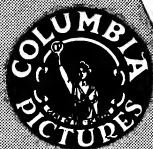
### THIS WEEK

#### 4 COLUMBIA SHORTS PLAY BROADWAY'S BEST

The Kat's Meow  
RIVOLI  
Spook Easy  
COHAN  
Slow Beau  
PARAMOUNT  
Summer  
GLOBE

#### 4 MORE PLAYS LOS ANGELES' FIRST RUN

Merry Dwarfs  
GRAUMAN CHINESE  
Hell's Bells  
BOULEVARD  
Summer  
ORPHEUM  
Kat's Meow  
LOEW'S STATE



# PRACTICALLY EVERY COLUMBIA SHORT SUBJECT PLAYS A FIRST RUN B'WAY THEATRE

## COLOR SENSATIONS

Magnificent one-reel novelties in gorgeous eye-filling natural colors. Box-office all the way



## SCREEN SNAPSHOTS

The talking screen magazine that delighted thousands for past ten years. A B. O. Treat

### DAILY REVIEW MOTION PICTURES TODAY

#### COLUMBIA SHORTS PLAYING BROADWAY

Columbia short subjects still continue to be favorites on Broadway. The current week saw two of the single reel pictures made released by Photocolor Corporation made White Way. They are "Alpine Love Call," a romantic operetta which is being shown at the Earl Carroll Theatre in conjunction with "The Seven Keys to Baldpate" and "In Dutch," at the Colony where "Hell's Heroes" holds

COLUMBIA is clicking with its shorts. Four Broadway houses are showing them this week...

Prosper with  
COLUMBIA



**Said The  
TAMPA  
MORNING  
TRIBUNE**

"A new chapter in the brilliant history of the modern photoplay has been written by Henry King with 'Hell Harbor,' an all talking drama of human passions.

"'Hell Harbor' measures up to every standard of a great photoplay. The sound is flawless, the photography is superb. A great cast has caught the spirit of a difficult scenario. This is a mirror reflecting the emotions of mankind, romance and lust, greed and the joy of youth.

"Lupe Velez has never been given a role better suited to her vibrant Latin personality.

"It is the rare combination of all the things entering into the recipe for a movie masterpiece.

"'Hell Harbor' can stand on its own legs without any ballyhoo because it is a picture squaring every movie standard."

**A romantic melodrama of thrilling intensity, and SO DIFFERENT! Here is a real gem of the talking screen, a masterful welding of the megaphone by the hands of the man who gave to the industry such pictures as "Stella Dallas" and "The White Sister."**

**INSPIRATION PICTURES, INC. presents**

**HENRY KING'S  
"HELL HARBOR"**

**with LUPE VELEZ**

**JEAN HERSHOLT and JOHN HOLLAND**

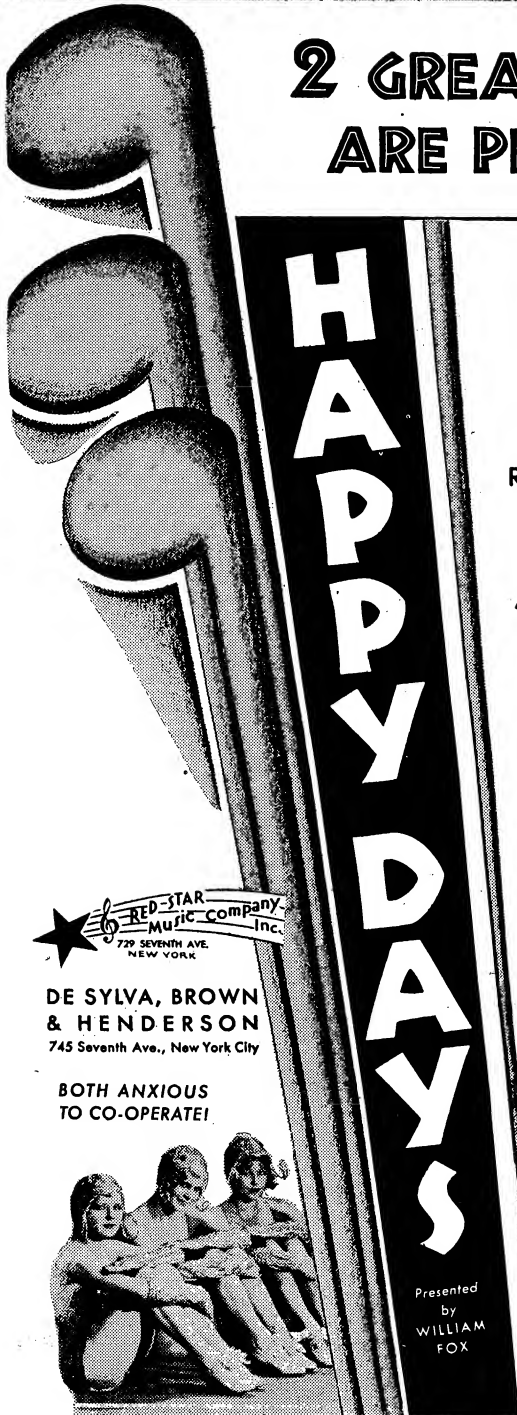
**Under the spell of tropic moons and exotic passions a Pirate's Daughter and a two-fisted he-man drift into sublime happiness amid the pearls of the Caribbean Sea.**

**Another UNITED ARTISTS Wonder Picture**





## 2 GREAT SONG PUBLISHERS ARE PLUGGING FOR YOU!



**DE SYLVA, BROWN  
& HENDERSON**  
745 Seventh Ave., New York City

**BOTH ANXIOUS  
TO CO-OPERATE!**

Presented  
by  
**WILLIAM  
FOX**

"The tunes are catchy enough to keep the jazz bands busy, the 'hot numbers' particularly scoring" — *New York Daily Mirror*

### 3 hits from **RED STAR MUSIC COMPANY**

#### "HAPPY DAYS"

by James Hanley & Joseph McCarthy

#### "A TOAST TO THE GIRL I LOVE"

by James Hanley & James Brockman

#### "WE'LL BUILD A WORLD ALL OUR OWN"

by James Hanley & James Brockman

### 2 hits from **DE SYLVA, BROWN & HENDERSON**

#### "MONA"

by Conrad, Mitchell & Gottler

#### "I'M ON A DIET OF LOVE"

by I. Wolfe Gilbert & Abel Baer

Both organizations are plugging these hits for all they're worth to millions of fans throughout the country—on the RADIO and PHONOGRAPH RECORDS. All of which means that your audience is already made for this Merry Musical Extravaganza that's just loaded with STARS and B.O.DYNAMITE!

For detailed musical tie-ups see the elaborate press book prepared for your use—it contains money-in-the-bank aids. Go to it—HAPPY DAYS!

**SONG HITS**  
are natural in box office  
musicals from





# "THE VAGABOND KING"

EXTRA!

NEW YORK, WEDNESDAY, FEBRUARY 26, 1936

EXTRA!

## PARAMOUNT TRIUMPH!



DENNIS KING in "The Vagabond King" with Jeanette MacDonald

### Capacity Business at \$2

They're going for Dennis King in "The Vagabond King" plenty! Paramount's sensational all-Technicolor song romance has done capacity business, plus, from the jump-off in three big engagements spotted along the eastern seaboard:

At the Criterion Theatre, New York, the house is jammed at every performance. There's a continuous line in front of the ticket window. The advance buy is of record proportions. Agencies report a big demand. Word along Broadway is that "The Vagabond King" will make \$2 talkie history.

At the Aldine, Philadelphia, scaled at \$2, Paramount's giant is also packing them to the rafters. Looks great for a long, prosperous run. Populace is all agog and reviewers exhausted their adjectives on it.

At the Paramount, Palm Beach, society en masse has adopted "The Vagabond King" as the latest craze. Priced at two bucks, it could easily get ten.

### REVIEWS IN BRIEF

"A resounding, opulent and handsomely mounted production. The Technicolor is admirable. The swing and pace are nicely timed. Dennis King's voice has strength and color. Miss MacDonald sings well."

—NEW YORK WORLD.

\* \* \*

"An enchanting production. The Technicolor effects are exquisite. Lillian Roth gives a very beautiful and sincere performance. The photography is uniformly colorful and artistic."

—NEW YORK DAILY MIRROR.

\* \* \*

"Good entertainment. Tasteful, good looking and sprightly. Lively and effective throughout. Mr. King's performance is an effective romantic portrayal. O. P. Heggie has an actor's field day."

—NEW YORK HERALD TRIBUNE.

\* \* \*

"Out of that glamorous and melodious operetta, 'The Vagabond King,' Paramount has produced a beautiful Technicolor picture. The action leaps into the high realm of romanticism. Ludwig Berger, the director, has done capable work. The Technicolor rivals anything of its kind."

—NEW YORK TIMES.

\* \* \*

"The 'Vagabond King,' rich in color and melody, glorifies the screen. One of the most enthralling, throbbing, thrilling romances ever. Glittering, colorful, inspiring, rich with rare beauty. Dennis King performs with fiery gusto. Jeanette MacDonald sings with as great charm as she possesses beauty. O. P. Heggie is superb. Each setting is an achievement. Every moment is memorable. Paramount deserves a fine feather to ornament its production cap."

—NEW YORK AMERICAN.

\* \* \*

"Takes a lease upon the Criterion for a protracted period. Has a sweep that is impossible on the stage. Profoundly stirring, extremely colorful, has you teetering upon the edge of your seat. Dennis King gets a volume denied him on the stage. Tempo sends story humming. A best seller among the movies."

—NEW YORK EVENING WORLD.

\* \* \*

"Effective, charming, striking. Colorful, lavishly produced."

—NEW YORK EVENING JOURNAL.

\* \* \*

"The 'Vagabond King' has glamor, color and romance. Dennis King thrills. His baritone is entrancing, his personality is prepossessing. Miss MacDonald's soprano is charming. O. P. Heggie becomes a notable screen actor with his performance. The picture caused 'Aha' and 'Ohs' among the audience by its breath-taking beauty. The songs are the kind you sing again and again. A big, lavish production which ought to call fans to the Criterion for many months to come."

—NEW YORK DAILY NEWS.

### CRITIQUE—IN 75 WORDS

"The most exquisite motion picture we've ever seen or heard is the 'Vagabond King,' with Dennis King, which opened at the Criterion last Wednesday night. We've seen beautiful pictures, thrilling pictures, tricky pictures and unforgettable pictures, but the 'Vagabond King' is so far ahead of them that it isn't fair to mention them in the same paragraph. If a more exquisite picture is ever made, we'll cheerfully travel miles and miles to see it. And, by the way, SEE IT!—Bill James in The Brooklyn Daily Eagle.

"The 'Vagabond King' is Paramount's biggest offering for the first half of 1936. Without any question, it easily rates super-special, two-a-day classification—for substantial business in first runs, neighborhoods and the smallest wired houses. It is excellent entertainment—not at all highbrow, and carries mass appeal!"

—MOTION PICTURE NEWS.

# ACE HOUSES RAISE ANTE



Outstanding Merit and Amazing Box Office Drawing Power of "THE VAGABOND KING" Leads Theatre Men Voluntarily to Unprecedented Changes in Policies and **ADVANCED ADMISSION PRICES!**

## \$2 ENGAGEMENTS

Criterion, New York

Paramount, Palm Beach

Aldine, Philadelphia

## \$1 ENGAGEMENTS

*(Representing at least 33 1-3% increase in admission prices. More to come)*

Paramount, Atlanta, Ga.  
Alabama, Birmingham, Ala.  
Uptown, Boston, Mass.  
Century, Buffalo, N. Y.  
Victory, Charleston, S. C.  
Imperial, Charlotte, N. C.  
McVickers, Chicago, Ill.  
Melba, Dallas, Tex.  
Florida, Daytona Beach, Fla.  
Denver, Denver, Colo.  
Des Moines, Des Moines, Ia.  
Paramount, Detroit, Mich.  
Metropolitan, Houston, Tex.  
Florida, Jacksonville, Fla.  
Newman, Kansas City, Mo.  
Lincoln, Lincoln, Neb.  
Royal, Little Rock, Ark.

Paramount, Los Angeles, Calif.  
Fairfax, Miami, Fla.  
Century, Minneapolis, Minn.  
Rialto, Newark, N. J.  
Saenger, New Orleans, La.  
Criterion, Oklahoma City, Okla.  
World, Omaha, Neb.  
Eastman, Rochester, N. Y.  
Capitol, Salt Lake City, Utah.  
Aztec, San Antonio, Tex.  
St. Francis, San Francisco, Calif.  
Missouri, St. Louis, Mo.  
Florida, St. Petersburg, Fla.  
Victory, Tampa, Fla.  
Ritz, Tulsa, Okla.  
Kettler, West Palm Beach, Fla.  
Rex, Wheeling, W. Va.

Stamford Theatre, Stamford, Conn.

From "If I Were King," by Justin Huntly McCarthy and "The Vagabond King," by William H. Post, Brian Hooker and Rudolf Friml. (Russell Janney Production).

Screen adaptation and added dialogue by Herman J. Mankiewicz.

Photographed by Technicolor Process.

# DENNIS KING in "The Vagabond King"

WITH JEANETTE MACDONALD WARNER OLAND O. P. HEGGIE  
LILLIAN ROTH Cast of 2,000 LUDWIG BERGER PRODUCTION

**PARAMOUNT ALL-COLOR MASTERPIECE**



# Indies Who Sold to Fox Now Seek Theatres to Resume—N. Y. Neighborhoods Ride a B. O. Wave

Film boxoffices in Greater New York, especially neighborhoods, are at the height of what authorities term their greatest prosperity. Fox's Metropolitan group is officially said to be cleaning up \$100,000 weekly in profits. So unexpected has been the success of the indies that the Fox organization, even prior to the settlement of the financial issue, has opened three new houses during the past week. By the end of 1930, if the readjustment is favorable, local film men state that the Greater New York Fox chart will include over 200 theatres.

Indies who sold out to Fox are now getting back in the field as fast as they can. While a number of the major ones agreed at the time of sale not to re-enter as competitors of Fox, it is learned that a horde of the smaller ones not so restricted are returning to their old territories. Among the sellers to Fox who have already returned are: Ben Noble, with the Bedford theatre; Hyman Rachmil, the Windsor, Brooklyn; C. Rosenzweig, the Rugby, Brooklyn.

At the Theatre Owners' Chamber of Commerce numerous deals are being negotiated. Many of the exhibitors who figured the Fox buy a miracle, and who were stampeded

into other trades and occupations by the chaotic state of the industry, are now openly clamoring for a site. Some are even scouring New York for groups of small houses that could be worked into a chain.

## Market is Tight

Theatre market in most parts of the city, even the lowliest, is tight. Theatre owners who retained their properties, mainly because they could get no buyer, now refuse pointblank to let go.

Fox has sent Harry Goldberg upstate to take charge of houses in the Metropolitan group there and look for others. During the past week added to Fox holdings are the Park and Fifth Ave., Brooklyn; Rockland, Nyack, and the Ozone, Ozone Park, L. I.

At the same time Fox is unloading its smallest houses. Even though doing a capacity business, these are not deemed worthwhile to operate. Ten of these have been sub-let, two being the Cumberland and Irving. In fact, it is gleaned authoritatively, houses of 600 seats and under will be given the go-by under Fox's new theatre policy.

Fox's original investment in 152 indie houses here represents a total of \$12,000,000. Although William Fox owns 49% of General Theatres Equipment Corp., controlling manufacturing and distribution rights to Grandeur, wide film will not be shown in any of the Metropolitan's neighborhood houses off the island for another six months. This is authoritative. All of the bigger houses at the time of their renovation last fall had their booths widened to accommodate the Grandeur projection equipment.

## Minn. Board Will Start Suit Against N. W. Exhibs

Minneapolis, Feb. 25. Following their regular weekly meeting members of the local Film Board of Trade announced plans to bring civil court suits against northwest exhibitors charged with contract violation.

The Thacher ruling against the illegality of compulsory arbitration apparently has given many northwest exhibitors the impression that they can disregard all contractual obligations. Tom Burke, president, pointed out.

## Chase Bombers

Grand Rapids, Mich., Feb. 25. With rewards totaling \$3,100 announced, police and private operators are active in search for those who exploded bombs in the Liberty and Family picture theatres. Bombs were placed over the boxoffices directly below the projection rooms.

Both houses employed non-union operators, but officials of the union deny any knowledge of the early morning bombings.

# Inside Stuff—Pictures

(Continued from page 20)

Mrs. Zanuck in Hollywood. The young girl has proven remarkably quick in learning with an acute retentive memory. She speaks English as though on this side three years rather than but three months.

M-G's first start with a French version, that of "An Unholy Night," will cost \$150,000 without any chance, the execs say, of getting the nut back. They figure it is worth it to be first on the ground and for the prestige the picture will give Metro in France.

Film exchanges are finding high amperage projection troublesome and costly with their prints. Intense heat is smearing the wax surface of the film on a two days' run, and the prints have to be withdrawn from use for a month for resurfacing.

Everybody in Chicago asking why, for the first time, a picture review was read over the "Tribune" station, WGN. Review was on "Slow Boat" (U) which was panned by Mae Tinee. Station owned by "Tribune" and "Liberty."

Indie distributors are getting more keen in their belated entrance into the sound field. This is being reflected in their aping the press sheets and billboards of the bigger companies. In some cases they're lifting "catch" lines intact.

Chap who came to Hollywood a few months ago as an Egyptian potentate and had all the hosts and hostesses falling hard until his checks bounced back, now has a job in the reading department of a major studio where he was once royally received.

UA is modernizing the paintings of its stars in the art gallery leading to the home office at 729 Seventh Ave., New York. First painting replaced is that of Norma Talmadge. Among the paintings in the UA art gallery is one of Rudolph Valentino, which, it is said, is there to stay.

Warner got away with a comparatively low cost production on "The Man From Blankley's," starring John Barrymore. With the star's salary of \$100,000 included the nut ran to \$225,000.

Picture is scheduled to get a New York \$2 showing.

Harold Lloyd's "Welcome Danger" is the first picture to be passed with English dialog since the Italian ban against showing any pictures in Italy in foreign languages. Censors passed the Lloyd picture without a cut.

Western Electric claims the first talker installation in Palestine. It's London office is described in New York as so concerned over the conquest that it neglected to include in the cable the name of the theatre.

Ever since they opened that new annex Warners hasn't been able to make up its mind on permanent desk space for the various departments. Outsiders visiting the place rarely find the same dept. on the same floor.

One of the Hollywood execs when asked to pose for still pictures, heatedly objected. Not known as a camera dodger, he was asked the cause and gave as an explanation that he had a cold.

Greta Garbo is the hardest nut to crack for the fan chatters. She refuses to be interviewed or photographed by them, so far as her private life is concerned.

Letterheads of Jury-Metro-Goldwyn in England specify, after the name of each of the board of directors, their nationality—whether British or American. Board is 60-50 Anglo-American.

Par-Public spent \$8,000 the first three days on advertising "Vagabond King," which opened last week at the Criterion, New York.

# PROV. FED UP ON ROWDYISM EPIDEMIC

Providence, Feb. 23.

Aroused by the continued boisterousness of youths in film houses, managers plan to prosecute all offenders in court. Last week a local lad was fined \$30 and costs for assault on an usher, this being the first case of its kind here.

House managers are burning over actions of noisy kids, who come pretty near breaking up performances, especially on Sundays. No uncommon sight to have police called to downtown theatres, but no arrests were ever made until last week.

## Lobby Collapse

Sioux Falls, S. D., Feb. 25. Collapse of the lobby floor at the Florence theatre, Elk Point, S. D., precipitated a holdout crowd of 40 people into the basement 10 feet below. Crash severely injured 10 and caused a dozen more to suffer minor bruises and cuts.

Capacity crowd of 300 people inside left the house through rear exits in orderly fashion.

**COSTUMES FOR HIRE**

PRODUCTIONS  
EXPLOITATIONS  
PRESENTATIONS

**BROOKS**

123 W. 40th St., N.Y.C.

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FANCHON & MARCO  
Present  
**BRADFIELD**

WISCONSIN  
THEATRE  
Milwaukee  
Wis.

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ORIGINALS      DIALOGUE

**Howard J. Green**

NOW WITH FOX  
CONTINUITIES      ADAPTATIONS

**The STANDARD**  
BY WHICH ALL STAGE  
ENTERTAINMENT IS  
JUDGED.



**FANCHON & MARCO**  
IDEAS

BOYD ENTERPRISES

Mr. Fred G. Latham

R-K-O Studios, Hollywood, Cal.

**KATYA AND THEODORE**

FEATURED DANCERS

IN F. & M. "ACCORDION" IDEAS

THANK TO ALICE GOODWIN

**A.R. BOYD ENTERPRISES**

WE BUILD, BUY, LEASE,  
OPERATE OR MANAGE  
MOTION PICTURE THEATRES  
IN PENNA.—NEW JERSEY  
DELAWARE—MARYLAND  
—DISTRICT OF COLUMBIA—  
VIRGINIA AND W. VIRGINIA

SUITE      402-404

**1700 SANSON STREET**  
**PHILADELPHIA, PA.**

A NEW ACT      A NEW ACT      A NEW ACT  
THE ONLY ACT OF ITS KIND IN THE WORLD

**BILLY AND ANNA BARTLETT**

In Their Spectacular Offering, "IN THE CLOUDS"

THIS ACT FULLY PROTECTED AND PATENT APPLIED FOR

Now with Fanchon & Marco's "Broadway Venues" Idea

THIS WEEK LOEW'S STATE, LOS ANGELES

# 8,973 Exhibitors

## *Can't Be Wrong*

*they're calling*

**ALICE**

**WHITE**

"America's Girl Friend,"  
the best friend their box-offices ever had

Now she teams with

**CHESTER MORRIS**

*in a VINA DELMAR story*

**PLAYING  
AROUND**

Wait Till You See Her In  
**SHOW GIRL**  
IN  
**HOLLYWOOD**  
with  
TECHNICOLOR

The  
**SONG  
OF THE  
FLAME**  
WILL BE HEARD  
AROUND THE WORLD

**A FIRST NATIONAL and**

**VITAPHONE** Picture  
REG. TRADE MARK

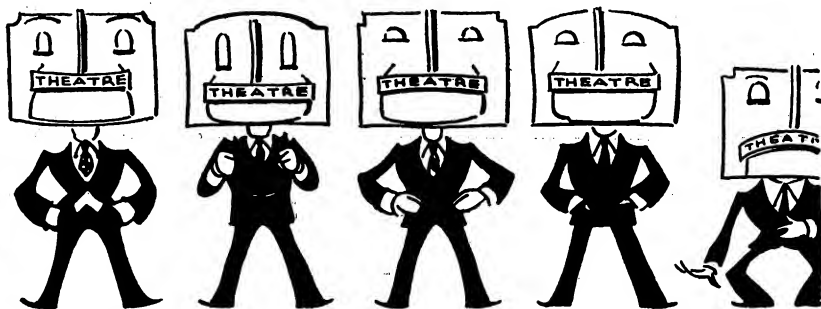


Alice as The Jantzen Girl. World-wide exploitation by the Jantzen Knitting Mills gives exhibitors unlimited tie-up arrangements with 25,000 Jantzen dealers. Watch for half million dollar newspaper, magazine and billboard campaign featuring Alice White as The Jantzen Girl.



"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products

4  
OUT OF  
5



TAKE THE PATHÉ  
TREATMENT FOR  
COMEDY BLUES!

**R**UNNING into a bad case of comedy blues? Finding it hard to get that perfect laugh-short to round out your program? Getting a little wabby on the comedy pins? . . . There's no need of suffering, gentlemen of the comedy-buying profession. Old Doc Rooster, although he's doing a rushing business, can always accommodate one more patient! . . . The proof? Well, 4 out of 5 wired theatres are taking the Pathé treatment to cure their comedy blues. And they're blooming with box-office health! . . . It's logical, the fact that the industry is 80% Pathécomedy-ized. 25 years of making comedy history—absolute leadership in the newer field of audible comedy—the pick of the girls, the catchiest of songs, the heartiest of laughs—there's the reason in a nutshell!



**PATHE  
COMEDIES**

# GREATEST DRAMA SIN NATION'S VE



**RADIO SWEEPS ON TO  
MIGHTY DESTINY WITH  
THIS DIFFERENT DRAMA**

No froth . . . no fluff  
no theme song . . . no  
girls . . . no crooners . . .  
no jazz or other folder-  
ol . . . **BUT THE MOST  
HEART-SEARCHING  
LOVESTORY EVER TOLD  
AGAINST A BACK-  
GROUND ONLY BREN-  
ON COULD CREATE . . .**

**HERBERT**

# BRENON'S

**B**RENON flings out his daring dreams like banners in the wind . . . Blazer of uncharted trails . . . smasher of idols . . . arch-enemy of the commonplace . . . he scorns smug tradition in "Grischa" and hurls a ringing challenge to humanity! It will astound America . . . it will astound the **WORLD** . . . this drama of a youth whose adventure in love and battle turned the tide of empire and swept a proud and pompous dynasty into dissolute ruin!

**From the world-read novel by Arnold Zweig**



Reg. U. S. Pat. Off.



# CE DAWN OF TALKIES RDICT ON "GRISCHA"



Genius and resources of Radio create another miracle for the showmen of the world . . . presenting in its first season the two greatest class attractions of the year . . . MIGHTIEST MUSICAL

SHOW OF ALL TIME (RIO RITA) .. AND NOW THE FINEST DRAMA THE SCREEN HAS EVER KNOWN!

"Stands out like a lighthouse in a season of musical fluff and drawing room persiflage" . . . proclaims show-wise Photoplay.

NOW HOLDING CHICAGO IN TITAN GRIP AS LOOP THRONGS JAM RKO WOODS . . .



# THE CASE OF SERGEANT GRISCHA

CHESTER  
**MORRIS**

BETTY  
**COMPSON**

JEAN  
**HERSHOLT**

ALEC B. FRANCIS . . . GUSTAV VON SEYFFERTITZ . . . AND A SWEEPING HOST OF SUPER-NUMERARIES



## Coast Notes

Wade Boteler to "The Devil's Holiday," Par.  
 Geneva Mitchell to untitled short for Roach.  
 Claude Allister for "Czar of Broadway," U.  
 Jack Townley to write dialog at Tiffany.  
 Daisy Belmont, "Radio Revels," Radio.  
 Lowell Sherman, "Hawk Island," Radio.  
 Jack Mulhall, "Fall Guy," Radio.  
 Fred Niblo, direct "Easy Going," M-G.  
 George Fawcett, "Swing High," Pathe.  
 James Gruen writing original at Pathe.  
 Frank Easton, Marian Seegar and Eddie Kane to "Fox Follies of 1930," Fox.  
 Joseph de Grasse, Ernest Adams, Tom London and Nick Thompson for "The Storm," U.  
 Lawrence Grant for "So This Is London," Fox.  
 Rose Marie Grimes for "Hell's Bells," Fox.  
 Alice Day, Johnny Walker, James Burris, Elinor Flynn, Dorothy Gould, Mary Carr and June Purcell for "Ladies in Love," Chesterfield.  
 Farrell MacDonald and Farika Boros, "Born Reckless," Fox.  
 Mildred Van Dorn and Eva Novak, "Medicine Man," Tiffany.  
 Elizabeth Patterson, from Broadway, brought west by Fox, in "What a Widow!" (Pathe) with Gloria Swanson.  
 Louis King will direct the first Buck Jones picture for Inspiration.  
 Al Herman directing "Mickey's Luck," Trem Carr.  
 Sam Hardy to "True to Navy," Par.  
 Harry Gribbon to "Bride 66," U.A.  
 Fay Wray, "Border Legion," Par.  
 Jack Kitchen, Radio cutter, to England for Associated Talking Pictures, Radio tie-up.  
 Raymond Hatton, "Hawk Island," Radio.  
 James Donlan in "Father's Day," M-G.  
 Monte Carter got contract to direct more Pathe short musicals as result of "Pick Em Young."  
 Peter Milne is writing a western at Pathe for Eddie Quillan.  
 Jimmy Starr for scenario dept. Col. Russell Ball for stills, Gloria Swanson's "What a Widow."  
 Lella Hyams, "Big House," M-G.

Joe Farnham dialoging "Easy Going," M-G.  
 Gertrude Astor, Addie McPhail, Maurice Black, Ed Deering and David Durand, "Quarantined Love," Pathe short.  
 Mackenzie Ward to "High Road" M-G in same part he played on English stage.  
 New contract for Eddie Nugent M-G.  
 Joe E. Brown, featured in "Top Speed" for FN. Bernice Claire opposite.  
 Loretta Young and Douglas Fairbanks, Jr., co-featured in "Forever After" FN.  
 Frederic March for "True to Navy," Par.  
 Evelyn Hall, Margaret Fealy, Evelyn Selbie, Shylie Gardner, David Dunbar, "Return of Manchur," Par.  
 Jess De Vorka, Larry Kent, Charles Delaney, "Around the Corner," Col.  
 Douglas Doty on scenario staff, Col.  
 Carl Dane, "Big House," M-G.  
 Delan Davis, "Good News," M-G.  
 Eddie Kane for "The Potters," W.B.  
 Robert Adair to "Raffles," Goldwyn.  
 "The Swan," UA, becomes "One Romantic Night."  
 Earle Snell writing scenarios in Fox western department.  
 Don Alvarado for "The Texan," Par.  
 Edwin Burke to direct and write dialog for "A Very Practical Joke," Fox.  
 Purnell Pratt in "At Bay," FN.  
 Larry Kent in "Around Corner," Col.  
 Adrienne d'Ambricourt in "What a Widow!," Pathe.  
 Mary Foy in "Sunny Skies," Tiff.  
 Betty Bronson in "Medicine Man," opposite Jack Benny, Tiff.  
 William Courtney and Belle Bennett in "Fame," Jack Adoll directing, W.B.  
 Lois Moran, George "Red" Corcoran, Ernest Wood and Rhoda Cross for "Solid Gold Article," Fox.  
 Lowell Sherman in "The Second Man" (Radio).  
 Freshman Five in two numbers, "Those Who Dance" (WB).  
 Rita Carewe for Christie short.  
 Eddie Dunn and Eddie Featherston, "True to the Navy," Par.  
 (Continued on page 43)

## CASTERS AND AGENTS IN COAST INVESTIGATION

Hollywood, Feb. 25.

With picture agents about to be franchised and the studio casting directors told in no uncertain terms as to how they must administer their work in the future, the Association of Motion Picture Producers expects shortly to have everything running in business fashion so far as treatment and handling of studio talent is concerned for the future.

First move on the part of the producers to straighten out the bad agent conditions existing here was to appoint J. J. Murdoch, former Keith executive, as chairman ex-officio of a committee. It includes Irving Thalberg, M. C. Levee, Jack Warner and Carl Laemmle, Jr., and will make a thorough investigation of all the alleged unethical methods with a view of controlling the agents through speakasies.

It is understood that these franchises will only be granted to agents who come through the investigation of past record with a clean slate. There are about 60 illegitimate agents here and some 100 others who are illegally operating as agents.

## Talks to Casters

The 17 casting directors were called together by Fred W. Beeton, executive vice president of the producers' organization, and told that in the future they must mark the mark. He told them that practically all had made errors in the past, but that this would not be held against them. But in the future mistakes will not be countenanced.

Beeton informed them that they would have to live up to the terms and conditions of the new minimum wage contract, and also that they must not disregard the Call Bureau when wanting free lance players. In the past he claimed a number would call the place direct and then notify the call bureau.

The agents were also told that a certain set of working rules would be set up for them to be guided by and that they must be followed to the letter. These rules will probably become effective March 1, or as soon as they have been approved by the executive committee of the Producers' Association.

## Stock Sales Licenses

Albany, Feb. 25.

Stocks of several film companies, a securities corporation, theatrical industries concern, a Delaware amusement enterprise, a Delaware manufacturing laboratories company and a musical instrument corporation, among those now being offered for sale to the public of New York, according to notices filed with Secretary of State. Those licensed by the secretary to act as dealers in stocks include:

Brooks & Co., 220 West 42d street, New York City, common and class A stocks of Theatrical Industries Corporation, a Delaware concern, with offices at address of dealer.

Delaware Conant Amusement Co., Delaware corporation, with headquarters at 750 Equitable Building, Wilmington, Del., first mortgage, seven per cent, refunding, improvement and sinking fund 10 year gold bonds.

Fox Securities Corp. of 261 Fifth avenue, New York City, seven per cent three year gold notes of its own. Is a New York corporation.

Thomas E. Muthall & Co., 156 Broadway, New York, convertible class A stock of General Amusement Corporation, a Delaware concern, with offices at 19-21 Dover Street, New York.

Thomas E. Muthall & Co., capital stock, without par value, of Visionola Manufacturing Corp., Delaware, with post office address at 7 West Tenth street, Wilmington, Del.

Pacific Far-West Pictures, Inc., Delaware corporation, with offices at 151 Fifth avenue, New York, common capital stock of its own.

Refinograph Corp., Delaware company, with business address at 47 West 28th street, New York, 1,000 shares of its own \$100 pref. stock.

William A. Warner & Co., 11 Broadway, New York, preferred stock of Komp Film Laboratories, New York corporation, office 11 West 42d street, laboratory 1010 Broadway.

Secretary of State notified of listing on New York Stock Exchange of voting trust certificates for 200,000 shares of common stock, without par value, of General Theatrical Industries Corporation, a Delaware corporation, with offices at 624 South Michigan avenue, Chicago, Illinois.

Mary Foy opposite Johnny Walker in feature directed by Edgar Lewis at Tec-Art.

Henry Johnson added to Fox writing staff.

## Joseph Jackson

Writing the Screen Version of "SEE NAPLES AND DIE"

## Diary of a Visiting Lecturer

Monday

Hollywood.  
 Lectured at Long Beach, met a gal who said she was my cousin. Needed a drink, went to Hollywood, it couldn't find one. Place not only looks like a desert. It is. While waiting for a mugg who promised to point out the tall buildings at \$25 worth of food at Henry's. Heard a lot of inside chatter about what DeMille said to them and what they said to DeMille. Haven't seen Greta Garbo yet.

Tuesday

Have a letter to Fifi Dorsay but don't know whether to send it or not. If I thought she knew the Garbo I would. Lectured at Riverside this afternoon and partied in Hollywood tonight. Met Fay Wray and some writers. Pretty good gang out here. I wouldn't live here on a bet, though.

Wednesday

John Monk Saunders showed me around at Paramount. Met Gary Cooper, Jack Oakie, and a lot of others. Am agreeably surprised. No upstaging. Met some actresses and discovered they were intelligent. They said they were interested in books. I guess a lot of you hear about Hollywood is hokey. They got me to sing in a scene they said was for "Let's Go Native." I don't believe it. Haven't met Garbo yet. Met a newspaper man who introduced me to a cider bar. Excellent drink.

Thursday

Met some more people, and a man with a collar. He insisted that I take a sample back to the hotel. This is a great country. Lectured in Pasadena tonight. Everybody was making notes. A newspaper man drove me back to Los Angeles, pointing out the original oil well, orange tree, and other historical sights. Good thing I had that sample waiting. Writer I met called up and invited me to a party tomorrow. Asked me whom I'd like to meet. I said just one. He said which one, Garbo? Then laughed, so I didn't say.

Friday

Lectured in Hollywood Friday. Opposition was Laurence Tibbets. He'd have a fit if he knew he was billed as the world's greatest singer. His premiere drew all my crowd though. My main support was four film people who decided to stick with me after a party that afternoon. Afterwards we went places. Played golf Saturday, my host lending me the clothes. Met some more people. Charlie Chaplin invited me to his party. Had a dinner date at seven, so couldn't accept. Syd Howard

rushed me over to the dinner date. Got there at 11. Spent the rest of the night playing blackjack and trying to get the crowd to go over to Chaplin's with me. Got back to the hotel at nine this morning, and feel better after a little sleep. Hollywood is fine. But still no Garbo. Have to go north tonight. I'm coming back, even if I have to write scenarios.

## Academy's Awards

Hollywood, Feb. 25.

Academy's awards for meritorious achievements in pictures '28-'29 will be announced at a dinner as early in March as available date and place can be arranged.  
 Harry Rapt heads a committee to arrange date and place.

## Par's 30-Yr. Rental

San Francisco, Feb. 25.

Investment Properties Corp. of this city announces it has bought a site in Oakland on which to build a picture theatre for Paramount. Reported that a lease has been signed calling for rental of \$25,000 over a period of 30 years.

House is to be finished and ready for occupancy within 18 months, according to W. H. Sullivan of the Investment Corp.

## BUREAU'S SOUND \$11,000

Washington, Feb. 25.

Appropriations for the new year of the Bureau of Standards includes a \$11,000 fund for experimenting in "sound."

It is intended to have this fund cover many phases of theatre construction acoustics, etc., in addition to service to other industries.

## RIO BROS.

2nd Year With Public  
 This Week: Uptown Theatre,  
 Thanks to Earl Saunders  
 Dir. JERRY CARGILL

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# A RECORD BREAKER

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## MAE MURRAY in "PEACOCK ALLEY"

EVERYWHERE - THE CRITICS RAVE OVER IT!

"Film fans the world over will enthusiastically patronize the picture. Exhibitors can't go wrong with 'Peacock Alley'."  
—Hollywood Film Mercury.

"Admirers of Mae Murray, popular dancer and movie star, will not be disappointed by making the Newark Theatre one of the holiday stops."  
—Newark (N.J.) Star-Eagle.

"Admirers of Mae Murray, who in the silent era was noted for her spectacular pictures, will be glad to discover that in her talking debut she is quite as effective."  
—Huntington (W. Va.) Herald-Dispatch.

"No more appropriate story for her re-appearance on the screen and her debut in talking pictures could have been chosen."  
—Montreal Standard.

Mae Murray, in "Peacock Alley," is making a bid for honors as a talking star. There are shots in the picture which make Miss Murray look 19 and not a day older.  
—Boston Globe.

"A good society drama, the plot of which has been constructed in such a way as to hold the interest well. Some sympathy is awakened for the heroine, too."  
—Harrison's Reports.  
(Rating picture 100 per cent.)

Mae Murray's first talkie, "Peacock Alley," is breaking all records.  
—Harry Burns in Film-graph.

"Mae Murray, sometimes called 'the orchid of the screen,' is blooming anew in talking pictures."  
—Utica, N. Y. Observer.

"Peacock Alley" at the Marion Davies, reveals a new Mae Murray. It's her first talking part in "Peacock Alley," and she knows how to handle it to the best advantage.  
—San Francisco Examiner.

Sumptuously produced and elaborately staged.  
—Baltimore Post.

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SINGING AND DANCING  
With  
AMAZING COLOR SEQUENCES

In the Cast  
George Barraud,  
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Richard Tucker,  
Billy Bevan.

**Just Remember —**  
What a Box Office Magnet  
Mae Murray Has Proved in  
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Tell them they get it at popular prices while New York and Los Angeles are packing in to see this miracle Technicolor musical romance at \$2, in its second month of record-shattering business.



When you play

## GRETA GARBO in ANNA CHRISTIE

Tell them that it's her first Talkie, and that she's a revelation in Eugene O'Neill's thrilling love drama. It's setting up new records everywhere, 5th week Los Angeles, extended runs Frisco, Cleveland, Detroit, Dallas. The season's magnetic hit!



When you play

## VILMA BANKY in A LADY TO LOVE

(By arrangement with Samuel Goldwyn)

Tell them they've got a tremendous Talkie treat in store. Written by the celebrated playwright Sidney Howard. Beautiful Vilma Banky achieving new laurels. Edward G. Robinson in a startling characterization. Previewed on the coast amid sensational applause.



When you play

## RAMON NOVARRO in DEVIL MAY CARE

Tell them it comes direct from its triumphant \$2 engagement on Broadway. Handsome Ramon Novarro sings five songs in it. (Remember how they loved his "Pagan Love Song?") He plays a devil-may-care rebel of Napoleon's army who duels with one hand and makes love with the other!



When you play

## VAN & SCHENCK in THEY LEARNED ABOUT WOMEN

Tell them that these celebrated headliners are immense in their first full-length talkie feature. It's an exciting comedy-drama of the baseball world, with real heart-throbs, a lot of laughs, thrills of the World Series; and what songs! Box-office!



When you play

## JOAN CRAWFORD in MONTANA MOON

Tell them that the "Untamed" beauty is absolutely devastating in this grand out-of-doors singing Western picture. Your folks are waiting for her. They registered their approval of beautiful Joan with "Untamed" box-office totals and her new one is twice as big!



When you Play

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# METRO-GOLDWYN-MAY

ELECTRIFYING THE AMUSEMENT WORLD!





# ROADHOUSE NIGHTS

(Continued from page 24)

bootlegger and killer part pretty exciting. He's boss of a roadhouse, River Inn, somewhere between Chicago and Detroit. His troubles concern half a million dollars' worth of booze and how to get it safely out of the cellar. He bumps off a Chicago reporter assigned to the bootlegging activities when the reporter learns what he wants to know and about to phone it in. Ruggles is the second stew sent by the same paper to check on reporter No. 1. Love interest is cozy up between Ruggles and the bootlegger's gal (Miss Morgan). Later entertains in the joints, between Clayton, Jackson and Durante, who double as waiters. Durante has two punch lines and they're good for a sock each time. Miss Morgan reprises a torch song in her floor work, title sounding like "It Can't Go On Like This." Night club trio sings "That's How the Place Got Its Name," out of their own repertoire, and another nut tune that fits the situation.

"Roadhouse Nights" is a nifty talker with a good cast. Laughs and thrills. *Highs.*

# CHASING RAINBOWS

(ALL DIALOG, With Songs)

(10% Color)  
M-G-M production and release. Directed by Charles F. Reisner. Features Charles King and Bessie Love. Released by Bessie Love, with adaptation by Wells Fargo. Songs by Victor Ager and Jack Yellen. Photographed by Ira Morgan. Ed. by George. At the Hippodrome, N. Y., week of Feb. 21. Running time, 100 minutes.

.....	Bessie Love
.....	Charles King
.....	George K. Arthur
.....	Folly Moran
.....	Gwen Lee
.....	Eddie Phillips
.....	Marie Dressler
.....	Yoceta Troubetzkoy

A moderate grosser. Cast and songs will do considerable to muffle the tak-taks when customers discover that again comes the story of the little trouser who sticks by his wayward partner through all his vagaries. The cycle of these backstage yarns apparently has been completed, for here is the original "Broadway Melody" duo, Charles King and Bessie Love, playing it all over again with revised lines.

King and Miss Love play a vaude team in a road musical. Miss Love has a minor part in the show while King is the juvenile, and monotonously falls for each new leading lady. Jack Benny is the dryly humorous stage manager, and in the troupe are Marie Dressler as comedienne and Folly Moran as wardrobe mistress. George K. Arthur and Gwen Lee are given small parts in the picture. Miss Marjorie makes a just-fair femme menage.

King's wayward habits lead him to a marriage with one of the leading ladies, and his little partner goes into an hysterical laughing jag when she learns about it. Later King catches the wife necking her lead boy friend. Rushing into the lead part when the wife blows the show in a panic, Miss Love smiles

with that everything-will-be-okay attitude as King sings "Happy Days."

"Happy Days Are Here Again," released ahead of the picture, already has achieved some rating and would be a swell plug if Fox hadn't released a picture titled "Happy Days." The song gets almost nothing in the film until a five minute Technicolor finale, where it booms into a rousing finish. Another number getting a good deal of play throughout the picture is "Lucky Me, Loveable You," sung by King during a rehearsal sequence. "Everybody Tap," featuring Bessie Love in an earlier five minute Technicolor production scene, is rather lightweight despite a good ensemble shot.

"Love Ain't Nothin' but the Blues," sung by King, is doing well in general release.

Marie Dressler has "My Dynamic Personality," a fair comedy number boosted into prominence by her delivery. The picture's foremost laugh bit is a stew scene by Folly Moran and Miss Dressler in a dressing room. The picture's most notable scene is a stew scene by Folly Moran and Miss Dressler in a dressing room.

The two Technicolor scenes are used as parts of the show and given the most elaborate presentation ever seen in a one-night stand. "Trick Shot" photographs the magnificence of the effect is evident in two shots.

Despite the repetitious story given more than enough to keep the audience sitting stolidly through wild alibis by her partner, she conveys moral emotion. It was unfortunate that her hysterical climax in "Broadway Melody" was rung in for this one, too, making the picture seem a little less casual. King sings and plays the sap, threatening to kill himself every time he's wrong by him. It's just another rehearsal for him. Benny does well by his stage manager, using for a regular vaude style a farewell speech to the company.

Recording is clear-cut for the most part. To indicate the jumps from town to town a train is shown roaring around the bend. Said train also opens and closes the picture. Reisner, working with the familiar cast and story, directed the layout capably. His result should have been cut to less than 100 minutes, however, for best effect. Photography satisfactory. *Beng.*

# LILIES OF THE FIELD

(All Dialog, With Songs)

First National production and release. Corinne Griffith starred. Directed by Garret. At the Strand, N. Y., week of Feb. 22. Running time, 60 mins. Produced by Walter Morosco. Theme song, "I'd Like to Be a Gypsy," by Ned Washington. Herb Magidson and Michael H. Cleary.

.....	Corinne Griffith
.....	Ralph Forbes
.....	Freeman Wood
.....	Eve Southern
.....	Rita Le Roy
.....	Jean Barry
.....	Betty Boyd
.....	May Bruce
.....	Virginia Bruce
.....	Gaby

Released without special ballyhoo, but has points that mark it among the best grade of program pictures. Certainly rates as better entertainment than the play from which it was made. Abundant human appeal and a better-than-ordinary subject at the box office. Especially good for the femme client.

Picture has capital mother-love theme, woven into backstage atmosphere narrative and has several impressive sequences of stage spectacles in the manner of the big screen review.

Stage play of eight or 10 years ago kicked up a good deal of noise because of the cynical suggestiveness contained in several church girl dressing room scenes and in wild party episodes. This material has been retained, and not so very much softened in its purport, but a shrewd treatment of the whole story throws the emphasis upon the sentimental side and takes off the edge of the rough stuff. Picture is at once censor proof and at the same time plentifully supplied with punch.

Production is in the best modern style and the acting smooth and satisfying with the always debatable exception of Miss Griffith, whose odd trick of speech will get a variety of reactions. To some people—including this reviewer—her oddity is quite charming, principally because of its variance from the elocutionary forms that pass on stage and screen for polite diction. Possibly to the generally fan the departure is damaging to the illusion. Otherwise the picture gives an appealing role of the mother robbed of her child on framed divorce evidence and driven step by step toward the primrose path in spite of all her resistance.

No other actress on the screen can so convincingly play the innocent-dabbler in sin, probably because no other actress quite so completely looks the part of beautiful virtue. Here the heroine, cast upon the world in disgrace, joins the Paradise road chorus, a perfect opportunity for the studio to splurge in musical comedy pageantry. Several elaborate numbers are splendidly staged as incidental to the

story thread, Miss Griffith posing in one of them in very few clothes. Locale likewise promotes spicy atmosphere of undraped show girls and sprightly bits of their hard-boiled chatter concerning the business of grabbing live Johns, worldly comments upon the futility of love and the desirableness of big autos and Park avenue apartments. All hope that packs lively interest to the picture public. Gold digger roles are neatly done by Eve Southern, Jean Barry, Rita Le Roy, Betty Boyd and Virginia Bruce, with May Bruce getting a good deal in a comedy way out of a passe blonde chorus holdover from the generation before.

Dialog for these passages is judiciously paced to deliver a maximum of mildly risque meaning while holding to the safe side of propriety. Ralph Forbes, sometimes almost too impeccable a leading man, here fits into a dressed-up parlor hero role and makes it effective. His reading for the microphone is particularly admirable.

Part calls for all the graces, and no special character and he fits in smoothly.

Continuity is first-rate and departs considerably from the play's action. Film starts with a brief sequence at the end of the divorce trial, gets over the preparation swiftly and adequately and progresses promptly into the backstage passages, which, of course, are the meat of the narrative. These sequences are skillfully elaborated and the story is made to sustain itself in incident and theme progress.

Backgrounds are arresting. Stage set for an intricate stage ensemble is impressive in its representation of a musical comedy spectacle in-

volving two score girls and a big set. Neatly angled shots of dancing ensembles contribute interesting effects. Comedy is light, but the few lighter sequences are trimly done. Sentiment is pretty syrupy and over-comes often, but considering the nature of the story it's a trim job on this angle. The tunes are unimportant. Photography is excellent and the recording good. *Rush.*

# OFFICER O'BRIEN

(ALL DIALOG)

Pathe production and release, starring William Boyd and featuring Ernest Torrence and Dorothy Sebastian. Directed by Tay Garnett. Story and dialog by Edward Jewel. Cameramen, Arthur Sillier. Cast includes Raft Harrold, Paul Hurst, Russell Gleason, Clyde Cook, and Arthur Housman. At the Hippodrome, N. Y., week of Feb. 22. Running time 72 mins.

Pretty good crook melodrama handicapped by what must be rated as an extremely unenticing box-office title for women.

It's a type of yarn that Pathe has formulaized. William Boyd has appeared in a couple of them before, presumably to the satisfaction of exhibitors and Pathe. A guess is that in small towns this type of gangster melodrama is peaches and cream. Great for the boys, young and old, regardless of the femme attitude.

Picture has been smartly directed by Tay Garnett who has a pronounced knack for achieving dramatic suspense as he demonstrated in "The Spiler" which played the Romy a year or two ago. Little novelty to the picture although told with fair intelligence. Garnett has maintained a tension and tempo that makes the film thoroughly engrossing.

No one performance stands out

above the others. Average is good. Love interest, represented by Dorothy Sebastian, is as perfunctory and non-essential as it usually is when the story concerns the sinister tussle of he-nen with murder as the piece de resistance. Long distance assassination of a cop testifying on the witness stand has been used in pictures before. In fact, most of the situations are reminiscent of other pictures. Which, however, is not very important for the average film-goer who asks only to be entertained. With a title change, okay for the intermediates. *Land.*

# LOOSE ANKLES

(ALL DIALOG, With Songs)

First National production and release. Loretta Young and Douglas Fairbanks, Jr. started. Directed by Ted Wilde. Adapted from the stage farce of the same name, written by Sam Janney. Adapted by Gene Towne. Photographer, Arthur Todd. Songs, "Loose Ankles" and "Whoopin' It Up." Written by McKill and Wendling. At Loew's New York, N. Y., one day, Feb. 20. Running time, 50 mins.

.....	Loretta Young
.....	Douglas Fairbanks, Jr.
.....	Louisa Ponsu
.....	Ethel Vane
.....	Otis Harlan
.....	Defne Pugh
.....	Rae Courtney
.....	Norman Douglas
.....	Eddie Nugent
.....	Raymond Keane

Gargy, with plenty of laughs, but too thin to make this first-class metre. But that's from the technical point of view. As entertainment, this film will bring a chuckle to the most hard-boiled metropolis, a couple of times.

Picture looks almost like a literal transposition of the stage farce. Last was produced in the summer of '26 by Brock Pemberton. (Continued on page 39.)

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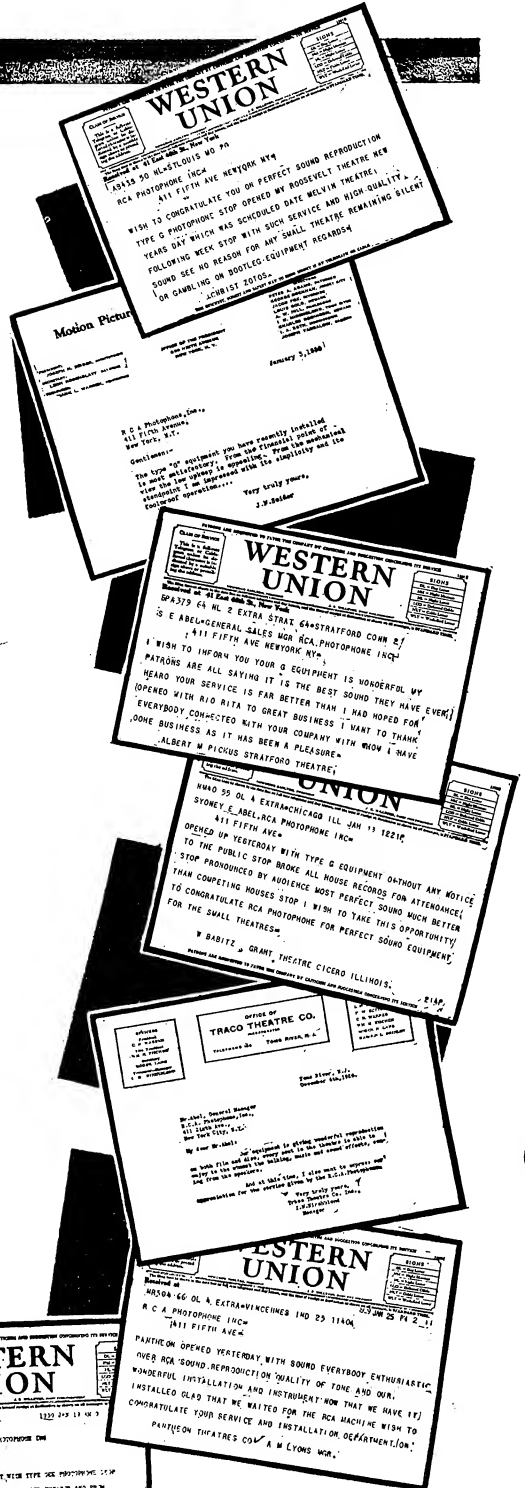
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**HERMAN TIMBERG and Co.**

in  
**"THE LOVE BOAT"**

Personal Direction of JOHN HYDE  
 (WM. MORRIS AGENCY)



## LOOSE ANKLES

(Continued from Page 35)

Gags were considered so splotchy then that they were considered as a sign of having gone to lowbrow. Recording here okay and photography good. Name cast suggests exploitation.

Considering the limited action of the plot, the cast did well. At the same time, neither of the starring team of their parts. Characters need vivacious and implish interpretations. Main couple lack this, or just didn't play it.

As for the two songs attempted, neither rates for consequence. Inez Courtney sings one at the opening. Miss Courtney's fault, but the manner in which it's placed. Bad spotting. Other song, "Whoopin' It Up," is in a café scene, sung by café chorus and m.c. This is Miss Courtney's first picture. Legit comedienne, earnest and her ability is well known. Just another member Broadway won't see again until they quit making pictures.

Story is simple. A young girl can inherit lots of dough, etc., providing she marries a good name. So, for an unaccountable reason, is added in that other heirs are dependent on the girl being good also. So, for an unaccountable reason, to provide gags, the heroine goes on a tangent. She can't marry, unless she marries a man whose pointed guardians consent to the deal.

Girl's idea takes recourse in the gigolo fad, but the guy who applies falls in love with her and she with him. Thus, instead of being compromised for a scandal, they're egged on for a sealing. Heroine's uncle and aunts object, but the windup is okay when the gigolo's pals reveal the aunts as two they escorted in a raided café.

## THE CLIMAX

(ALL DIALOG)

Universal production and release. Star, Jean Harlow. Directed by Renaud Harlow. Cast: Kathryn Crawford, Jeffry Mason, John Reinhardt and Henry Armetta. Scenario and adaptation by William Josephson from play of the same name. Acting by Clara Thompson and Lester Mason. Photographer, Jerry Ashe. At Loew's New York, N. Y., as half of double bill, Feb. 13. Running time, 62 mins.

Best rating spot is on a double bill with the Hersholt name as an aid to draw. It's a weak feature.

Play from which this story is taken was first put on the boards in 1909. It's now an ancient concoction of the rise, fall and miraculous comeback of an embryo operatic star (Kathryn Crawford). The way it's told in this film the play has been cultivated and modernized. Dialog is faulty and photography is just ordinary, while the recording is off when catching Miss Crawford's songs.

Hersholt plays almost the same role as portrayed in "The Secret Hour," except that the situations are different. There he did an American-American fruit grower, here he plays an Italian singing teacher with just about the same makeup. Here Hersholt talks but his tongue and character don't jibe. Miss Crawford does as well as possible under limited opportunities. Others in the cast are not important.

Singing master having taught the girl's mother also undertakes to make an operatic star of the daughter. Meanwhile, she falls in love with the maestro's son and he with her. A handsome doctor happens along who also goes for the girl. Later it develops that on operation is necessary to make the girl sing better, and the doc turns out to be assistant to the surgeon who is to do the job. Naturally he spoils things. Upshot is that the girl decides to marry the medico to rid the maestro of her responsibility, but just before the wedding she recovers her voice and everything ends happily. She goes back to the maestro's school. So the cast is the same which helped make the play so popular.

## THE LONE HORSEMAN

(SILENT)

Produced by Syndicate. Distributed by Bell Pictures, Inc. Star Tom Tyler. J. P. McGowan. Black Jack, Mrs. B. Taylor, Charlotte Winn, Tom Bay and Mack V. Wright. Directed by J. P. McGowan. Cast: Sally Winters. Photography by Hal Dewey. At Loew's New York, N. Y., as half of double bill, Feb. 13. Running time, 47 minutes.

This Tom Tyler western okay for solo one-day showings, and especially safe on double grind bills. It's one of the best that Tyler has made, principally because it has a connected story. Photography is as usual for a western, the same trees and dusty roads, but the action suits and there's at least one shooting.

One subject that deserves comment is that a guy of Tyler's type wears rouged bow lips even in a sick bed, something to consider from the point of the western fan who likes cowboys raw.

Yarn opens with Tyler a patient in a hospital. His ranch is illegally drafted away from him and they sell it to an old lady and her blonde niece. Tyler finds out, and threatens many things, believing the new owner to be a man because the old lady is known as "Pat." When he finds out about the nice old lady Tyler rescues on his desperate atti-

tude and falls for the niece and the niece for him.

McGowan, who also directed, in the meantime has snooped around and discovered one of the Tyler homesteads. So he tries to buy back the ranch from the old lady, which he didn't have any right to sell her in the first place. Tyler steps in, and everything ends happily. One fatality, the shooting of one of Tyler's lieutenants.

## PERSONALITY

(All Dialog)

Columbia production and release. Directed by Victor Heerman, who also wrote dialog. Star John Arthur. Featured, with Joe D. Kolman, Vivian Oakland and John T. Murray in support. Photography by Ted Tetzlaff. No recorder credits. At Loew's New York one day, Feb. 21. Running time, 47 mins.

Pleasing light programmer that owes everything to Johnny Arthur. Latter does a small-salaried lightweight, eventually bluffing his way into the big money. Film is of the timber that goes well in the smaller towns or before family audiences.

Intense directorial attention and a strong cast might have made a really great picture out of the story of "Personality." The trials and tribulations of a young couple trying to live in \$100 a week on a \$40 salary with the girl's folks as an added

circumstance, is the theme. A human little yarn, it packs a good deal of audience appeal, even though some of the situations are a mite far-fetched. Johnny Arthur nuances Sally Starr, and in order to set her up in the surroundings she should have, bluffs his way into a big job. He also bluffs his way out of it, and the picture offers a perfect little scene in which the credit-furnished home of the couple is entirely denied. Then Arthur takes to selling vacuum cleaners from house to house, while the slightly disillusioned but still loving wife lingers by her folk's fireside.

A tricky situation, with Arthur again bluffing his way through characteristically, arrives for the fadeout to give the boy back his old job, but at increased stipend. Victor Heerman has not only supplied dialog that sells well, but has directed his story with ease and understanding, fashioning it for consumption by the masses. Those masses can't very well get up and cheer over "personality," but it's a bet the average audience will be entertained. Done in the light comedy manner, it's a domestic narrative with plenty of humor.

Lee Kolman, Vivian Oakland and John T. Murray, in support, all from the stage, enhance the value of the production. Clear recording and photography throughout. *Char.*

## MELODY MAN

(ALL DIALOG, with Songs)  
(20% Color)

Columbia production and release. Stars William Collier, Jr., and Alice Day, and features John St. Polis. Among cast: Johnny Walker, Mildred Harris, Albert Conti, Benay Holtz, Lee Kolman, Bertam Marburgh, Anton Vaverka and Major Nichols. Based on stage play of the same name. Song: "Broken Dreams." Directed by William Kell. Continents and dialog by H. J. Green. Photographer, Ted Tetzlaff. At Loew's New York, N. Y., one day, Feb. 23. Running time, 58 mins.

Good neighborhood film principally because of the musical strain and the sentimental clash between age and youth. Taken from a thinly plotted play, Columbia has managed to strengthen the continuity and music. That the picture doesn't make the top grade lies mainly in the subject matter. It limits the cast's histrionic opportunities to a minimum of action. Names in cast offer good possibilities in the family centres.

For the sticks the picture ought to appeal, but for metropolitan Americans there are several incoherent sequences. Theme tune almost runs throughout the picture but is tasteless enough just to escape boredom. "Broken Dreams," the song, is actually sung but once by Buster Collier. Color sequence is at the opening and runs about 12 minutes. Techni-

color process used but fails to show up well.

Cast in general proves capable, with John St. Polis rating the biggest low. Direction is unadorned with any signs of subtlety or attempt at grandiose interpretation. In this respect the film loses that depth which might have been injected. Lack of imagination hurts where the film takes heavy leaps to conclusions without providing any clues for the jumps. Notably in how Collier attaining pre-eminence in his role as a band leader.

Picture must be credited with not having followed the play. In the show the conductor, Kemper, becomes an arranger for a music company. In the film he remains the classical musician but his daughter takes on the arranger angle, not by joining a publishing house but by hooking up with a band. The ending is too abrupt.

An 18-year period has elapsed between the first and last sequences of the film, and that war has intervened to chance the complexion of authority exercised by arresting foreign policy is entirely overlooked. Audiences will look for an explanation of this angle and miss it.

Story is about a Viennese composer who shoots both his faithless wife and her royal lover. With his infant daughter he escapes and finally winds up in America. Eight- (Continued on page 42)

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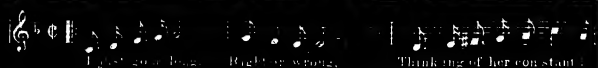
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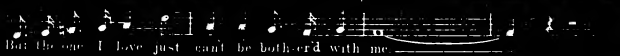
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## MELODY MAN

(Continued from page 39)

teen years later he is living under an alias as a musician in a Broadway restaurant. His daughter, also musically inclined, takes up arranging and hooks up with a jazz band leader. The young jazzbo also is instrumental in hooking the old boy out of his restaurant job. Consequently this embitters the old man. But he relents and the boy and girl unite.

The youthful band leader with the girl's help rises to prominence and suddenly finds himself in need of new music for a concert appearance. He and the girl, therefore, rearrange the old man's own composed masterpiece by which the Austrian authorities hope to apprehend him, and by playing it unwittingly betray the old fellow. It all ends in supposition as the old man bids the pair goodbye.

## ROOKERY NOOK

(BRITISH MADE)

Produced by British & Dominion Co. Distribution in U. K., W. & F. branch of Gaumont-British Corp. Adapted from the stage play by Ben Travers with screen dialog by same. Directed by Tom Walls. British censor's certificate, U. Reviewed at New Gallery, London, Feb. 11. Running time, 107 mins. Recording by W. E. Gerald Popkiss. Cast: Tom Walls, Harold Twine, Ethel Coleridge, Rhoda Marley, Wilfred Shottier, Mrs. Leverett, Mary Brough, Mr. Fitt, Griffith Hamphrey, Poppy Dickson, Doreen Bendix, Vera Popkiss, Margaret Graham.

This is one of the Ben Travers-Tom Walls bonanza farces which ran at the Aldwych theatre and helped Walls to run a racing stable. As a talker it is the best specimen so far made on this side.

Production, direction, acting, casting, dialog and recording are all about foolproof for any kind of English speaking audience, and that goes for America, too. It is surprisingly non-theatrical; it is the fault apparent in many stage successes transferred to the screen of appearing like a photographed stage play. It is a motion picture with dialog, and most every line is a laugh, while practically all the situations are funny. Sophisticated comedy on the whole, it keeps clean; the people look and sound real, and the juvenile girl, Winifred Shottier, is one of the few this side who looks, sounds and touples okay without appearing to have come from a suburban grammar school. Gerald Popkiss takes a country

house for a rest cure, wife Clara to follow later. Sister-in-law, Mrs. Twine, fixes the house near her own country cottage so she can boss things. Clive (Gerald's cousin) comes too as an offset to sister-in-law. Same night as Gerald arrives he finds a girl in pajamas in the dining hall, she having been turned out by her stepfather. Remainder of the story revolves around suspicions of Mrs. Twine; the daily help, Mrs. Leverett; the henpecked Mr. Twine and the arrival of Gerald's wife.

Though adapted from a farce, comedy remains on a natural level and never appears farcical. Acting, mainly by original stage cast, notable for all its round excellence: outstanding in being Tom Walls (Britain's double for Menjou) and Ralph Lynn. As the bossy wife, who finally gets in ditch with the girl's stepfather, Ethel Coleridge could not be better cast.

A long laugh anywhere this side and a natural for the first runs. Should be able to play satisfactorily anywhere in America where they are not too unsophisticated. If it had been made in Hollywood, it would be exploited as a super. *Frat.*

## KNOWING MEN

(BRITISH MADE)

Produced and directed by Elinor Glyn. Distributed by United Artists. Story by Elinor Glyn. Adaptation by Elinor Glyn and Edward Knoblock. Camera, Charles Rosier. RCA recording. Preview, London Pavilion, Feb. 5. Running time, 95 mins. Cast: Elinor Glyn, Jeanne de Casalis, Koris Hurrey (Collette), Ellen Landi, Delphine, Helen Hays, Ucie, G. M. Hallard, George Verb. Carl Brisson.

Said to have cost \$150,000. Might have been worth it if it had a story and some direction. There's a prolog in which the inventor of "talkies" talks about herself and her art and waves a feather pen. Just footage. The dumbbells will not swallow the shallow and card-index story foot which nearly 3,000 feet of film slowly unwinds.

Photography and settings are excellent; all save a model shot of a French chateau, which is so obvious as to be comic, and is used without logical reason several times. Casting fair, with the exception of Brisson, who is okay for musical comedy but is out of his element here. No suspense from start to finish and no drama till the end, when forced situations are dragged in. Story has been so heavily signaled

from the opening shot that no one cares whether the rest is seen or not.

Korah is at the convent school and has money. Her aunt plans she shall marry George, who has had an affair with Delphine. Korah, to learn to know men, comes home to her aunt alluded as a companion, Collette. Is there any need to write the rest? George falls, visits the vamp's room at night to get back those compromising letters, is heard and dives from the window into the castle moat or something—may have been the sea—and aunt discovers Korah to him next day.

Adequate treatment might have gotten enough out of the story to have made an average entertaining film. Helen Hays makes the aunt almost a living person, but Jeanne de Casalis, a first-rate vamp, is wasted on an unbelievable part. Rest of the cast, through no fault of its own, is negligible.

May look here and your side on the Glyn name. It has nothing else. *Frat.*

## ELSTREE CALLING

(BRITISH MADE)

Produced by British International Pictures, Ltd. Directed by Adrian Brunel. In association with Andros Chertoff, Paul Murray and Jack Hulbert. Scenario by Val Valentine. Camera, Claude Friese-Greene. RCA recording. Preview at the Alhambra, London, Feb. 6. Running time, 90 min.

Described as a Radio-Cinema Revue, this has everything such a film needs, and does nothing with it. In the cast are Will Fyfe, Tommy Handley, Lily Morris, Jack Hulbert, Cicely Courtneidge, Teddy Brown, Charlott Girls, Three Eddies, Berkoffs, Balalaikas Choral Orchestra, and also Anna May Wong, Donald Calthrop, John Longden, Jameson Thomas and Gordon Harker, regulars in B.I.P. pictures. Recording is first rate.

But the material is old where it is not amateurish. They have used the "I'm in the wrong flat" blackout, and though this is a generation old here, the film censor would not let it go for the screen. All you see of Anna May Wong is in trunks throwing custard pies in a burlesque on "Taming of the Shrew," which starts well with Donald Calthrop as Fairbanks and then falls to bits.

This, in fact, is the fault with the whole production; many things start well and then do not come off. Direction seems weak and lacking in cohesive sense, and the thesis upon which the acts are strung—Handley as a radio an-

nouncer and Gordon Harker as a radio fan trying out a television set—is stretched almost to the breaking point.

Gag of interrupting the show, which Tubby Edlin did here five years ago in "Pins and Needles," is used, with Calthrop as an actor who will do Shakespeare but gets blacked out as soon as he comes on. This is about the best of the film, though the Russian footage runs it close. Will Fyfe and Lily Morris are wasted by using old material; not old enough to be reminiscent, as are the Leslie Stuart melodies now again in favor, but just old enough to be irritating.

Production values are thin, a few shots at random around the studio having been taken to make it look like money. Otherwise, it's an economic piece of work. It has none of the flash extravagance which characterizes the revue type of talker coming from America, and in contrast with those shown here, looks small time despite its cast.

One thing it does is to show they cannot here, whatever can be done elsewhere, transfer vaude and burlesque artists to the screen with stage material. If the cast had been assembled and then had new and characteristic, but cinematic, stuff written around them, a good picture might have emerged. As it is, except for name values in the provinces, where some of the artists have never penetrated, "Elstree Calling" calls to deaf ears. *Frat.*

## CONVENTION SITE

Executives will decide within a fortnight whether the annual convention of the I.A.T.S.E. will be held this year in Los Angeles or San Diego.

Los Angeles is the probable choice with the first week in June the date.

## Special Midnite for "King"

Hollywood, Feb. 25.

"Vagabond King" opens at the Paramount here this Saturday at special \$1.50 midnight preview. "Roadhouse Nights" (Par) will exit after but four days, shortest booking in history of the house. "Vagabond King" then opens Sunday to public at \$1 top.

## Monroe's "Unborn Child"

Chicago, Feb. 25.

States' rights "Her Unborn Child," will have a loop first run at Fox's Monroe starting March 14. Booked for as long as it can stay.

## Chi's Film Row Moving South to Wabash and 13th

Chicago, Feb. 25.

Film row is moving southward. Five companies are preparing to leave for the Wabash and 13th neighborhood.

Warners has already completed its six-story building on that corner and moves in March 1 with First National. Universal and M-G-M are dickering for sites on that corner with chances of moving into the Paramount building there. Paramount is planning to build a new exchange at Michigan and 13th.

Exodus will leave three large buildings vacant, the National Screen building, the Warner exchange, and the Universal building.

## COAST NOTES

Sol Lesser will make 16 westerns with Buck Jones.

Evelyn Selbie, "Return of Dr. Fu Manchu" (Par).

M-G exercised Duncan Renaldo's option. He's on his second year of five.

James Oliver Curwood's "God's Country and the Woman" to be filmed by FN.

Wade Boteler to "The Devil's Holiday," Par.

Geneva Mitchell to untitled short for Roach.

Claude Tilster for "Czar of Broadway," U.

Jack Towhney to write dialog for Tiffany.

Daisy Delmore, "Radio Revels," Radio.

Lowell Sherman, "Hawk Island," Radio.

Jack Mulhall, "Fall Guy," Radio.

Fred Niblo direct "Easy Going," M-G.

George Fawcett, "Swing High," Pathe.

James Gruen writing original at Pathe.

Frank Easton, Marjiam Seegar and Eddie Kane to "Fox Follies of 1930," Fox.

Joseph de Grasse, Ernest Adams, Tom London, and Nick Thompson for "The Storm," U.

Lawrence Grant for "So This Is London," Fox.

Rose Marie Grimes for "Hell's Bells," Fox.

Alice Day, Johnny Walker, James Burtis, Elinor Flynn, Dorothy Gould, Mary Carr and June Purcell for "Ladies in Love," Chesterfield.

## GEORGE LOE BAKEN

## "SALUTE"

Navy-Army and Football

## "THE LONE STAR RANGER"

Western

Present Production

## "THE HOLY TERROR"

Lumber Jack—North Woods





# TO-DAY

(FEB. 24, 1930)

ONE OF AMERICA'S LEADING DAILY NEWSPAPERS

## NEW YORK "AMERICAN"

In Reviewing "THE BRICKTOPS" (Parisian Redheads), Loew's State, N. Y., Feb. 24, 1930

### SAID

"THE BRICKTOPS ARE TO OTHER GIRL BANDS WHAT HORACE HEIDT'S CALIFORNIANS ARE TO BANDS OF THE OTHER SEX."

# YESTERDAY

(JUNE 15, 1929)

ONE OF AMERICA'S FOREMOST MUSIC CRITICS

## Abel, "VARIETY'S" MUSIC EDITOR

In Reviewing "THE BRICKTOPS" at the Orpheum Theatre, Los Angeles, June 15, 1929

### SAID

"BOBBY GRICE CONDUCTED THE 14 BRICKTOPS AND THEY SUBSTANTIATE THEIR CLAIM TO THE BILLING OF 'AMERICA'S GREATEST GIRL JAZZ BAND.' ACT HOLDS EVERYTHING: MUSIC, COLOR, PEP, JAZZ, S. A., NOVELTY AND SHOWMANSHIP."

Thanks to MARVIN SCHENCK

THIS WEEK (Feb. 22-28), LOEW'S STATE, NEW YORK

3:00 P.M. — 6:20 P.M. — 9:45 P.M.

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## Call Off RKO Eastern Unit Bookings As Flops—Western Project Clicks

RKO has decided to dispense altogether with the intact vaudeville bill policy in its eastern theatres as a result of inability of the eastern booking department to prove the unit system's superiority over spot booking. Decision to discard the unit bills immediately in the east was reached Monday by the western department finding the unit plan entirely successful.

Eastern toss-out of intact bills will have no bearing on the western policy of Keith's, with the western department finding the unit plan entirely successful.

Whether the unit idea may be revived in the east at some later date is not known. It is reported the plan is out for the balance of this season, at least.

Keith's eastern bookers, under George Godfrey's supervision and with Godfrey doing practically all the unit booking, have been trying to get set with traveling units since the beginning of the current season. At no time have the eastern experiments with the unitized bills reached a definite stage.

Less than a month ago Godfrey announced a route of 15 weeks, composed of 17 theatres located in New York city and other eastern points, had been formed as a definite trip for the units. It was intended at that time to have the route in operation within two weeks, and the books filled for approximately a month in advance. The 17 were selected as all among the 45 eastern RKO theatres listed as financially able to play and pay the intact bills which would cost \$3,500 on an average.

**Unfulfilled Predictions**  
Difficulties confronted Godfrey, in the unit bookings were mainly in the New York houses, where premature repeating of acts and short budgets blocked the way. First objections to the early unit bills were entered by house managers and the operating department. Predictions were periodically made that the eastern booking department would shortly be set with the unit bills, but the settlement failed to arrive.

Under the unit system, from accounts Godfrey received, it was not possible to land money headlines when available for the New York theatres wanting them as attractions and willing to pay the high salaries. Names Godfrey is said to have claimed, could not be routed without breaking up the units.

Mr. Brown has voiced his belief in unit bills as the general policy for the circuit ever since taking office. Successful institution of units by Keith's western booking division as the policy for the entire western RKO theatre district would lead back to the eastern booking department's failure with the same policy, was reported to have been considered by the RKO president. Godfrey is said to have been back in his plans for reconstructing the RKO circuit and vaudeville.

### Healy H. O. at \$6,000

Ted Healy will be held over at the Palace, New York, next week. Current week's salary for himself and company, \$6,000, will prevail. Keith's is reported angling with Healy for a third week at the Palace.

### New Loew House Causes Keith Budget Increase

Opening of Loew's new 175th Street, New York, caused Keith's to increase the vaudeville budget to nearly \$5,000 from both halves this week at the Coliseum, nearby. Coliseum's average stage expenditure is around \$3,500. Likelihood of the cost of bills there will be kept considerably over that average to combat the new competition.

Upper Washington Heights took on a tough opposition to Loew's Loew's opening. In addition to the Keith and Loew theatres in that section is Fox's Audubon.

Coliseum and Audubon play vaudeville, the Loew house presentations.

### Natova's Leg Injury

Minneapolis, Feb. 25. Natova Natova was forced to leave the Orpheum bill here last Tuesday because of a leg nailing injury. Danny Mannahan's "Co-Eds" replaced.

Miss Natova resumed her tour Saturday in St. Paul.

### Sunshine for Salary

Los Angeles, Feb. 25.

Vaude acts around here, with plenty of vacation time on their hands, are "virtually playing for 'sunshine' when nothing else is in view.

A lot of beach resorts are going after week-end vaude shows, figuring to entice the act to play for meals and lodging and call it a vacation. And plenty of takers!

### PROTEST WESTERN ACTS SLICING COST ON ROAD

Chicago, Feb. 25.

Western office of RKO is investigating widespread complaints that acts break minor clauses in their contracts as soon as they hit the road. Office is checking up on acts which are switching performers, cutting or changing routine, or using cheaper sets or wardrobe. Those continuing the infractions will have routes cancelled. It is said.

Latest case concerns Edith Griffith and her "Love in the Ranks" act. Miss Griffith was booked out of Chi. using a very elaborate wardrobe. When she hit Des Moines, it is claimed, she refused to use her best wardrobe, substituting cheaper costumes.

When threatened with cancellation Miss Griffith put the original wardrobe back on the act.

### Fox Vaude Bookings Cut In March by Features

Fox houses in New York and Brooklyn with exception of the Fox, Brooklyn, will have one act of vaude each next week with "Show of Shows." Picture runs more than two hours.

Following week starting March 8, it is said, will feature "Happy Days." Then a split week and two more full weeks, with "Party Girl" and "General Crack."

### Warners' Pan Deals

Warner Bros., which took over the Pantheon, Los Angeles, and lately the Pantheons, Memphis, are reported acquiring the two remaining mid-western houses in the chain built up by Alexander Pantages. These are the Pan houses in Kansas City and Minneapolis, both playing vaude.

Only two theatres in the Pan string would be left, the uncompleted Hollywood house and the Pantages, Seattle. Latter has been playing musical comedy stock.

The Hollywood house has been turned over to Pantages' sons, Rodney and Lloyd, who will operate it as their own. It will open about April 1 as a de luxe picture house. De Milne, in charge of Pantages' affairs in New York for many years, will wind up activities from the end May 1, when the Famous-Candian houses in Toronto and Hamilton go off the books, to be booked in the future by Keith's.

### SCHWARTZ WITH BENTHAM

Paddy Schwartz is giving up his Keith agency franchise to go with the M. S. Bentham office, also Keith's, March 1. He will represent Bentham on the floor.

Schwartz left the booking office six months ago to become an agent.

### FOX TAKES ROCKLAND

The Rockland, newest vaudeville in Nyack, N. Y., is being booked by Jack Allen in the Fox Metropolitan office.

House plays five acts and formerly was booked by Arthur Fisher, indie.

### Manager Candidate

Allice Barry, Feb. 25. Fred W. Herrmann, manager of the Capitol, Comerford case house here, is a candidate for Congress from the Luzerne county district.



### ROSITA MORENO

New York "Sun," said: "Rosita Moreno, the most beautiful girl to appear on the Palace stage in many months, and the most graceful Spanish dancer in vaudeville."

Now—Palace, New York

Following two weeks, Palace, Cleveland, Palace, Chicago. Per. Mgr., RALPH G. FARNUM R.K.O., WEBER-SIMON AGENCY

### STRICT PUBLIX AUDITION RULES

From two to five auditions at Paramount headquarters on Long Island are now necessary for all but standard or headline applicants for bookings in Publix stage units. All acts excepting well known or those who have worked for Publix a short time previously must be seen in auditions by a majority of Publix presentation producers and members of the producing and booking departments before they are accepted and booked.

Publix stage department now looks at between 150 and 250 acts a week in the audition rooms on Looker Island. Low average is 25 auditions a day. Highest number of acts viewed by the Publix staff members in a single day was 68, a record established a short time ago.

Acts that rate star classification and heavy salaries or that are familiar to the Publix staff through past performances are the only ones immune from the numerous auditions. All others, including many line girls, must exhibit under rehearsal conditions.

Reason seems to be the huge list of applications always on hand at the Publix casting bureau. The big list is weeded out carefully, and those who finally land know there was plenty of competition.

The picture house system as employed by Publix is in bold contrast to the methods in vaudeville, where one favorably impressed booker and sometimes even a good managers' report paves the way for an opening.

Number of picture house specialty people whose routines are confined to brief stage handouts is, however, far greater than the comparative handful of talented vaude acts.

### Units' 1-Word Titles

Hollywood, Feb. 25. In order to simplify billing all future F. & M. Ideas will carry titles of one word only.

### Sioux City's Last Half

Sioux City, Ia., Feb. 25. New Orpheum will be a split-week stand with vaudeville all week starting March 1 under its present policy the house plays Chicago-booked Keith vaudeville first half (Saturday, Sunday, Monday) and straight pictures balance of the week.

Nate Blumberg of RKO arranged for the full-week stage policy with the local management while here last week.

### Gus Edwards' Act

Hollywood, Feb. 25. Keith will have Gus Edwards back again for six weeks at \$4,250 weekly. Edwards will open his tour at the Palace, Chicago, with Armand and sometimes even a good managers' report paves the way for an opening.

Charlie Morrison arranged the booking while here last week.

## RKO House in L. A. Ties Up with Installment Firm for "Style Show"

### Says Tex to Soph

Chicago, Feb. 25.

Those two kids are wiring each other again:

"Oh, Soph—so sorry to hear of your illness. Hear you had an operation on your mouth. Don't tell me you're being wired for sound. Will never forget my 100% talker as nobody listened."

"May console you to know I have throat trouble and doctor advises me to have it cut. This, however, the cabaret and cafe owners will rejoice. Like other thousands, am eagerly waiting to hear you sing again. Meanwhile, will content myself watching Gail Curci strut her stuff. Am still at the Sherman and will remain until they change house detective. Love—Tex."

### Riverside, Champ Policy Changer, Changes Again

After trying a combination of vaude and film shorts Riverside has now started a regular vaudeville policy, with features. Keith's will operate it along the same lines as the 81st Street.

Because both houses are on Broadway and only 15 blocks apart, different features will be used at the Riverside. Keith's considered a more important stand, will get the break on screen product, it is understood. Five acts on a split bill continue on the stage. "Hunting Tigers in India" (Sono Art) opened Saturday. Reserved seat policy during the week and a continuous show on Sundays, the same as at the 81st Street, is in effect at the Riverside. Scale is the same, 30, 40 and 50c matinees, and 50 and 75c nights. Picture will be shown four times daily, at both ends of the vaude.

The Riverside, for many years in a straight vaude policy, has been a problem recently for Keith's. It tried a vaudeville policy last season, went back to a two-day straight vaude at the start of the current show year, and recently ditched that for a pop split-week policy, with film shorts to fill out a two-hour show.

William Fox owns the Riverside. Report that the lease prohibits Keith's from using features in the house because of nearness to Fox's Japanese Gardens is untrue.

### Team Against Starring

Los Angeles, Feb. 25.

Radio Pictures is negotiating with Olsen and Johnson for one picture. Vaude team's terms are said to be satisfactory, but they stipulate they must not be starred.

Boys figure they can do better featured and carrying the comedy relief in the picture.

### FORUM

New Brunswick, N. J., Feb. 20. Editor, Variety:

"I was very much hurt when I read an article in Variety that I was let out of the RKO organization and replaced by James S. Powers as manager of the State and Rivoli theatres. Truth of the matter is that I resigned about a month ago and was succeeded by Mr. Powers the past Saturday. Reason I resigned was to take up law. Very truly yours, Andy Anderson."

### F-M CHI TRIALS

Chicago, Feb. 25. Fanchon & Marco units go into the Avalon and Capitol here for trials.

If clicking, the houses will secure regular stands on the unit tour.

### Leo Fitzgerald West

Leo Fitzgerald, agent, leaves for the Coast this Thursday (Feb. 27) for a combined business-pleasure tour.

Fitzgerald's departure is in the wake of other eastern agents going west to make Pacific connections.

Los Angeles, Feb. 25.

Just four regular acts with the last two essentially one, is the vaude at the RKO last week.

Added to the interspersing is a spring fashion display, in a deal with the Columbia Outfitting Co. Probably the shortest kind of a torgery show yet. Four girls doubling and repeating before and after each act.

Fashion shows are okay when done right and sold properly. This one no from several angles. In a pop priced downtown house like the RKO, a modest display of cheap frocks, sport clothes and lingerie cannot do any good. Columbia Outfitting is a credit concern, selling on the dollar down plan—and everybody knows that. As long as the RKO had to have a fashion show it might have made a deal with a class merchandise house and it probably would have cost just as much. This was just too bad. A male clothes house, doubtless one of the Columbia salesmen, m'd the parade and wound up by attacking the vaudeville. As long as the young man's sheer lack of speech or personality.

"The only thing that could have saved this fashion rignamarol would have been an amusing dancing comic, kidding the whole works. Could have been done here very easily, with several performers on the bill available and capable."

Fashion frocks through the regular show out of line, of course.

## RKO Takes Over Oriental, Detroit, on 10-Year Lease

Detroit, Feb. 25.

RKO takes possession of the Oriental theatre here July 1, under a lease to run for 10 years. House will probably be closed for the summer by the new lessee and opened again in September after remodeling. Present policy of five vaudeville acts and talkers will be continued by RKO.

Amount reported involved is \$50,000 for the ground lease and weekly rental of \$1,000 under the entire run of the lease. Previous deal fell through when the rental price asked was \$3,300. On the \$2,300 drop, RKO accepted.

Oriental was built and opened three years ago by Charles H. Miles. About 18 months ago the property passed into the hands of receivers, and since has been operating for the receivers by American Bond & Mortgage Co.

Miles, formerly a prominent theatre owner in Detroit and elsewhere in this section, was driven out of the local theatrical picture when losing the Oriental.

## Loew P. A.'s Wife in Hula Comeback for Exercise

Pittsburgh, Feb. 25.

Signe Patterson, formerly in the Hale and Patterson dance team and said to be the first white woman to do the hula on Broadway, returned to stage this week for a single engagement. She is guest artist with the George Sharg Players in "Mama of the South Seas," at the Pitt, and is presenting an atmospheric dance.

Miss Patterson is in retirement here, in private life the wife of Ralph Gervers, publicity director for Loew theatres in Pittsburgh.

### Publix' Roach. Price Cut

Rochester, N. Y., Feb. 25. Publix' Piccadilly theatre is selling six acts and feature film for 25 cents afternoon, 40 cents week nights and 50 cents Saturday and Sunday in an attempt to restore trade. It is understood that Irving Solomon, new Piccadilly manager, has been given an experimental fund.

House seats about 2,900. Hugh Dodge, former organist at the Piccadilly, heads new pit orchestra. RKO Palace and Loew's Rochester will retain 60 cent week night top.

Malcolm Eagle, agent, has started suit against Paddy Rich, band leader, for \$320.71 for commissions alleged due him.

Chicago, Feb. 25.  
Sophie Tucker's European dates have been set back because of illness.  
Miss Tucker was in the hospital here all last week with an infected jaw. This week's date for the Fisher, Detroit, was cancelled.

## Dressing Room Gab

By Joe Laurie, Jr.

Come on in and take a load off your feet....Thanks. Where next week?...We don't know yet, our agent told us there's a congo in the bookie office but he's working on it....Who's handling you?...Abbe Deanes....How's he?...Well, last season he kept us working pretty steady but so far this season he ain't been down much for us....Well, it's a tough season....You said it....Gee, an awful lot of acts laying off....Yeh, and a lot of acts are leaving the business....Well, if you ask me a lot of em should leave it; more newcomers the past few years than I ever saw....And they don't belong either.

Them jazz bands did it. A couple of guys wild a band that could fake a sax would get a few laughs wild a master of ceremonies and the next thing you know you meet em on a bill doin double....and those dames from dancin schools, they know a break and a back bend....

Well, they gotta start sometimes. I know that, but most of em have no talent and are doin some body else's stuff....Speaking about stuff, who's around that's a good writer for double stuff? To tell you the truth, they ain't no writers around anymore....Bill Magee, who used to write acts, is now writing for pictures, told me there's no dough in writing acts. He writes one then has to go around with the people to show em how to do it—play all the one nighters and fix up the stuff. The act is working for beer caps and brooms for the breakins—then if they're lucky enough to get a route they forget about the author and he's gotta sue to get; so he gave it up....But a lotta these guys could write their own name they just remember. You can do better with an encyclopedia.

Say, I paid a guy 50 bucks once for a 15 minute monolog and it was lousy, not a belly in a car load; it's lucky I did a hoofin finish. I never did any talk before but I saw a lot of these single guys on the bill and they were getting away wild murder. So I figured what's the use of

wearing sweat shirts? Managers said I was O. K. but the material was punk—so I went back to hoofin. I'm waiting for a good line of gab now, in fact I'm puttin some stuff together myself. Stuff I've heard here and there, but I put new twists on em.

Yeh, the wife and me just put this junk we're doin together ourselves. A lotta hoke, but it gets laughs, not here, but when we get a classy audience we goul em. We may make a short and get something new for next season. There's dough in them shorts: I've heard Eddie Cantor copped himself 10 grand just for five minutes.... They tell me he got socked in the market....Yeh, that's the trouble with them big guys. They don't save their dough....Is that your car outside?...Yeh?...Swell job. I'm gonna get myself a big one as soon as I see what we're gonna do with this act.

This guy I picked up I got under salary. Pretty clever but hard to handle, the guys on the bills tell him he's good and its gone to his head....Well, a Cadillac is a pretty good car, I know a fellow that had trouble with one though, I think he bought it second handed....Well I bought a Essex second hand and we made all our jumps in the Orpheum with it. We sure had a great time.—I certainly miss it now—Gee I used to beat all the trains in, drove all night right up to matinee time. I was kinda tired when we'd get in but after four or five shows I was reated up. We only missed three openings on the whole time. Once when we had some rear end trouble and once when a guy crashed into me—I guess he musta been stewed—I drove away before the cops came because I didn't want them to find a couple of bottles I had in the car; you know how quick they are to say you're drunk—I just take a few nips to kinda keep me awake. Say you gotta cigarette? Thanks I forgot to get some—Are you gonna eat after this show?...They say there's a nice place just two doors

## Home-Loving Scouts

An official of one of the major vaude circuits, dashed into the office of a brother exec and announced that he'd just gotten word from a friend about a great act which was playing Potstown, Pa. "Why not have one of your scouts go look at it?" suggested the enthusiast. "I can't even get them to take subway," was the crushing response.

from the front of the house. Nothing swell, no table cloths, but good feed....Gee, the wife and me hate restaurants. I can't wait till summer when I can get good home cooking again—now the man in the just makes breakfasts up in the room, not much though, just toast, coffee and eggs and sometimes a couple of lamb chops, but it smells up the room and then the wife has to use them there incense burners, and that makes me sick early in the afternoons.

Have you a summer place?... Have we? Well wait'll I show you a few snap shots of the place. I just happens to have them with me in the trunk, yeh it's a nice place—it's up in Maine, bathing, boatin, and fishin and great buntin in the winter they tell me—no waterfront, but the water is only about four miles from the shack—we put on our bathin suits and hop in the car and its no time before we're there....I don't think waterfront property is any good because it gets the clothes damp 'n' everything—I know some folks leave it and they don't like it....I like this place because there's no dresain up—no actors around us, just a lot of rubes.... My neighbor, that is he lives about a half mile from the house, his name is Seth Higgins. Got plenty of dough. He's the president of the bank there and owns a lot of real estate—in fact we bought out place from him. I just real rubes. If he ever came to New York they'd take him plenty—he only charges us 9% on our mortgage and he takes care of all our business up there. Last winter he did an awful nice thing; our roof caved in and as he is the

## INCORPORATIONS

New York

Gliffred Theatre Corp., Bronx, operate theatres, moving pictures; 50 shares common, no par, and 150 preferred, \$25.00 each. Filed by Max Chomicki, 17 East 42d street.  
Tessier Productions, Inc., Manhattan, operate theatres, moving pictures; 200 shares no par value. Filed by Max Chomicki, 17 East 42d street.  
Bimos Amusement Corporation, Kings, operate theatres, moving pictures; 100 shares no par value. Filed by Joseph J. Gleason, 173 Troutman street, Brooklyn.  
Hal Players, Inc., Syracuse, produce plays; 1,000 shares no par. Filed by John D. Crimmins, 411 State Power Building, New York.  
418-420 Broadway Corporation, Manhattan, produce plays; 250 shares no par value. Filed by John Santora, 1475 Broadway.  
Good-Will Enterprises, Inc., Bronx, operate moving pictures; \$10.000. Filed by Buchman & Samuel, 180 Broadway.  
Fabers Amusement Corporation, Kings, operate theatres, moving pictures; \$10.000. Filed by Joseph Caine, 1133 Broadway.  
Ludley Productions, Inc., New York, deal in plays, moving pictures; 500 shares no par value. Filed by Murray Winkler, 140 Broadway.  
Excellor Talkies Products Corporation, Manhattan, operate motion pictures and apparatus of all kinds; \$25,000. Filed by Morris Leibowitz, 570 Seventh Avenue, New York.  
New Yorker Theatre, Inc., Manhattan, produce public entertainment, vaudeville, motion pictures; 100 shares no par value. Filed by Charles Rumi, 141 Broadway, New York.

## BOOK PALACES IN EAST AGAIN?

Keith's Palaces in Chicago and Cleveland may be transferred shortly from Keith's western books to the eastern department. They would be booked jointly with the Palace, New York, by George Godfrey.

Move of the Chicago house to the eastern book is reported practically assured, but held up temporarily by a Godfrey's request for the Cleveland house as a jump-breaker for high-salaried acts playing the New York and Chicago houses.

## Gourfain With Public

Harry Gourfain is back with Public as producer of stage units.

He came east a short time ago to produce for Loew's at the Capitol, New York, previously staging for B. & K. and Public in Chicago and Detroit.

## COMERFORD CHANGES

Scranton, Feb. 25.—Comerford managerial staff has undergone a shaking up here during the past week. Robert Schmidt, manager of the Riviera, and R. A. Robillard, in charge of the Poli, resigned, according to the formal announcement.

Jack Goodwin was shifted from the Academy, now playing road shows, to the Poli, while J. A. Cadoret was put temporarily in charge of the Riviera.

## Darling Returning

Eddie Darling has wired from San Francisco that he will be back in New York March 3.

There were reports that he planned to start in business on the Coast.

## 23 People Act

Milton Berle, former singer and dancing juvenile single, is being featured in an act with 23 people, called "Get Hot." Sam Baerwitz produced. Act opens at Fox's Brooklyn Friday.

## PRESS COMMENT ON

### "FLUSHING EVENING JOURNAL"

Monday, February 17, 1930

By Haynes Trebor

This Leo Reisman now, he's one of those genius chaps. There are fiddlers and violinists. There are musicians and there are "eight dollar mugs," as the vernacular has it. But for about the first time we heard this so-called jazz turned into honest-to-goodness music yesterday at the Keith-Albee.

This department might go on for columns of discussion about jazz and drag in the opinions of any number of authoritative persons. Suffice it to say, jazz has as many versions as Hydrila had heads. Because it has a certain ambiguity of form, it has been subjected to an unreasonable amount of mutilation.

At times jazz appears to us as little more than noise. Properly syncopation is the shifting of accent, and that has been used as the excuse for talking wild theories with form and technique by some players. The result has been so discordant and so unpleasant that for the most part, we are annoyed by the jazz music.

The test of music, in its original form, is its effect upon the human emotions. One might be a master of the technique of music and yet have nothing more than a set of terms. The charm of symphonic music is its appeal to the senses. Deems Taylor, as we remember, made the remark that you can't think your way out of an operatic plot, but that the music must carry the theme by its effect on the emotions.

The primary structure of music is essentially rhythm. Jazz started from the simple, rhythmic folk tunes, and its strongest appeal lies in its adherence to that form. Frequently jazz is given a glittering background, it seems to be the fallacy of exponents of jazz to lean toward glaring lights, shiny instruments and ornate settings. Nothing could be more incongruous.

Saying this preamble is by way of all things, the music of Leo Reisman has found the ideal in jazz expression. Not only has his music the mesmeric

euphony of rhythm, but its effectiveness is vastly heightened by his use of subdued backgrounds, muted tones and soft lighting effects.

Reisman's program is decidedly unique, an example of the individuality of the virtuoso. It is far better than that of any other jazz band, and we say that sincerely. No one or two, or even three numbers may be mentioned as outstanding; the whole program is outstanding.

Gershwin's "Rhapsody in Blue" and "St. Louis Blues" are played with tantalizing, haunting rhythm. Hearing them one can readily understand the impassioned dancing of the exalted to the beat of the jungle drum.

Reisman uses a black background for his act, with his musicians in black. He has made clever use of changes in the stage lighting to catch the changing moods of the music.

Adding immensely to his program are two dancers. Ernestine Day gives a brilliant interpretation of a Spanish dance and a waltz. Louise Cooke does the sort of rhythmic dancing so effectively demonstrated by Jacques Carter in his recitals last year. Both of these dancers are unusual treats for a vaudeville program.

And for the information of those who have wondered at the echo effect in some of the numbers, we report that there is a trumpet player concealed in the auditorium. It is one of the tricks Mr. Reisman has up his sleeve.

Make no mistake, Reisman is good.

Excerpt from "THE NEW YORKER" of October 5, 1929, in column entitled "Tables for Two" signed Lipsitch.

"Now, as to this Central Park Casino. What that place has ever done to deserve a lovely little orchestra, like Leo Reisman's, is beyond me."

"For his sake, I would wave a check full of very good dance orchestras he wows the world. Besides all of this, deaf mutes could watch the cuckoo piano player and the somewhat moon-struck Mr. Reisman himself and call it a rich evening's entertainment. Oh, for the pen of a Bolitho to eulogize that man! For his sake, I would wave a battle the moving picture idea of de luxe service that prevails at the Casino at dinner time. We report that there is a trumpet player and then get clams, but, fortunately, it was not necessary. For after the theatre is the time to drop into the Casino and dance in peace, if you are contenting me."

Also Excerpts From  
"The New Yorker"

### "THE NEW YORKER"

Thence we dashed forth to the Central Park Casino. . . . But the real reason for going there is still the fact that Leo Reisman's orchestra is what it is. I want the piano player for Christmas. I want Leo Reisman for my next birthday. Daddy, buy me one of those.

LEO REISMAN ORCHESTRAS

130 WEST 57th ST.

NEW YORK

Lipsitch, Feb. 8, 1930



# Home Again!

**FROM A TRIUMPHANT CONTINENTAL TOUR**

**A SENSATION in 11 EUROPEAN CAPITALS!**

Recalled to Kit Kat Klub, London, by Popular Demand  
After Phenomenal Success As Featured Dance Band  
Also *HEADLINED* at the *CELEBRATED PALLADIUM*

## BABE EGAN

and Her

### Hollywood Redheads

**Those Red-Hot Red-Headed Revelers!**

*Spells 100% Box Office Smash!*

*The Two-world—Show-world Ace Band Act*

**This Week**

February 22, 1930

**R-K-O**

**PALACE**

**New York**

Personal Direction  
**FRANK DONNELLY**  
Bart McHugh Office

Thanks to Ben Piazza  
for starting Us on the  
road to Success



*Thanks to the Girls who have worked  
so hard with the band for six years*

## TOWNS TO GET F-M FILM IDEAS

Hollywood, Feb. 25. Fanchon and Marco's "Marble Idea," is being filmed in color to test a gag of issuing pictureized versions of the F. & M. Ideas in theaters that do not compete with the keys showing the units in the flesh. Tester is being made in Harris color in two reels at the Metropolitan studios, produced by Craig Hutchinson in collaboration with Fanchon and Marco. "Kitty" Howe is megging them with Marco handling the gals.

If the plan clicks, series will follow.

### SOPHIE BLAZEVIC

Sour mother, Marika Gorkiska, is dead at Buffalo. Please communicate at once with Charles A. White, Public Administrator, Morgan Building, Buffalo, N. Y.

### ILL AND INJURED

John Blondell (legit), who was knocked unconscious by a taxi at Sixth avenue and 48th street, New York, Feb. 18, and removed to Belvedere hotel, recovering.

William Sully (Sully and Houghton) suffering with a broken bone in right wrist.

Larry Reid operated upon at the Madison Hospital, New York.

Joseph Franklin, manager, Keith's, Ottawa, Can., on duty after two weeks' illness with infection.

Richard Bosch, manager, Loew's Inwood, in Polytechnic Hospital, appendix operation.

Mrs. Jack Reid (Ella Gilbert) is in South Side hospital, Pittsburgh, suffering from heart trouble. Her husband is managing "The Record Breakers" (Mutual).

### Contract Exercised

Margaret Shilling stepped out of Edgar Selwyn's "Strike Up the Band" this week and starts 11 weeks for RKO March 5. At the time she entered the show Miss Shilling was granted a postponement of the remainder of her RKO contract.

RKO asked for her release from the show.

### RKO Will Hold Hipp

#### Until Oct.; Delay Razing

Hippodrome, doomed to extinction with the recent purchase of the property by Fred F. French, is not going under the hammer May 1, date when RKO was planning to pull out. Under plans just announced, Keith's can remain in the big Sixth avenue grind until Oct. 1, the French people postponing until then the razing of the theatre.

### Theatres Proposed

Elizabeth, N. J. Also stores and office. Owner, Dr. S. Schiller. Architect and engr. in gen. contr. let to Starrett Bros. Site and policy not given. Norristown, Pa. (Norris M. P.). W. Main street. Owner, Abe & Louis Srolosky. Architect, W. H. Lee. Point Pleasant Beach, N. J. Also stores, offices and apta. Owner, H. May. Architect, G. O. Jones. Policy not disclosed.

Salem, O. (All). Main street. Owner, C. Y. Rickard. Architect, M. J. DeAngelis. State theatre.

Point Pleasant, N. J. 42-46 Main street. Owner, J. T. Hibbert. Architect, J. E. Henthorn. Policy not stated.

Billy Taylor opens March 21 at the Capitol, New York, with a Loew unit. Theatre will slated for the unit opening Feb. 28.

### \$20,000 INDOORS

(Continued from page 1)

flying act, the Cretonia high wire act, the Australian Wood Choppers, George Wong Troupe, Six Jansleys, Joyce's Stallions, Freeman Brothers, Dippy Deers, Blush Landorf, De Kos Trio, Will Hill's Baby Elephants, the Hollywood Horse and the Hazelle and Klatoff and O'Mara Brothers Adagio Quartette, which in itself is by way of being a novelty as an attraction playing with an indoor circus.

#### May Frame 10 Weeks

The side-show was managed by N. Sallit of Drexeliana Circus Side-show at Coney Island. Ernest Anderson acted as announcer and the clowns worked all through the show, each act being worked up by the clowns.

On the strength of the success of this indoor circus, which was conducted in accordance with the rules and regulations laid down by the national body of the Shrine, barring all games of chance, gambling, etc., at such affairs, another has been booked for Bridgeport, Conn., the week of March 10 and a third for the Coliseum on the Eastern States Exposition Fair Grounds at Springfield, Mass., April 21. A route of 10 weeks of such indoor circuses may be lined up for next winter.

Sphinx Temple considered holding the show over for another week, so surprising was the result, but someone talked them out of any such notion, arguing things never live up to expectations on a hold-over week.

Contrasted with the success of this circus is the flop staged at Ansonia, Conn., recently, where everything was run on the old system. A couple of small-time promoters were back of it, one of them being duked in at the last minute. The audience was one company of 68 members of national guard post; there were two companies in the town and the other company didn't help to put the deal over. Every thing went at this show but the natives—they didn't go for the joints. A "big six" wheel grossed \$27 on the week, which is eloquent.

### R.K.O.'s 3rd Drive

RKO has decided on a March drive for the third month in a row. New one is Community Month, with theatres expected to arrange for tieups with seed companies, for people planting gardens and merchants on a shop-in-your-neighborhood campaign, etc.

### KEEPS THE WIFE BUSY

Chicago, Feb. 25. Joe Howard, in town getting set for his legit revival project at the Garrick, starting April 20, went into the Palace for a week.

Doling a two-act with his wife.

### BENTHAM TO COAST

M. S. Bentham leaves for the coast March 5. He will be gone for one month.

Bentham says he will sign film players for vaude.

### LEWIS' CHI. DATE

Chicago, Feb. 25. Ted Lewis goes into the Chicago theatre with his band March 14 for one week.

Salary will be \$8,500.

### Judgments

Coastal Airways, Inc.; A. Janowski; \$10,565.17.  
Fox Film Corp.; Fidelity Trust Co.; \$125,823.97.  
George Farkas; R. Steinmueller; \$1,075.62.  
Scott's Preparations, Inc.; G. S. Lewis; \$2,977.72.  
Sonora Phonograph Co., Inc.; Travelers Ins. Co.; \$4,843.50.  
Irving Selig, 1149 Underhill ave.; liabilities \$240; assets, none.  
Fox Film Corp.; Chemical Bank and Trust Co. of N. Y.; \$250,898.97.  
Gustav Ham, Broadway View Hotel, 104th st. and Broadway; liabilities about \$10,000; assets, none.  
Prize Story Publishers, Inc.; liabilities, \$112,950; assets, \$39,660.  
Fox Film Corp.; Manufacturers Trust Co.; \$118,335.  
Christie Theatres, Inc.; Hays and Randolph Co., Inc.; \$1,192.28.  
Footway Theatre Amusement Corp.; Joseph S. Arvid Co., Inc.; \$138.06.  
Lyris Phonograph, Inc.; N. Y. Telephone Co.; \$125.96.  
Fox Film Corp.; Fidelity Trust Co. of N. Y.; \$125,469.12.  
Gregory Baloff; C. Silvernail; \$568.76.  
Palace Tourist Corp.; Miller Rubber Co. of N. Y.; \$356.98.  
Elma Fred, Inc.; Consolidated Film Industries; \$4,688.  
John Michael Flick; Deutch Lakrete Co.; \$2,618.  
William Anthony McGuire; Alvin Austin; \$1,590.

### Murphy-Daley Get Harlem House for Dramatic Stock

Mark Murphy and John Daley, former Keith bookers, have leased the West End theatre, 126th street, New York, and installed dramatic stock (Clark Griffith Players) for two weeks. An indie vaudlim polio follows.

Murphy and Daley were on the Keith books until a short time ago. Upon leaving they formed a partnership club booking agency. This is being carried on in addition to their activities at the uptown house.

### Extra Vaude for Draw

In an effort to cut into the business being done by Keith's State in Jersey City, Fox has started booking seven acts instead of five into the Cameo.

State continues with five.

Al Lloyd, formerly with the Wm. Morris theatre, is now with Harry Roman.

### REMEMBER

Annual election of officers of Royal Order of Cut Throats (R.O.C.T.) will be held April 1, 1930, at the Roosevelt Hotel, Hollywood, Cal.

Regular ticket:  
Al Trahan, Chief Cut Throat.  
Sime Silverman, Chief Ribber.  
Charles Morrison, Custodian of Lay Members.  
Joe Frickner, Custodian of Royal Fumbles.  
Harry Reichenbach, Bag-Holder.  
Frank Orsatti, Chair Warmer.  
Leo Morrison, Chief Chiseler (Hollywood Branch).

### AL TRAHAN

ENOS

### FRAZERE

"Acme of Finesse"

THIS WEEK (Feb. 22)

Kenmore, Brooklyn, N. Y.

Managers  
LEWIS MOSELEY & LEE STEWART

## MINSTREL PEOPLE WANTED

for ten weeks' summer stock engagement at a prominent Seashore resort

### I WANT

2 MALE QUARTETS—all with powerful voices, must be soloists and able to change weekly.

4 END MEN—with good singing voices. Must be able to change songs and gags weekly.

4 MALE DANCERS—singles or teams. Must be able to do tap, soft shoe, eccentric and acrobatic and change routines weekly.

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Direction BILLY JACKSON

# LOEW'S 175th ST.

(NEW)

New York, Feb. 25. Parading 600 Boy Scouts around the block served as the street overview for the opening of Loew's 175th St. At noon, about an hour later, all of the 3,445 seats were filled, the lobby roped off, and the show called.

From a distant perspective this Loew emporium looks like a part of the White House, grafted with a Turkish mosque. Close up its exterior is curly-cued into it resembles a charlotte russe. Inside its gilt is so dazzling that the immediate impression is that the team of Aladdin and Midas must have done the job. Further observation reveals not a corner or crevice without some knick-knack. Gold is abetted by deep reds and blues, and blue and red lighting effects. The electricity is kept on all during the show. The 175th Street theatre, the final analysis, probably glided with more gilt and red than any theatre in the world. Chicago's Oriental is pallid compared with it.

But that's what the people up in this territory are used to. No question about that. It was witnessed when they commenced their arms full keeping delighted payees from scratching at this and that. The show is a success and is bound to be expensive.

It's going to be a job when the girls get into the regular swing to keep some audience from getting a grabbing a peacock or so, or a junior Buddha. A lot of them are editions that would look nice on any man's place.

No two employees could agree on a definition of the word "exotic," a motif. Some said Chinese, others claimed the Turks had a word in it, while others pointed to the crescent and star gazets dangling from some of the chandeliers. Small lights, some of which give relief that fraternal organizations did their share.

Evening day everybody was running around. The usual madhouse. "Pearls," last week's unit at the Capitol, is the one thing new with "Their Own Desire" (M-G) on the screen.

Little the house is reported to be the first theatre in New York constructed with an eye to the wide film future. C. C. Moscovitz, chain executive, says, "I don't know of any theatre architecturally built in this theatre architecture in any other new houses in the circuit. I present it is the first of its kind, with other than accommodations in the case of magnifying lenses. The theatre is composed of 18 musicians. Wally.

## FORDHAM

New York, Feb. 25.

Over 15,000 seats in a generous square mile, and 75% of them think nothing of SRO'ing at least three times a week.

That's Fordham, universe unto itself after sundown. Where stores are closed, the Saturday night, this Capitol of the Bronx was ablaze with buyers and cash. At 10 o'clock the show was called.

It's the one place in the world where exhibitors are happy, particularly the one place in the smallest to the biggest, including the palatial Loew's Paradise, they are doing business. The pictures were well and little known. It made no difference. Between 8 and 11 this night there was more traffic than was found in Times Square. The congestion for a time equalled the big jam down the street.

A peep into five or six of the theatres fringing the Concourse substantiated managers' statements. In most of them people were standing. Especially noteworthy was the show at Fordham's "Sunshine Day" (Fox). Staudes in this 1,500-seat house were packed into 18 distinct rows, making a line in the lobby virtually fighting to get in, so that a couple of strong boys had to back the rope and doors.

One most peculiar thing about the Fordham situation is that no theatre manager, except wally, of an older sister house, Loew's Grand, have a complaint to make against the Paradise. The theatre, one of the most gorgeous and tasteful in the country, had all of its 4,000 seats filled at mid-week. It was well sitting. J. De Rosa, who has a duplex managerial office, with a secretary and an executive, claims it, claims his draw goes as far north as White Plains and eastward to Long Island. It is an expensive, it is a big business, it is a big business, there's a soothing atmosphere, it is a soothing atmosphere, it is a soothing atmosphere.

Paradise gets its share of shows as soon as they leave the downtown Capitol. For anyone who has visited the atmosphere, it is a revelation to the country, this Paradise is easily outstanding. One little detail, lobby is empty for a moment, and what's in its make-up. These are hand-managed, bronze and cost \$50 each.

RKO's Fordham, 2,500-seater with a feature and five acts, like the other, further adds to the reputation throughout the Bronx for a "standing-room sales. The night of the look-in, a few were up and the

management explained the lack of more as due to the rainy weather. Despite a goodly array at a later hour, heads were shaken in sadness at the Grand. The theatre, all visited, in fact, which squawked about a Paradise cut-in.

The Golden Theatre, with the two 600-seaters, Concourse and the Band Box. Both happy and glad to see the Golden Theatre, which is gleamingly clean, were also in the front line of business.

Wally, who is the U. S. Moschou, fuxedo and Kingsbridge. Few others are in between, including the Golden Theatre, which is a versatile theatre. Sometimes stock or vaude, and generally reported to be not hitting it off so well. Wally.

## SYMPHONY

Chicago, Feb. 25. This far West Side house has gone through a financial struggle and is now being operated through the Roosevelt Finance Co. It also has a new management.

The Symphony was built in an unpopulated neighborhood before its time. It is a beautiful building, almost on auto drive. House is about four years old and is already showing bad signs of neglect. The film product itself is old, print of the feature, "Sweetie" (Par) being cut through. However, of James Boston takes over the house, as has been rumored, this will be quickly remedied.

Stage show is excellent, considering the nut. Booked by Henry Shapiro, on a 40-cent top, it gives the resident stage band, two acts daily and three on Sunday. Band is composed of 11 gals, and good. The show, which was yesterday was Lillian Goodhue, colored, and the Matthews Duo, boy and girl song and dance. The show worked in a fast, smooth pace, delivering entertainment for this house. Ran 28 minutes without any letdown in the show.

Theatre opens at six in the evening on a 40-cent top. Business was good on an off night. Loop.

## LOEW'S STATE

("Idea in Marble") (Unit)

Los Angeles, Feb. 25. They call it "Marble" because of the boys and girls work white face and everybody falls in for living-stage tableaux in the open. Fanchon and Marco have had better ideas.

Main trouble here has been effort to please everybody. The show, after a Pagliacci solo by Roy Sneyd in front of the curtain, rises on the ensemble of adagio tones and line girls. While they hold various poses, Francis variable and opera from high swing. All confusing and meaning nothing.

Featuring instead by Al and Jack Rand, drawing laughs on their Coxey's army drill.

Show ensemble placed next is odd in concept and the outstanding number. Has the adagios and some of the girls in white-face versions of the little Bowery characterizations. White costumes with patterns in black lines are striking. Girls were a puff with white hats of the 1904 vintage topping. Man and girl sing "Sidelwalks" and the other number, which is a comedy. No individual character steps. Whole number runs only three minutes, but is best thing in the idea.

Julia Curtis, clever double-bodied femme ventriloquist, is the pay-off. The story is a playing Loew's State this week, but is only a loan visitor from "Skirts." Later idea of the off line of Los Angeles, and goes to San Diego next week, while "Idea in Marble" skips San Diego and goes next to Long Beach. Shuffling due to the White-man band insertion in the F&M road.

Miss Curtis takes a big guy from the pit and a little guy from the wings to do the funny mugging. For her remote control warbling, also for one and falsetto for the other. Synchronization is perfect.

Idea finale has a story line. The adagios, the back and more posing up and down to the accompaniment of more opera stuff. The girls, who are in the show, with her aburn hair and her orchid gown. When she sheds the cloak and the girls look like a show with impersonations, comparing Mae West to the cat's meow, Harry Law, the parrot. It was a wow, and the crowd leaned on its hands.

Idea finale has a story line. The adagios, the back and more posing up and down to the accompaniment of more opera stuff. The girls, who are in the show, with her aburn hair and her orchid gown. When she sheds the cloak and the girls look like a show with impersonations, comparing Mae West to the cat's meow, Harry Law, the parrot. It was a wow, and the crowd leaned on its hands.

The nine idea girls go to a ball. The show is a playing Loew's State this week, but is only a loan visitor from "Skirts." Later idea of the off line of Los Angeles, and goes to San Diego next week, while "Idea in Marble" skips San Diego and goes next to Long Beach. Shuffling due to the White-man band insertion in the F&M road.

Weather NSG and his only average.

# PARAMOUNT

("Hollywood on Broadway") (Unit)

New York, Feb. 25. Wallow in the Grand, the Paramount screen, this week. Charles "Buddy" Rogers in person and that means extra traps for the week. They were in the Broadway theatre on Friday, forcing the house to an extra complete stage show at night.

The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night.

Jack Partington's "Hollywood on Broadway" unit appeared considerably nervous and still in the dressing room rehearsing. They were well mannered during the 36-minute show, but they were still in the dressing room rehearsing. They were well mannered during the 36-minute show, but they were still in the dressing room rehearsing.

Wally and Thompson were the first specialists, dancing briefly and snappily and omitting the superfluous. The show was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night.

Only one number by the unit's second, probably clipped by the Broadway theatre, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night.

Band number by the stage musicians, which was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night.

Rogers did about 15 minutes all told with about the same routine he used in Chicago, and the taps went on the opposite sides of the piano to the stage and almost flopped, you could hear the screams.

It's the same layout he did in "Close Harmony." The show was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night.

## ORIENTAL

(Presentation)

Chicago, Feb. 25. A poorly staged presentation this week. Called "The Show" with Harry Rose who, with Fred Craig, Jr., saved the show from being a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night.

Fred Craig, Jr., was big with his triple concentration blackboard turn, in a moment of the show. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night.

The show was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night.

Paradise, plus a Christie short, Fox-Paramount news reel and a Washington Spectator Orchestra number. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night.

## MINNESOTA

(Presentation)

Minneapolis, Feb. 25. For sheer presentation of entertainment this week's Minnesota show deserves the thickest frosted cake in the city. The show was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night.

Big noise was a quarter of a regular. The show was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night.

Organized team of Publick theatre employees was pitted against the show. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night.

Weather NSG and his only average.

front of the theatre. Athletic contest suggests a new method of diversifying programs at the larger film houses. At the basketball exhibition, conducted by the National Basketball Association, a stunt which also included the latest in the day.

Pit orchestra of 40, with Oscar Baum conducting, offered "Madame Butterfly," embellished by a vocal selection of the latest in the day. Japanese setting. Paramount sound news preceded "Sugar Plum Pans," a Sennett comedy. The stage show was the Publick Unit, "Believe It or Not." Unit scored strongly here. Feature was "Lone Star Ranger" (Fox).

In addition, three acts on view in the lobby; a beauty expert giving demonstrations, a pair of good-looking femme songsters singing request numbers, and a troupe of fellows doing war dances, etc. For 75 cents.

## BOULEVARD

(Presentation)

Los Angeles, Feb. 25. This Fox neighborhood stand was cleaning up Thursday night with "The Girl in the Red Velvet" on the screen. For a third run in town it denoted a tremendous pull, considering the latest in the day. The show was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night.

Just two stage shows nightly, with Slim Martin, top notch trombone player, the m. c. Martin has gathered quite a following with the Boulevard patrons and looks like he can stick indefinitely. Martin formerly was with Abe Lyman's orchestra, giving it the air when he found out that he was in the show. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night.

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This stage frolic left very little for Martin to do show. On account of the heavy picture, it was necessary to chop to a minimum of 15 minutes. Martin and the band were for the show. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night.

Nothing flashy about the finale. The show was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night.

No shorts programmed other than for the show. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night.

## PENN

("Laceland") (Unit)

Pittsburgh, Feb. 25. This one needs more than Lou Holtz gives it. The show was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night.

Uta's overhead, with Holtz, caused a tightening up in production costs, and only two turns, in production, of the group, being carried. Not such a happy thought, for presentation could have been broken off just to make what m. c. does look better than it appears on stage.

Holtz showed us usual gags with a few bars from his familiar "O Solo Mio," but his best bit was with a stooge (Holtz's wife), who came out to warble "Singing in the Rain" with Holtz clowning. Other material in "Laceland" all class and not enough to make easy money. The show was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night.

Uta's overhead, with Holtz, caused a tightening up in production costs, and only two turns, in production, of the group, being carried. Not such a happy thought, for presentation could have been broken off just to make what m. c. does look better than it appears on stage. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night.

Picture "The Girl in the Red Velvet" (Metro), the entire bill running about 145 minutes. Colch.

# CAPITOL

("Krazyland") (Unit)

New York, Feb. 25. Spreading the word, the Timberg's vaude act through a 35-minute presentation, Chester Hale has produced a show which is a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night.

The act is set in an eccentric full stage show, which is a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night.

Timberg is well known to vaude audiences. His varied assortment of humor, tales of his piano-playing brother, Sammy; Barbara Blair in clever nut stuff; Leon Chalkin's songs, and a number of dramatic renditions of popular songs, and Oliver Harris as a caricature of a (Fox) vaude act, derided and tail-coated Timberg, the group is on and off constantly through the show. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night.

In the pit Yasha Bunch carries the impression of a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night.

Chasing Rainbows" (Metro), feature, runs 100 minutes. Business the afternoon was mild in rainy weather. Bus.

## METROPOLITAN

(Presentation)

Boston, Feb. 25. Single day house record for this 1,000-seat house, the Metropolitan, five-show holiday, by the "Chaue Souris" Publick unit and "Dangerous Paradise" (Fox) feature. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night.

The "Chaue Souris" unit shapes up like a natural for publick. The show was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night.

The "Volga Boatmen" and "The Parade of the Wooden Soldiers" are the house features. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night.

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## EMBASSY

(Newsware)

New York, Feb. 24. Embassy is getting down to a routine basis. The show was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night. The Broadway theatre, which is a complete stage show at night, was a complete stage show at night.

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VAUDE HOUSE REVIEWS

PALACE

(St. Vaude)  
Not to quibble over the matter, the current Palace bill is a cut-out, current plexus knockout, a bell-ringing, laugh-dizzy soaker. One of the best Palace bills within recent memory, and, in fact, worth \$13,000 to remove any element of doubt.

With any and all Palace bills of whom it is, or has been, possible to get genuinely enthusiastic, the bill is dedicated to the cause of the sure combustion type. Laughter is the goal, and the players are uncharacteristically honest, unapologetic, uninterrupted almost from the un to the tape.

Chief of the funny men is Ted Healy, with his menagerie of goofs, comic imbeciles and exponents of absurdity, valued for exhibition purposes at \$5,000 a week. Dressed in doses, the Healy treatment runs through the bill both before and after intermission. No half-way measures are adopted by this house-wrecking crew. They go out after belly laughs, they get less than guffaws, they consider dropping.

Whole bill is top-turvy because of the interspersing Saturday. Looked as if some backstage work had been late, as the running order completely snubbed the printed program. Fred Astaire, the famous magician, also made a number of short appearances at various points. Extra material, such as Washington's birthday was opening day factor, probably.

Jimmy Savoy's wonderful pantomime does not mean the appreciation it deserves. He socks 'em. Arthur and Morton Havel, repeating their "Just a Minute" sketches pumped up plenty of giggles for themselves.

The deuce Grace Doro, the pianologist, did very nicely. Rosita Moreno, always the embodiment of class and trinness, is now supported by a band of five. The colored Orchestra. Of conventional American instrumentation, lace jackets and a bit of "hot" jazz. The orchestra about the only suggestions of "tipica." Jose Moriche, Spanish tenor, gave a musical comedy sketch. Mrs. Paco Moreno did a great straight for Phil Baker, who was comical in a "Mistake" sketch. Moreno turn is a delight all the way.

Babe Hogan Redheads, standard girl band, tricked nicely. Land.

STATE-LAKE

(Vaudeville)  
Everybody dancing, gagging or singing here this week. Only four acts, but the last, "Hit Bits of 1929," a unit of 15 short songs, ran 45 minutes.

Douglas Leavitt made strong comedy of two blackouts and the unit. Ruth Lockwood's comedy and foiling were likewise amusing.

Next to closing, Fred Lightner's nonsensical mono-song and song, and punning on the word "partner," Roszella, had no trouble.

In the deuce, another mar and gam. Fred and Maxine Lewis got good returns in blackface and high-yaller, with a black dog the act was great. Cold.

Trabell's Poles, a man and three girls in combination dancing and wirewalking, opened. Mona Fraelle Trio on the wire and barefoot dance on the string by a girl were high spots.

Monday brought a long string of holdouts for the first show. "Let's Go Places" (Fox), feature, and Pathe Review completed the bill.

Loop.

STATE

(Vaudeville)  
Washington's birthday crowd jammed this Loew vaudeville in Times Square. Stoodees all around the first vaudeville, and the \$1 loaves went at an early hour. Strong group of six acts on stage, looking more like a circus than an ordinary aspires to. "Their Own Desire" (M-G-M) on screen besides newswall, is more than money's worth.

Stage took up 76 minutes at the first show. Because four shows are on Saturdays, the bill was forced to cut. Olvera Brothers, perch artists, opened in a slick turn. It would have benefited from the fact that the act were quickened by taking out those posing walls between tricks.

Joe Pong (New Acts) displayed a wide range of talent, from Oriental tenor. Attempt at operatic stunts is too much for the voice.

Taking his time, Art Henry and his comely femme fell started to arouse the laughs in the third spot. There is a first-rate comedian in the act, particularly in the tap line, to win the Henry act a meritorious award. Class stalked onto the State stage with curtains, and a few tips. In an attractive setting and staged with taste and smartness, the act is a red-headed beauty that clicks to a fare-thee-well. The outfit, led by personality-pool Bobby Grice, is blessed with a smooth routine laid out for best results. This band gets 'em. It even takes a

good wallop at "Second Hungarian Shapshoot." With the tricksters scoring solidly, everything from here on had the Palace favor. Last three acts of the bill threatened to stop the show.

Roy Cummings, long a Keith act, and Joe Hanks, who has an act on the circuit, followed successively. Cummings proved a wox with his clowning acrobatics, waving to the crowd while tricking, with her admirably staged dance offering, did equally as well in the second spot. Hanks, with the falls Cummings takes it must be tough doing four shows a day. Cummings' act is a good one, taking plenty of punishment, too.

Char.

HIPPIDROME

(Vaudeville)  
Hipp is giving the talker "Officer O'Brien" (Pathe) all breaks on bill, with vaudeville only on card in the lobby. Vaude layout had no outstanding names.

Four Jacks and Girle, trampoline and casting turn; Wilson, Kees and Betty, dancing trio; Savoy and Mann, comedy crossfire; Franklin D'Amore and Co., hand-balancing tenors; and Lillian St. Leon, equestrienne. Bill rounded out fairly good entertainment, but a musical turn would have been nicely.

Four Jacks go through a neat routine with vaudeville. Man doing the trampoline bounding drew considerable applause here. The Wilson and Kees, with a novel opening, but the act proceeds slowly until the men step into their staid dancing. The act was this bit worked up as a stand-out.

Savoy and Mann rely on gags to get a hard laugh. The colored pair, in their steady flow of wisecracking, but Savoy let loose a strong voice and did a very good job. D'Amore and his chair trick, with a partner from the floor with his hands as the big moment. A hard worker, and the chair trick sent him over to real applause.

Glenn and Jenkins were applauded when they talked on. The colored dancers and gag exchangers made their voices hit the rafters and to get the show their musical part set them off right.

Miss St. Leon displays the grace, poise and class of a premier. She is one of America's premier femme riders years ago. With her are three men in a comedy act, doing acrobatics while Miss St. Leon rests. Two stogues were brought on for the usual comedy riding finish.

Next to closing, the feature showed an exchange of blows so palpably phoney that the gallery started laughing.

81ST STREET

(Vaudeville)  
First half stage end principally Harry Carroll's girl revue and the Carroll-Maxine Lewis two-act prelude. The act, with No. 1, did an hour and three-quarters on the screen and cutting the vaudeville by proportionately.

Two turns preceding the Carroll combination affair, first managing to get the show their musical part set them off right.

Harry and Maxine Lewis prolonged the Carroll review with a "Mistake" sketch, and the girl series and songs, and the girl series closing the show smartly. Eddie and Maxine, a comedy duo, opened.

Wide open downstairs sunny Saturday afternoon (Washington's Birthday).

HAMILTON

(Vaudeville)  
Draw on the current bill is Esther Ralston, former picture girl now doing a personal and pulling good show. The act, with No. 1, did an hour and three-quarters on the screen and cutting the vaudeville by proportionately.

Harry Carroll and Maxine Lewis prolonged the Carroll review with a "Mistake" sketch, and the girl series and songs, and the girl series closing the show smartly. Eddie and Maxine, a comedy duo, opened.

Wide open downstairs sunny Saturday afternoon (Washington's Birthday).

Five minutes for various delays and seven minutes of trailers gave the show a running time of 174 minutes.

(FRANKLIN)

(Showking Bills)  
Keith's Franklin, in the Bronx, and the Prospect, Brooklyn, now have a new bill. The new bill is composed partly of standard stuff, but mainly of new acts or acts unfamiliar to the booking office.

This "showing" system, under which the unknowns are played and the knowns are played in "showing" salaries—was considered superior to and supplanted the one-act system, in which the acts for five acts, for carfare coin, formerly conducted at the same theatre.

A way to correct the present scarcity of showing grounds for new people who want to be seen and old people with new material wishing to be caught by the bookers, is being seriously sought by Keith's. So far the Franklin and Prospect theatres "look" bills have been the nearest approach to a solution.

In the Franklin's bill last week very little was noteworthy in the new talent. Either a bad break meaning the better vaudeville plans for the week, or the lack of time. It really isn't so bad that anyone should doubt it. Keith's is a very good bill, and the audience here are no longer so much of a neighborhood audience anymore.

Five of the seven turns might be new Acts, and are reviewed individually. The new Act of Paul Tisen's name is most familiar, with this fiddling band leader back in the act. The new Act of Paul Tisen's name is most familiar, with this fiddling band leader back in the act.

With a bill full of interesting possibilities and several old exploitation, Keith's Riverside started a new bill. The new Act of Paul Tisen's name is most familiar, with this fiddling band leader back in the act.

Formerly playing two-a-day straight vaude, the Riverside tried to do a three-day run, but by shifting to a three-day program with talking shorts thrown in, it didn't pull. Now comes the two-a-day combo.

Feature, "Hunting Tigers in India" (Epic) travelog-talk, here and there a new Act, and a comedy no draw. Five acts showed, with Ricardo Cortez, erstwhile film star, in a new Act, and a comedy no draw. Five acts showed, with Ricardo Cortez, erstwhile film star, in a new Act, and a comedy no draw.

Other two acts were Johnny Downs, a comedy no draw, and a comedy no draw. Five acts showed, with Ricardo Cortez, erstwhile film star, in a new Act, and a comedy no draw.

AUDUBON

(Vaudeville)  
Meager audience for the supper show Saturday. Just a scattering of customers downstairs, and a hand full in the balcony. Vaude was a good neighborhood lineup.

Canine act, Meelahn's Dogs, made a pleasing opener. Meelahn puts the mutts through some of the most familiar tricks. Two dog boxing was a novelty. King, King, and King, the act, with No. 1, did an hour and three-quarters on the screen and cutting the vaudeville by proportionately.

Grey Chaplin, billed on the marquee as "in person," did very nicely. Her easy, natural manner and her dancing, and her likeable voice displayed, was a surprise to this neighborhood gathering.

Classy adagio quartet, Kitchen Pirates, closed. Three-boys stole the femme around in thrilling manner. "Mistake" sketch, and the girl series closing the show smartly. Eddie and Maxine, a comedy duo, opened.

ACADEMY

(Vaudeville)  
Good laugh show for first half here, with James Barton spinning and turning off with comedians in next to shut. May Usher, singing comedienne, was runner-up in process. The act, with No. 1, did an hour and three-quarters on the screen and cutting the vaudeville by proportionately.

Classy adagio quartet, Kitchen Pirates, closed. Three-boys stole the femme around in thrilling manner. "Mistake" sketch, and the girl series closing the show smartly. Eddie and Maxine, a comedy duo, opened.

Wide open downstairs sunny Saturday afternoon (Washington's Birthday).

Five minutes for various delays and seven minutes of trailers gave the show a running time of 174 minutes.

scenes while the gala work back to the stage. They liked it. Casa and Lehn and Girls, mixed dancing team backed by a femme for the first time, danced a very different diverting travesty on talkers as is in Hollywood as a preface to the comedy and leg. The act, with No. 1, did an hour and three-quarters on the screen and cutting the vaudeville by proportionately.

James Barton followed and wowed with his drunk bit for opener, a comedy no draw. Five acts showed, with Ricardo Cortez, erstwhile film star, in a new Act, and a comedy no draw. Five acts showed, with Ricardo Cortez, erstwhile film star, in a new Act, and a comedy no draw.

RIVERSIDE

(Vaudeville)  
With a bill full of interesting possibilities and several old exploitation, Keith's Riverside started a new bill. The new Act of Paul Tisen's name is most familiar, with this fiddling band leader back in the act.

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PALACE

(St. Vaude)  
Chicago, Feb. 22. Business much affected Saturday afternoon, with the Palace, locally a sellout and the main floor more than three-quarters filled, and the balcony almost empty throughout the morning and afternoon.

Customers saw one of the best for a long time. The act, with No. 1, did an hour and three-quarters on the screen and cutting the vaudeville by proportionately.

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## Broadway Chatter

Roxy is still the only Broadway house laying off talking shorts.

Sardi is going to remodel the front of his eatery.

Which Boston hotel is like the old days of one in Chicago and another on the Coast?

Charlie Elmfield, FN publicity hound, due for a Coast trip in about a month.

Joe Shea in town from Fox's Western Avenue plant with a print of the McCormick picture.

Lee Shubert, W. L. Phillips and William Klein have gone to Havana. J. J. Shubert returned last week.

Evan Thomas started motoring to the Coast Saturday. Destination, Vancouver, his home town.

Henry H. Tobias, songwriter, returned from the Coast. Will he himself up Averill Park, New York, as a social director at the resort.

Another Scotch song is about the Scotchman who said to one of the Strakes Twins: "I'll buy you a drink if you can get away."

Tommy Dowd, of Keith's, is out \$94 and can't say "Thief broke into his home in Sunnyside, Saturday, and touched him for that amount."

Marietta Jakobs, former Marietta O'Brien of musical comedy, has opened a concert management bureau.

Nick Adams, in Europe for four years, is back in New York. Formerly of the vaude team York and Adams.

Lew Golder returned to New

York last week from the Coast. He will leave for the west upon Harry Warner's return to New York.

Program of "Ripples" lists leader of midge bootleggers as "Little Billy" Glavin. Real Billy thinking of Bill Maguire or somebody about it. Charlie Freeman, Keith booker, has started his return swing around the Orpheum circuit. Due back in a couple of weeks.

George Gerhard, offered a job to edit a new fan magazine, in remaining as picture editor of the "Evening World." Paper gave him a boost to stay, according to the dope.

Jimmy Gillespie came back from Hollywood to get away from Paul Whiteman, only to find Whiteman's face on a big sign facing his office window.

Charlie Morrison flew from L. A. to Kansas City on his return from the Coast. Made K. C. two hours ahead of time after passing Fred Waring at a desert airport.

The summer dad of parading without stockings made his pre-season appearance on Broadway during the past week. Apparently the early warm weather got to the girls.

Walter Wanger is such a consistent first nighter in New York that he's reported at openings when not present. Ward Morehouse and F. A. had Wanger among those at "Silent Simon" through force of habit. The Paramount exec is in Hollywood.

## Chatter in Loop

Ted Florio with a new band now in the Congress.

Louis Lipstone is delighted with his screen test.

All the B. & K. staff was in to view A. J. Balaban's first production.

Baron Ginsburg of W. Madison st. and Blaritz repeats he is not related to Sir Joseph.

Glady's Hanson's goat "Elizabeth" in "Dear Old England" eats cigarettes.

Chick Castle, the mid-gest fashion plate, is asking tailors for bids on his summer wardrobe.

A. H. Woods was in town for the first time in three years. Didn't recognize his redecorated Adelphi.

New kind of whiskey coming into the Loop is encased in glass and tin. Sells for \$10 a quart.

Jimmy Petrillo taking the rest cure in Hot Springs while Carl Bowman subs as head of the Musicians' local.

With everybody returning from the south, Albert Goldman started out for Biloxi, Miss., and a two-week sojourn.

Percy Grainger missed a concert here last week because of illness. Several music critics just pulled their criticisms by inches for the holidays.

RKO is spending dough on its local houses, new speakers, screen and tower lights for the State-Lake and general repairs for the Englewood local.

Profics ad in the Chicago "Tribune" carried the line: "12-Glorified American Girls—Produced by Billy Rankin." Which makes Rankin either a self-confessed Ziegfeld or quite a man.

## Village Tearooms Move

Arty tearooms are fast disappearing and will soon be extinct in Greenwich Village.

The mob that used to go for the candle-light intimate nooks have long since packed up the Village as a playground.

Some of the smart operators have spotted the semi-freak places up-town and are doing better business in the new stands than they ever did in the Village.

Armchair lunchrooms and coffee pots are now spotted at the former sites of the Village tearooms.

## Chatter From Florida

By Wallace Sullivan

Palm Beach, Feb. 22.

The ultra smart Colony club here even denied admission to Commissioner Whelan's party the other night because the boys were not in evening clothes. So Mr. Whelan and friends adjoined to the Embassy club, which is just as exclusive, but allows members sartorial freedom.

Cornelius Vanderbilt giving the typewriter a rest and everybody making a fuss over him.

The Patu LaMaze has for the past week been the scene of unusual conviviality since George LaMaze's engagement to Miss Doerflinger, Toledo society girl and member of the beach colony, was announced.

Of a party of 32 at the Colony club last night there were 17 women, all wearing ermine wraps.

Vincent Astor yachting and night clubbing about town.

Tom Mix and party returned from Cuba to Sarasota and departed for the coast.

George Gershwin playing his "Rhapsody" at Deauville in Miami Beach the other night at the Mill-grim style show given there.

Dave of Dave's Blue room blew in with Gene Geiger, driving as far as Jacksonville and taking the rattler into Miami, too, tried to drive further.

Ethel Merman in tears, having closed at the Roman Pools, yet an undeluctable cryer while she was in action. Her role now filled by Jeanne Joyson from vaude.

Carlos Clita and company through at the Floridian after a successful season.

Marion Harris closing at the Floridian, which tried in vain to get Harry Richmond.

Murray Roth and wife arrived, unable to secure accommodations at the Roney-Plaza, which is brimming over with fight fan rich.

Nick the Greek out dancing every night.

Georgia Hale being announced from the ringsides.

Hollywood Country club became "the spot" last week when things closed in Dade County. Citi needed such a break, being out of the way.

Night clubs in a valiant effort to stimulate trade are putting their

revues on in the pools during the afternoons, hopeful of building business at night.

Sunshine has taken a run out powder here. Less than two weeks of ideal weather for the past seven weeks. Deluges of rain five of the past seven days. And bleak weather to boot.

Ambassador closed last week because of poor season.

Several of the casinos opened surreptitiously, recruiting girls in the floor show and in billiards at the roulette tables.

One featured performer, who had lost several times her pay playing the game on the square won several thousand "on the house," which broke her heart.

"Just my luck," said she, "when I'm shilling I win, when I play for myself I lose."

Big sport if one cannot the other night when the house refused to change the dice for two fellows who lost. Had to be pacified in the office.

John Murray, who used to do the tableaux at the Privility in Broadway, arrived last week.

Edith Nash, Broadway showgirl, drove here and will drive back next week.

Arthur Brown opened at the Colony club in Palm Beach and goes over well with the aristocracy.

Carroll and Gorman closed at the Roney Club, which is a new place.

Young men of the brokerage offices playing the night clubs strong and always seen about with the keenest girls. Looks as if the saxophone and violin aren't such musty draws in these parts. All a fellow needs here is a line of chatter about Anacoda or Advance Rumely to make the grade.

Billie Burke in Miami Beach a few days.

Mrs. Jimmie Waller learning to swim from Lottie Schoemmel.

George Trommer's farewell party returned to New York.

Edgar Selwyn joined Archie.

Marion O'Day, of "Sketch Book," a smart figure at Deauville and places every night.

Edgar Selwyn has a reservation for himself and party at the Nautilus.

Lou Magnolia operating Jai Alai games on the certificate plan.

Such good boys, those Aronson Commanders! When a multi-millionaire presented the chaps with half a dozen bottles of champagne they traded the stuff in for sandwiches and cake.

Mr. and Mrs. Will Oakland dropped in the Roman Pools Casino to see the show.

Mrs. Barclay Warburton doing nicely after a mishap, which resulted in a fractured arm, while driving with Maj. Warburton and party from Palm Beach to Riviera.

Ned Kornblite, theatre owner, at the Roney.

Bob Albright of vaude vacationing on the beach.

One of the boys from the Park Central, who came down for rest, got a northward move at Deauville.

Petty thieves cutting capers in the swimming pools, stealing robes, purses, cameras, etc.

Sharkey Scott and the Miss Americana beauty pageant, the first Feb. 27 and the latter March 7, are the two main events at Deauville.

Tommy Loughran is the idol of West Palm Beach, and what a sense of humor! He knocks Kiwanis clubs for a row with his wit.

One of Chicago's leading officials received a wire that the "Big Bill" Thompson would not be down this year. Telegram signed King George.

Passion Play given in Coral Gables well received.

Marjorie Oelrichs dashing about

(Continued on page 55)

## NEW YORK THEATRES

**BROCK FENDERBORN Presents**  
**Strictly Dishonorable**  
Company Bill by Proctor Sturges  
Staged by Antoinette Perry & Mr. Fenderborn  
AYON Theatre, 440 St. St. Dir. A. L. Exchange  
Eves. 8:30, 10:30, 12:30, 2:30, 4:30, 6:30, 8:30, 10:30  
An average of 25 salaries at every performance  
See the complete, Sept. 1, 1929

Kenneth MacDonaw and Joseph Werner  
Read present

**BASIL SYDNEY and MARY ELLIS in CHILDREN OF DARKNESS**  
By Edwin Justus Mayer  
BILTMORE Theatre, 230, Mid. W. & Sat., 2:30

**BELASCO** Theatre, W. 40th St. Eves. 8:30, 10:30, 12:30, 2:30, 4:30, 6:30, 8:30, 10:30  
Mid. Thurs. and Sat., 2:30

**DAVID BELASCO Presents**  
**It's a Wise Child**  
A New Comedy by Laurence E. Johnson

**2ND YEAR IN NEW YORK CITY**  
**STREET SCENE**  
has moved from the PLAYHOUSE TO ANOTHER THEATRE For further information see daily papers  
Eves. 8:40, Mid. Wed. and Sat. 2:30

**GRACE GEORGE** in "FIRST MRS. FRASER"  
With A. D. Matthews and Lawrence Greenstreet  
PLAYHOUSE Theatre, 480 St. St. Eves. 8:30, 10:30, 12:30, 2:30, 4:30, 6:30, 8:30, 10:30  
Extra Matinee Every Thursday until June 15

**A THEATRE GUILD PRODUCTION**  
**METEOR**  
By S. N. BEHRMAN

**GUILD THEATRE**, 52d St. W. of 7th  
Eves. 8:30, Mid. Thurs. and Sat.

**A THEATRE GUILD PRODUCTION**  
**THE APPLE CART**  
Bernard Shaw's Political Extravaganza  
**MARTIN BECK** Theatre, W. 40th St. Eves. 8:30, 10:30, 12:30, 2:30, 4:30, 6:30, 8:30, 10:30  
Mid. Thurs. and Sat., 2:30

**ROXY** 50th St. & 7th Ave. Dir. of S. L. Rothfeld (ROXY)  
**2ND BIG WEEK**  
William Fox presents a  
GRANDER "HAPPY DAYS"  
Picture  
All Seats, All Seats, All Seats  
GRANDER—The New Double Width Motion Picture—100 stars, World's Greatest Stage Show, Street Show  
—Midnight Pictures—

**Chas. KING, Bessie LOVE**  
**CHASING RAINBOWS**  
All Talking Musical Hits with  
Trini Coltrane  
Stage Show with TIMBERG  
Bunchuk, Orchestra  
**CAPITOL** Theatre, 430 St. St. Eves. 8:30, 10:30, 12:30, 2:30, 4:30, 6:30, 8:30, 10:30  
Mid. Thurs. and Sat., 2:30

**RKO THEATRES** LET'S GO  
**PALACE** Theatre, 6th Ave. & 47th St. Eves. 8:30, 10:30, 12:30, 2:30, 4:30, 6:30, 8:30, 10:30  
Mid. Thurs. and Sat., 2:30

**BIGGEST HOLIDAY REVUE IN N. Y.**  
**TED HEALY & HIS RACKETEERS**  
**ROSITA MORENO—JIMMY SAVO**  
**RED KATINGS—Arthur & Marva HAVE**

**RKO PRODUCTIONS** 58th St. NEAR 5th Ave. Eves. 8:30, 10:30, 12:30, 2:30, 4:30, 6:30, 8:30, 10:30  
Mid. Thurs. and Sat., 2:30

**CLAYTON, JACKSON & DURANTE**  
and Orchestra  
All Talk "HER PRIVATE AFFAIR"  
Drama with ANN HARDING  
Special Feature, "UP THE CONGO"

**RKO PRODUCTIONS** 86th St. NEAR 1st Ave. Eves. 8:30, 10:30, 12:30, 2:30, 4:30, 6:30, 8:30, 10:30  
Mid. Thurs. and Sat., 2:30

**LEO REISMAN & RKO Radio Orchestra**  
All Talk "HER PRIVATE AFFAIR"  
Drama with ANN HARDING  
Special Feature, "UP THE CONGO"

**GEORGE ARLISS** in "The Green Goddess"  
WINTER GARDEN Theatre, Daily, 2:45, 8:45  
Eves. 8:30, 10:30, 12:30, 2:30, 4:30, 6:30, 8:30, 10:30  
Mid. Thurs. and Sat., 2:30

Warner Bros. & Vitaphone Talking Pictures  
Voted the Best Picture of the Year!

**GEORGE ARLISS** in "DISRAELI"  
CENTRAL THEATRE, Daily, 2:45, 8:45  
Eves. 8:30, 10:30, 12:30, 2:30, 4:30, 6:30, 8:30, 10:30  
Mid. Thurs. and Sat., 2:30

**FRIDAY**  
**FIRST TIME at Strand Prices**  
**JOHN BARRYMORE** in "GENERAL CRAKE"

**STRAND** Theatre, 115 St. St. Eves. 8:30, 10:30, 12:30, 2:30, 4:30, 6:30, 8:30, 10:30  
Mid. Thurs. and Sat., 2:30

No special light trains for the Sharkey-Scott affair at Miami. One was scheduled for Monday night. Had a single reservation and train cancelled. Miami card not even mentioned Friday nights at Garden, but they claim ticket sale is better than last season.

## 'Round the Square

### Chain Phonographs

Business is so tough with some of the chain candy stores around town that one of the biggest chains is about to install automatic phonographs in all its branches in the hope that there are enough people who like music with their sandwich to make it profitable.

### Chain Letter Epidemic

The chain letter epidemic has broken out again. There is a lulu making the rounds of theatrical offices, supposedly started by Senator Hefflin, who sent it to George Bernard Shaw, who sent it to C. E. Dawes, who sent it to Henry Ford, who sent it to Lindeberg, etc., through a list of the great. Good luck wishes contained in the letter are accompanied by the advice to "Cross Crossing Broadway." It is obviously a gag, but the theatrical blurb, highly superstitious, doesn't dare to break the chain and stenographers are going crazy sending out wholesale messages.

### Noah Berry's 33c Trout Farm

In Hollywood they have a humorous description of the trout farm Noah Berry has established some miles away from the film citadel. For each trout caught by a guest, 33 cents must be paid Berry as the landlord. No other charge.

The best sight from the account is to see women in high silk satin slippers fishing for fresh water trout. Some of them are now being fully equipped for stream wading for the elusive fish but find themselves on the concrete bank of a looked in pond, with the trout waiting for some food. One of the twists it is said that Beery cinches for the 33c per se to keep the fish hungry for the week-end fly-men.

One guest of a few days at the Beery farm declared the trout were so thick that they were lying in layers with no place to go.

### Thrifty Con Woman Nailed

A former picture star, now in vaude, was taken for \$20,000 by May Otis Blackburn, Los Angeles leader of a mystic cult, and now being tried on charges of bilking her followers out of \$100,000. The picture star was the first member of the cult to get to the district attorney and complain against the methods used by the leader. D. A. wanted him to file complaints against the woman but after thinking it over the star decided to take the slap rather than admit publicly he had been a chum.

A woman, owner of a hotel in Kansas City, was taken for \$50,000 in the same deal. She, too, took the loss rather than have her name pulled into the investigation.

Police claim that the cult leader has made over a million out of big shots throughout the country, who, when they were interviewed by the coppers, decided to squawk.

### Kodak Portraits Instead of Oil

Market crash is now having its effect upon the one class which had been slow to witness the money situation longest. The near-northside art colony in Chicago is feeling the pinch badly. Reports that the sale of lithographs, woodcuts, etchings, etc., is far below par and the demand for portraits has fallen to zero. Big shots, who with fat bankrolls had contracted to have themselves done in oil, are now using the kodak as you go slogan.

Racketeers with dough have in the past been a big money field for the art workers in wanting to play swank and finding the purchase of paintings the quickest way to get the rep for being an art-lover. With money scarce, the racketeers are losing their taste for the idea.

Next to the stage door of the Palace Theatre, the new home of **MRS. GERSON'S GRILL**  
After 11 Years on Broadway





## Uncommon Chatter

By Ruth Morris

### A "Simon" Delirium

"Simple Simon" calls for a rave. There never has been a more beautiful production—lavish, tasteful, done with originality and imagination. Comment up and down Broadway is that the show is the best of Ed Wynn in it. It might have been better for Mr. Wynn if he has massed never laughs in fewer appearances, but no true Ed Wynn fan is going to complain about such unimportant faults.

Production is grand. The book, which has the childish quality of English pantomime, doesn't matter in the least. It is merely an excuse for scene after scene of breath-taking beauty. Joseph Urban has cut loose from the somewhat stodgey style that marks his Metropolitan work and has contributed effects gay, delicate and distinguished.

It is hard to be coherent about the John Harbinder costumes, they're so good. Unhappily by a over and over economize on production, the designer has spread himself on rich effects. But he also knows how to simplify costume and show in fully draped gowns of monotone satin, and in a simple ingenué frock with plain bodice of heavy satin. Its sheer skirt is so full it can be blown at arms length and still fall gracefully to the ankles. Another dress for Harriet Horner's exquisite toe-work is a princess white chiffon, with fullness introduced at the side and a cunningly placed splash across the front. Even without Seymour Felix's noteworthy direction of a Hunting Ballet and the present beauty of Miss Hilda's costume, the conceiving would make it outstanding. The fairytale costumes are as imaginative as anything that could ever have been worn into a fairy tale.

As carefully worked out as a plot, the costumes have dramatic continuity as they work from a quiet opening to the climax of a gorgeous finale. They create the show in opening with simple little organdies, combining white and a delicate shade of yellow. They add humor to a Magic Mile number with simple circular skirts of mousseline de soire, bordered with musical notes and topped with little velvet jackets nipped in at the waistline and dotted with red ties that change in a twinkling to magicians' complimentary green. They introduce a sombre note by having the long frock coats of the Grooms of Dulinea and dotted with black ties that change in a twinkling to magicians' complimentary green. They introduce a sombre note by having the long frock coats of the Grooms of Dulinea and dotted with black ties that change in a twinkling to magicians' complimentary green. They introduce a sombre note by having the long frock coats of the Grooms of Dulinea and dotted with black ties that change in a twinkling to magicians' complimentary green.

Having only 24 hours of rehearsal, Ruth Etting skipped over from the late '15 Revue and gave a letter perfect performance. She has two grand appearances, first in a blouse and skirt of pink silk and black velvet, smart for all its representation of a dandy in a pink and yellow beach overall, made fortunately of some washable material, since its wearer, in a rough and tumble comedy number, wiped up the stage with it at the opening performance.

Palace Pandemonium  
There was a spirit of pandemonium at the opening Palace performance, with no one seeming too sure of what he was doing. Fred Stone and his band of strange looking assistants romped in and out of every other act. Informality is a good note on any program, but it should be routine and not, as on Saturday, appear to be running wild.

Keating started out as m. c., but, after two introductions, vanished as completely as one of his illusions. His greatest feat was to make it appear (after his name bobbed up on the annunciator) as the Morenos and their Spanish orchestra, making it seem that he had disappeared with his own sleeve and decided to stay there.

The Morenos provided good entertainment, with "Papa" calling

Phil Baker (in the box himself, for a change) to call of the audience to listen to the bull-fightspiel, and Rosita singing and dancing charmingly.

Edie Egan's Redheads have a new wardrobe and would have appeared to much better advantage than when last seen if their act hadn't been crushed up by the mad and grotesque of Hedy and the wonderful henchmen. They're supremely funny, but a little less of them would have done as well.

Grace Dorio still strikes strong notes with wild abandon, but her clever pianologues get over to big applause. A new dress is in pink mousseline de soire, with cunning puff sleeves and stylized impositions trimming a graceful, full skirt.

The girls, with Arthur and Morton Havel, wear cute sports frocks and adroitly play the piano. Over and above all, the bill has Jimmy Savo, whose comedy seems more fluid and beautiful at each new appearance.

### Durante, the Tool

"Roadhouse Nights" is, like most melodramas, not awfully convincing, but audiences are used to bootleg stories with diluted realism depicted in a bit of proof coincidence. The important is that it brings Jimmy Durante to the screen. Admirers of his peculiar madness usually fear for its reception by a general public educated to the sophisticated night club humor, but the Schnozze's first screen appearance removes any doubts that might have been entertained. He is not only a superb actor, but a good actor. His eloquent face doesn't have to speak a line to get a laughing reaction, and when it sinks into despair and admits that his owner is a tool of a "laughful dame" it is deflating and gets a howl. Clayton and Jackson haven't been given an opportunity in the film, but registers well in what little they have to do.

### Paramount's Flap Week

Friday's opening performance at the Paramount was a Flapper's Delight. First was Paul Ash, welcomed back to town with a hearty roar. Then, Buddy Rogers, accompanied by a roar of applause, mounted from the pit on the organ elevator. Just as the welcome was about to subside, Paul Ash's cheer led him into greater enthusiasm. Buddy Rogers' charm and neat appearance couldn't have disappointed even his most exacting admirers, and his musical versatility provided a grand entertainment. Then just to complete the matinee idol flavor came a new screen hero named James Durante, who is said to have been recruited from Shakespearean England. What a fiction, what bearing, what handsome and dashing good looks! It probably will be no time before he is known as America's Sweetheart. The unit is known, for a very good reason except that it introduces Rogers at the end, as "Hollywood on Broadway." It includes the acrobatic stepping of a Fred Evans troupe, the radiating of Harriet Lee and the diverting clowning of the girl with Allen and Canfield. It's excellent entertainment, and it's a seemingly typical picture house finale, all lit up like Christmas trees.

### "Last Mile" Reaction

Audience reaction to "The Last Mile" that is, a picture about condemned men in a prison death cell, is an odd one. The play has nothing in it that would attract feminine audiences, yet the women who attend stand in their groups a horror better than the men.

After the last curtain had dropped on the complete failure of the prison outbreak, the men walk blankly to the street, looking drawn and silent. Women, on the other hand, seem to throw off the horrible memory of the play more quickly. Whispers of their lobby conversation during the play and take up the details of life for which the feminine mind is famed: should one buy that rose-colored print she saw, should an actress wear a high-collared dress for dinner the next night.

The consensus of lobby opinion among the women on Monday night after the first act was: "This play is too long, it's too slow, it's too bad, but nothing could persuade me to leave." The second intermission finds them getting pretty indignant

against prison authority and ready to take up cudgels for the pitiable murderers and cut-throats trying to break away to freedom. When prison guard is moved in cold blood and thrown into the courtyard below, one woman was heard to clap her hands and say, "Good for them. It served him right!" When the first act is over, they promptly forget all about it.

The only people who left the theatre before the conclusion of the play were the women, and, curiously commenting that they couldn't stand it.

### Bessie Love's Hysterics

If all screen actresses could indulge in hysterics as ably as Bessie Love there would be no objections to the screen formula which calls upon a "great little trouper" to laugh between agonized sobs as she bravely does her make-up, knowing full well that the show must go on. Miss Love, who gives a fine performance in any picture which she is cast, should be granted a monopoly on screened hysterics.

Her latest outburst comes in "Chasing Rainbows," the knowledge of which title plus the fact that it is a bad picture plus the fact that Charlie King plays opposite the heroine, automatically forecasts its own events. All the hackneyed situations are in it and would be extremely dull, but for an excellent cast and the several moments that suggest the picture is slyly deriding itself. Marie Dressler and Polly Morley are the only things in it exaggerated parts that are often very funny, and a perfectly grand tune called "Happy Days" gets less plugging than it deserves.

### Loew's 175th Street

Loew's 175th Street opened with a blaze of glory Washington's birthday. Its architecture is aptly described in its own program notes, which in the help of exclamation points, read:

"In sharp contrast to this modern note is the ancient splendor and mystery of the Indo-Chinese architecture of the Palace of the Orientals. Each visit will disclose new beauties in this wonder theatre!"

Which just about says all there is to be said.

### The "Ripples" Quarry

Another Stone has been cast. Fred Stone's second daughter, Paula, is carrying on the family tradition. In "Ripples" she goes through her paces like a trouper and has a lack of affection that is quite charming, but may or may not thin. Fred Stone awfully funny; you can't find the book dull and the musical numbers (with the exception of "Is It Love" and "I'm Little") are very good. The picture is very intriguing; but there is a real kick in seeing the Stone girls go through their father's routines. They develop, somehow, from a dance step to a national institution.

### On Styles

From Paris come reports of the Worth spring showing. According to the information, which probably comes from a gumpie from godet, dress details are as follows:

Sleeves are getting erratic. They are worn short in town clothes, but long in evening gowns. Otherwise, while there is often a suggestion of sleeves, or perhaps more, in evening gowns.

Long brown suede gloves are a new note. Worth going to the extreme of showing them with black costumes.

Ermine and squirrel, both dyed a lustrous black, are used on formal coats and evening gowns. Otherwise very little fur. Buttons made from tiny pieces of mirror trim some costumes.

Cape effects are noted on afternoon and evening gowns. Sleeveless coats are another feature predominant in this collection.

Wide leather belts are used on the morning and afternoon costumes (Worth's "leather belt" term in "sports clothes" obsolete), while wide belts of velvet or ribbon mark the national waistline in evening gowns.

Short evening wrap is still popular.

White transparent voile blouses with short sleeves, often embellished with threads from the accompanying tweeds, are worn with the new light-weight woollens. When silk jerseys accompany these costumes, they are encrusted with the

## Wisdom for the Woeful

By Nellie Revell

This department, conducted by Miss Revell, has been instituted as a weekly feature and is placed at the service of any "Variety" reader. Matter submitted to Miss Revell will be treated confidentially. No attention will be paid to unsigned letters, but real names will always be preserved.

Miss Revell may be addressed at the Hotel Somerset, West 47th street, or care "Variety," New York.

### FLORIDA CHATTER

(Continued from page 54)

Palm Beach clad most dramatically.

Mr. and Mrs. Richard Rowland at one table at the Deauville, and next to them Mrs. Howard Chandler Christy and party.

Monsieur Livingston, amiable catnip king, left for New York.

One night club here which, from all external appearances, is doing top business, asserts that, because of the casino having been closed, the owners will be contented if the season is completed with a \$75,000 loss.

Doing business is possible to make the deficit only \$50,000. Dorothy Van Alst, who closed at the Floridian, now at the Hollywood Club City.

Dr. Thomas M. Cassidy gave the largest night club party to date, more than 100 guests seated on the rinks of the Roman Pools. It costs \$200 (deposit) to install a complete bar, if you are a tourist.

Peggy Perry arrived in Miami Beach, looking up her Riverside Drive penthouse for a month. Camille Lenier tanning up and smiling.

Cocktail parties are the chief pastime everywhere. And picture Polks staggering to talkers and back to parties. Heretofore everybody was rouletted.

An idea of how exclusive was the Venetian ball at the Nautilus is conveyed by the fact that the brokerage room of a New York Stock exchange firm on the main floor was used as a checkroom.

Sam Crowther has joined the literary family at the King Cole.

Mrs. Harry E. Smith, wife of the composer, at the Flamingo.

George Horace Lorimer walking in and out of mobs of writers on the Boardwalk, many of whom the Saturday Evening Post made. The editor stopped at the Roman Pools.

Sidney Frohman, fishing in the indigo waters of the Gulf Stream.

Ultra Frisco giving a circus ball next Friday night.

Big and exclusive bookings for Nenabeb (Great Friend) of the Penobscot Indians of Old Town, Maine. Begging by the Flamingo Hotel to tell story of the decline of his tribe, that once numbered 8,000. Alfred Jonniaux, noted Belgian painter, studying the curves of American women's wrists and ankles, which he asserts are the last word. Fellows over here overlook the wrists.

Fox, Paramount, Pathe and all the other houses, with newsreel cameramen, shot scenes of the most gorgeous pageant ever staged in the south when the Venetian ball, staged on the luxurious grounds of the Nautilus hotel, was at its height. This was the principal social event of the season, all proceeds going to charity within the county. There were 600 people in costume.

tweed to give the appearance of a one-piece frock.

Hems of evening dresses are adorned with bands of ruching or large artificial flowers or narrow bands of fur. No trains seen in the Worth collection. Bolero effects popular.

As to colors, pale blue is used for out-of-town clothes, also biscuit tones of off-white in tweeds and other light woollens. Soft greens, darker blues, mixtures of brown and beige and white also good.

Black, browns, soft purples and a few printed silks noted in the town clothes. Black, white, pale pink, delicate grays and various shades of plum and purple dominate the evening attire.

Daytime materials: Hard-face tweeds of light weight; loosely woven woollens; wool volles of various textures; crepe de chine or marocain silks and a very few printed silks.

Evening materials: Failles in heavy weights; satins, georgettes, chiffons and tulle. A few laces, a few laces and printed chiffons, but mostly plain fabrics for early spring wear.

Dear Miss: My sister and I have always worked together. A few years ago she married and her husband, a newspaperman in show business, is forever interfering in our billing, booking and creating dissatisfaction. My sister used to be willing to play any date or fill any spot on the bill but now, through his influence, she insists on picking and choosing her dates. She can afford to lay off but I can't. I am wondering if I should split the act, get another partner or work alone. Or do you think I would do better with a male partner? I have never had one.

Sister.

Answer: It's the same old story. When you are a team, there is usually friction, due to the interference from the latest addition to the act. Pretty hard to separate the business and domestic relations. Perhaps your sister and her husband think they can work better without you, but hesitate to tell you for fear of hurting your feelings. Since you are a team, you are a known sister, why don't you make the break yourself? You should have no trouble getting a partner and I would suggest a male partner for a change.

Dear Miss Revell: My husband is a newspaperman, and you know how they are. He always has alibis for being away from home. Just I am tired of staying home alone. I want to wear made-over clothes and economize in every way, but I notice when he does show up he is always half-pinted. I can't get that way these days without spending money. Fortunately, we have no children. I am wondering if our marriage is another bust. What do you think?

Lonely Wife.

Answer: Yes, I know how newspapermen are, having been married to two of them, and neither of them ever took me home. They are like race horses and stocks—pretty hard to figure. I frankly admit I am stumped by your case. You could try leaving home, which might bring him to his senses and if he really wants you he will be more considerate. If he doesn't want you, well, of course, be glad to know it.

Dear Friend: About 10 years ago I asked your advice about something you might do. Now I want to ask you something again. My husband and I simply are not congenial. I don't feel at home among his people and I don't think my people like him. He provides for me and gives me the protection of his name. I know it is only because of his sense of duty. He doesn't love me and I no longer love him. Should I ask him for a divorce, or wait until he asks me?

Unhappy.

Answer: You may be altogether mistaken about his not loving you. Perhaps he feels that you do not care for him and that may account for his indifference. As you say, he provides for you as much as he is entitled to the allowances that should be made for one of his temperament. He has always impressed me as a cold, undemonstrative person but as a man with a slightly developed sense of fairness. Since neither of you have apparent grounds for divorce, why go looking for trouble and court undesirable publicity?

Dear Madam: Last year when a musical show played here (Hartford, Conn.) I met a young man in the chorus who said he fell in love with a girl in the show. He was very violently opposed him. Do you think I should leave my home and family and marry him?

Mary D.

Answer: I would have to know more about the young man and the circumstances before replying. Send me a self-addressed and stamped envelope and full particulars.

### BIRTHS

Mr. and Mrs. Max Balaban, son in Chicago, Feb. 24.



# BURLESQUE REVIEWS

## KUDDLING KUTIES

(MUTUAL)

That the boys now was shown at the Columbia Monday night, in such a way that now there can be no doubt. They've stopped yelping for more, let alone the young dames to think up a new one or bow to silence.

Jean Steele, number leader of the Columbia runway bunch, garnered the best hand of the evening after getting down to two small pieces of apparel. Rest of the woman on view, particularly the visitors of the week, didn't show so much in the "heaters," because there was little demand from the sparse attendance, but they didn't seem to worry about it.

In reading a gag letter—one of those "God bless you and keep you, from your loving wife" things—Max Fields said, "P. S." stands for poor season, and no one's got it but Max's straight man.

"Kuddling Kuties" is Fields' own show. A little bit better than most of the troupe's previous work, this year, but so little. Chorus is more lively and less careless than the usual Mutual line. In the chorus, points in "Kuddling Kuties" to hang a piece of phrase on are hard to find. Fields elected himself to the principal and almost exclusively comedy role. He gives a few brief chances to Mac Barron. Fields could easily hold the show with his talent and still be the star of the troupe. His comedy, such as it is, is everybody's comedy. For all that, strayed or stolen gags, see "Kuddling Kuties."

Ann Pink, comedienne, contrives the only unusual note in this opera of mistakes. She alone is somewhat different.

Other principals are Al Golden, Sammy Smith, A. Snyder, George Schaad, Melvyn, and Jeanne Williams. Miss Williams cops the first act finale with a centerstage pose in what looks like a transparent brassiere.

Not even that could save the day. The boys have been looking at and through 'em all season.

Ege.

## Burlesque Stock Spurt

### Windfall for Agents

Increased activity in the stock burlesque division has blown up a harvest wind unexpectedly for casting agents that had specialized in burlesque placements and previous finding little revenue to be derived from wheel shows.

With 15 stocks currently in operation and with a number of current Mutual wheel stands figured to go stock for spring and summer the agents look for the liveliest season in years.

Nat Mortan and Ike Weber have the bulk of burlesque casting around New York and in other eastern stands. Mortan is now having the situation practically all his own in the west.

Since the eclipse of the Columbia wheel, two seasons ago, it has been lean pickings for the casters for Mutual, the surviving wheel, installed its own casting bureau and with the outside agents only getting a break from the producers anxious for new material which the agents had at hand.

Both Mortan and Weber diverted into other than burlesque casting to keep going, but clung to their burlesque connections and are now getting a break through activity of the stock form of entertainment.

Five of the City's top production are spotted in New York City, the houses being City, American Music Hall, National Winter Garden, Minsky's Apollo and Irving Place. Apollo is now showing a combo of stock and wheel shows, but goes straight stock at the end of the Mutual season.

## Burlesque Changes

Virginia Jones, former house runway soub at the Columbia, New York, has succeeded Connie St. Clair as featured soub at the stock at the City. St. Clair had been with the City stock since opening and withdrew last week to accept a better offer from an Atlantic City cabaret.

Mickey Madden and Frigate White closed with Izzy Hurst's stock at the Gayety, Phila., last week (Feb. 25), and may hop to New Orleans to join the stock at the Dauphine in latter city.

Eddie Kaplan, Jack Reid's "Record Breakers" second comic, and since in stock in Kansas City, opened Monday at Minsky's Apollo 125th street. Kaplan replaces Walter Brown.

## CITY

(STOCK BURLESQUE)

Burlesque and runway (leaser) numbers seem to be slowly building the City. The work of the comics here appears to be just thick killers between the girl numbers, sort of rest periods. At that the bits are waxing stronger on the blue side.

All the experimenting in the world won't change the 14th street taste in burlesque, and the City operator, being what they can be to please the customers.

The City is using film chasers between stock scenes, which shoot the last stage show on about 9 p. m.

Burlesque competition is keener in this downtown strip and the 14th street gets a break in spicy displays. It has now narrowed down to the show that can offer the best femme teasers and bluest bits gets the trade.

Gone from the City is Connie St. Clair. She considered the runway ace at this house, and the management is trying to make up for her departure by featuring a new number leader. The only one retained is Betty McAllister, who is no novice on the slow-motion disrobing stuff. She had plenty of competition.

Of the new femmes the two who worked hardest, wiggled and gyrated, were the boys' friends, Virginia Jones, an Amazon blondie, with a baby voice, and Betty Ford, a blonde in the net, who has a cooch suggestion which was to the liking of the crowd.

They are going to like this pair. Blonde and brunette rivalry ought to be hot. Donna Davis was there and doing stripping bits, but she almost got lost in the shuffle.

There are 24 chorines; some passers off the 14th street, but they all keep moving and that is something.

The company has a new chief comic, Steve Mills, who is a beacon light with the troupe, although the Raynolds girls, who Mills can rough it up when he wants to, but for the most part he is under restraint. By his musical diversity he worked in a harmonious specialty, a relief between the double entendre and the swaying and swaying of femme hips.

Watching the City stock one can readily understand why wheel burlesque is losing ground. The traveling gals show so little animation while the troupe runwayers and chorists appear fresher and show more pep.

Mark.

## Mutual Plus Talkers

### Minneapolis. Last Resort

Minneapolis, Feb. 25. The Palace here, after being closed for the third time this season, due to changes of policy, has reopened with Mutual Wheel burlesque.

The Palace started the season as an Iron & Cabbage house, with Mutual Wheel shows, giving a bare performance of the week. After a stretch of losing weeks stock burlesque was tried, but with no better results. Then the theatre was wired and talking pictures were added to the stock show.

Two weeks of the combination burlesque-talking picture policy were sufficient to impress the manager, Arthur Moeller, that it wouldn't go, and now the theatre is returning to the Mutual Wheel. Talking pictures will be used to augment the road shows.

## Stock Resorts to Freaks

Albany, Feb. 25. Burlesque has been so hard hit in Albany that the Empire stock burlesque, has added a side show attraction to boom business.

In addition, its "Burlesque Revue," the added feature includes Sylvie Chester, "The marvel of the age, half man and half woman." The Empire stock week ago used Mutual wheel, but now has gone stock burlesque, changing the name of the show each week.

## Paterson Summer Stock

Stock burlesque will go in for the summer at the Orpheum, Paterson, N. J., upon the windup of the regular Mutual season now predicted for April.

Elly Watson, former wheel producer, operates the house and will make a try for the first time to keep open throughout summer with stock burlesque.

Company will have 11 principals and 13 girls, Watson hopping in himself, occasionally.

## "Pansy," Colored Show, Folds in Pennsylvania

"Pansy," colored musical produced by Clark Morton, stranded in Altoona, Pa., closed last week. The show had been out three weeks and folded owing the cast two weeks salary.

The piece was non-Equity and had been playing without dates through Pennsylvania to little encouragement which precipitated the bust up.

Morton jumped to Broadway when the blow off came and raised sufficient dough to bring the troupe back to New York, but no other coin.

## LATZO, SHORT ENDER, BEATS LARRY JOHNSON

By JACK PULASKI

No end of an upset at the Garden Friday when Pete Latzo, former welter champ, now a light heavyweight, was awarded the decision over the slightly regarded Larry Johnson and there was plenty of argument afterward because the colored man was favored five to one at ringside.

Earlier in the day Latzo was quoted as being at two to one. He entered the ring with what looked like a small bay window and reporters went about that Pete was not at his best, which explains the jump in the betting price. There was not much difference in the weight of the men, Latzo being 173 pounds and Johnson a bit more, but his advantage in height and reach and finely sculptured body made him look so much better.

The smart money bunch were the mugs to question the result. One of them, however, got a break. He laid five to one on Johnson before the fight and the odds shifted at one to 10 that Latzo wouldn't win.

It was all in the way the boys looked at the match. From the sixth round on Latzo was on top. No question that he landed the cleaner blows, especially a left, smacking hook that had Johnson's lips puffed and bleeding. At the final bell Latzo was unmarked, save for a puffed ear.

Lazo copped on points because of his ringmanship. Also he was much smarter in close. He made Johnson eat and took the shot. Larry, whose vaunted right has tucked away several good men at the Garden of late, never was able to connect with it. He threw it countless times but landed on the neck, or Pete's left ear or else the plump slipped away from the punch entirely.

Not So Hot

As a scrap it was not so hot, except when Latzo would emerge from a crouch and let both mugs fly. He did that when stung several times, Johnson having managed to land with his left to the face. If Latzo's tummy looked a bit suspicious, he was well able to take it there. Once Johnson ripped in a hook that was away low. Latzo made no special squawk but the colored boy apologized.

The importance of the match was that the winner is slated to meet Maxie Rosenbloom, leading contender for the division title. Latzo and Maxie have met twice, the count being one and one. Pete, too, tried for the same title against Tommy Laughran but lost.

The semi-final bout between Doc Conard and Larry Johnson, at Newark, and Babe McGorgary, of Oklahoma, was sensational for awhile. Babe is one of the strongest and toughest of middleweights. Late in the fight he nailed Conard who went down for nine. In the third frame the fans went up onto the chairs when Conard felled the Babe.

But McGorgary arose and immediately flung a right that sent Doc down. Conard passed up a count, arising and within a few seconds knocking Babe down again. The referee, however, saw the fans who had gone nuts and decided to stop the fight.

After that the boys toned down, both cautious or groggy. In the ninth it seemed the Babe was grogged again, but he went through the tenth round and fighting hard. Decision went to Conard. Looked like a draw or McGorgary, but the crowd raised no objection.

U. S. Fight Tax Bill

Washington, Feb. 25. Rep. Samuel Dickstein, (D. N. Y.) has introduced a bill to repeal any Federal tax on prize fights if the State collects too.

## Things Have Changed Since—

Joe Adams' thirst quenching emporium in 44th street was figured high priced through getting 35 cents a bottle for brew.

Al Reeves was figured having the hottest show in burlesue and with Andy Lewis as the double-entendre-spilling comic. Get a load of Mutuals now.

Real imported Pilsner and Wurzburg was to be had at 20 cents a.

## Lady Cops Slough K. C.

### Stock Burlesque Show

Kansas City, Feb. 25. A police raiding squad headed by Frances Trowbridge, chief of the women's department, visited the Gayety, Mutual stock house, Friday night, and found a number of Reider, manager; Ida Shaw and Mary Lee Tucker, dancers, and Billy Williams, comedian.

The charges were operating an indecent house, indecent exposure and the use of vulgar language. The cases are set for trial later in the week.

In October, 1927, a restraining order was sought against the theatre because of alleged improper shows. In May, 1928, Manager Reider and eight members of the chorus were arrested on a similar charge. In December, 1928, Manager Reider was fined \$500 in police court on complaint of club women and ministers.

## FIGHT SALES SLUGGISH; LOOKS \$225,000 NET

Miami, Feb. 25.

The actual advance sale for the Sharkey-Scott fight up to Monday, Feb. 25, at \$25 per seat, perhaps \$40,000 outstanding plus last-minute sale. Net would be about \$225,000, so Garden must take it on the chin. With page advertising in the dailies the Garden is spending more than for any other event, trying to get the Crackers to attend.

Locals coming on mules and Fords, but still sore at decision against Stribling last year.

Sports writers are down here on any excuse, if not for fight. Sid Mercer taking care of boys, including representative and his wife from the Jewish "Forward."

Four men here from London to see Scott fall down. They are: Tom Webster, "Daily Mail"; "Yank" Trevor, "Wigall's Allied Express"; Norman Hurst, allied newspapers; and Fred Dartnell, "Daily News"; also Rickertson-Hatt, Reuters New York representative.

Myron Johnston said the boxing commission referees must ask his advice before stopping fight if Scott was hurt. He took the air when they razed him, and walked out but came back because he forgot to get his hat.

## LAKE EXPLAINS

Washington, Feb. 25. Jimmie Lake, managing the Mutual burlesque house, is much upset over the report last week that his Commercial hotel had been raided and a complete gambling outfit found in the place.

Lake says he is too busy running the burlesque house to have the hotel on his hands, too. That's why he let go of it several months ago.

## CHI. FANS OFF SAT. BOOTS

Chicago, Feb. 25. McLarnin-Mann, who said not at the Chi. Stadium for March 1, has dropped \$80 in advance sale. Fans won't go on Saturday and date has been changed three times. Twice because of Illinois Boxing Com.

## Tough in Scranton

Scranton, Feb. 25. Copeland, with controlling interest in the Galey, local burlesque house, has called it a season. No announcement was made, but the theatre failed to open yesterday. It is reported that all house employees were given two weeks' notice a month or more ago, when poor business started. Last week was the last straw.

## Wants Wheel Jack in Chi.

Chicago, Feb. 25. Warren Trons is dissatisfied with the returns from talker at the Haymarket and has been dicker with L. H. Herk to replace burlesque.

sold under atmospheric circumstances at Under den Lindens at Broadway and 98th street, and Broadway really had four fires of magnificent linen trees from 72d, street to 130th, the subway killed 'em about 1901.

Low Kelly spotted his dope bit in "The Behman Show" and had several other comics doing snowdrifts after he clicked.

Martin Dixon projected blood and thunder thrillers at the old Third Avenue at 10, tenth and third.

Gus McCune managed Proctor's Fifth Avenue and was eventually succeeded in post by Elmer Rogers when house went over to Keith control.

The night life center was around 28th street and E-way and brawls and other antics 80th street police station. Jefferson Market Police court was the prize atmosphere assignment for district reporters, Richard Harding Davis began his career there for the old "Sun."

Italian eateries around Christopher street were a fad. The Black Cat on the line of the 6th Ave. "L" in the district, antedated the spaghetti spots in New York, going back before 1900.

Brewster Carriage Factory used to stand where the Strand New York, is now and that was why they called it Longacre Square. Took the name from Longacre Square in London, which once was center of the carriage makers.

Pabst Hotel stood where the Times Building is. De Luxe saloon on the street level which served the most luxurious free lunch in the world.

First motor cabs in New York were built like hansoms and ran on storage batteries. They made twice as much noise as a truck.

Pauline Boyle went to Chicago, engaged two complete stock comedians and they selected the best players from both and took them into Nashville for a two year run.

Al Luttringer and Morgan Wallace were sapes with Sarah Bernhardt, when she appeared in Frisco in "L'Aligion."

William Harder played in the band with a top show which had Emma Myrkle as a sung and dance soubrette. Harder fell in love with her, but was too bashful to escort her to her hotel, so followed at a few paces. Later, they were married.

S. A. Lynch was a ball player in the old North Carolina league.

Louella Parsons read scenarios for the old Eessan Co., and bought some at \$25 each.

Victor McLaglen was meeting all comers, wrestlers or fighters, at the Canadian carnivals.

Dave Thompson was fitting out the boys for uniforms for "To Hell With the Kaiser."

Richard Wallace was an undertaker's assistant.

Paul Nicholson played in his first picture on a 14th street, New York, roof, and was ashamed to tell the Riato boys about it.

William Seiter threw pies on the old Keystone lot.

Jack Warner sang with illustrated slides.

Harry Cohn plugged songs for spending money.

Eddie Cline was a "Keystone" kop.

Julius Bernheim was g. m. of Universal city.

Bill Counselman was a reporter on the Los Angeles "Times."

Jesse L. Lasky did 12 shows a day for Sid Grauman's father in Frisco.

Jesse J. Goldberg practiced law.

Haverly's Original Mastodon Minstrels, direct from Her Majesty's theatre, London, opened at Ford's

(Continued on page 77)



# VARIETY

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## 15 YEARS AGO

(From Variety and Clipper)

The English managers had been pushing for operating economies since the start of the war, urging acts to cut salaries and play on commonwealth. Now the Coliseum Syndicate of London declared a final dividend on the year, bringing up the rate for the twelvemonth to 25%.

Gilbert M. Anderson ("Broncho Billy") closed down his musical stock venture at the Morocco, Los Angeles, writing off a loss of \$110,000. In the company were May DeWolfe, Percival Knight, May De Sousa and Ann Wheaton, who came back to New York where troupe was recruited.

Adolph Zukor lost use of the Broadway theatre as a "Show window" for the display of Famous Players specials, but the company hoped soon to get as good a spot for the purpose. Suggestion that they would own four choice Times Square spots would have seemed fanciful.

Keith interests were engaged in one of their periodical drives toward pictures. This time it took the form of heavy buying of territorial rights to productions. In a batch of purchases was the New Jersey territory on Annette Kellermann had been a vaude feature.

Philadelphia censor refused to permit the billing of Elinor Glynn's name in connection with the picture "Three Weeks," either outside the house or on the screen.

Censor bill was up in the New York legislature and all interests combined to oppose it. U. S. Supreme Court at the same time sustained the right of states to enact censor laws. Case came up in the suit of the Mutual Film Co. to halt application of censor law in Ohio.

## 50 YEARS AGO

(From Clipper)

Gilbert and Sullivan's new opera, "Pirates of Penzance," was produced in Philadelphia, where the critics agreed it would never be another "Pinafore."

P. T. Barnum advertised a general warning to all "who would infringe upon his own peculiar modes of advertising," threatening suit against anyone who went in for self-exploitation, presumably.

Dan Rice, the clown whose supposed "reformation" at a revival meeting had provoked nation-wide discussion, went on a lecture tour and did a monumental flop. One big town engagement brought just \$45.45 to the boxoffice.

Troy was the scene of a fake that is still familiar in one form or another. Promoter leased a store just vacated by a freak show and billed "The Wild Zulu Chief, who feeds on raw meat and raw fish." Wild man was soon identified as a peaceful negro waiter taken from the Long Island Sound steamer Bristol and the faker faked.

Rhode Island was among the first states in the Union to prohibit trap shooting competition with live pigeons.

Story was published that Joaquin Miller, famous poet of the West, would marry Dr. Kate Stanton, very modern woman speaker who had taken the stump for Horace Greeley when he ran for president of the U. S. in 1875.

## Inside Stuff—Music

Weak sales of sheet music are still partially attributed by many publishers to last year's market flop. Through this reaction, they say, sales of pianos have fallen off, which, in turn, reacts upon the sale of sheet music.

Songwriters and other music employees are faced with cuts and dismissals, with picture companies in control of the music publishing business reported determined to lop off overhead wherever possible. Within a year, according to insiders, there will be a definite diminishing of the ranks in the publishing companies.

Frml and Romberg are receiving \$200,000, jointly, from United Artists for three pictures they will set-the-songs to. Romberg is reported particularly insistent upon all terms of his agreement being lived up to, regardless of whether the picture men know best. To ensure it, Romberg carries the contract in his pocket at all times.

Congressman Sol Bloom's first move as associate director of the celebration to honor the 200th anniversary of Washington's birth, 1932, was to invite John Philip Sousa to write a special march for the occasion. The Congressman is receiving many offers of co-operation from every phase of amusements, the Government turning to show business to put over the nation-wide celebration.

"Minnie the Mermaid," novelty number being re-plugged by Feist's, was first published seven years ago. At that time Feist's couldn't do anything with it. Song was written by Buddy DeSylva, now of DeSylva, Brown & Henderson.

A month ago Bernie Cummins and Rudy Vallee played it over the air. Resulting in requests from many bands for the number prompted Feist to start plugging it anew.

During the RKO hours over NBC no picture tunes associated with any company other than Radio are heard. It is reported Rosalind Stewart has been ordered to prepare the programs with songs only from Radio, pops, or productions.

Many publishers, with various other picture affiliations have futilely attempted to crash the hour for a plug, with reason given that it is against orders.

A married couple, separated, were on the verge of a reconciliation. To bury the hatchet they took their four-year-old daughter, living with the mother, to see a picture, in which Rudy Vallee appears.

The child, a radio fan, turned and said: "Mamma, you'd be better off if you were married to Rudy."

Husband blamed the wife for the child's remark and the battle was on again.

Because the bootleg song sheet vendors in New York are now being fined \$5 or five days, instead of the former \$1 or \$2 fine, all are now pleading not guilty when brought before the court. Previously they pleaded guilty, payed the small fine and walked.

The \$5 or five days is being imposed by the city magistrates through the pressure of Chief Magistrate McAloo, who called attention to the seriousness of the offense. He stated the peddlers were evading a city ordinance and a U. S. statute.

Their "not guilty" pleas are causing the publishers and the societies more trouble and expense than heretofore, as to convict the peddler they have to bring proof of his guilt.

Herman Gantvoort will pay only \$375 instead of \$1,650 to Shapiro, Bernstein & Co., Inc., by an order in the City Court vacating a default judgment for the latter sum and directing judgment for the smaller, because of his failure to produce the musical play, "Black-Eyed Susan," for which the music was to be written by Nonette Lyle and the book by Alonzo Price.

Under the contract, made in 1928, the music house paid \$1,500 for the publishing rights of the music, but the piece wasn't produced, and suit was filed against all three to collect the advance.

Gantvoort, in asserting that he should pay only \$375, said he got only this sum out of the advance and that he gave the rest to Price and Lyle who also received \$500 additional for the music. The order of the City Court directing Gantvoort to pay \$375, permits the publishers to sue the Prices for the balance.

Apparently, the days when a song's sheet sales reached 1,000,000 is dead and buried. About the last song hit in the million class was "Ramona," "Carolina Moon" fell just a bit below that level.

There are no more of the radio in the same million-copy sellers were more common than now. Among some of the songs which hit in and above the million class were "Dardanella," "Beautiful Ohio," "Yes, We Have No Bananas," "Last Night on the Back Porch" and "When You Were a Tulip." Also the old-time number "Missouri Waltz." Some of the new numbers, but the majority sold for the customary price.

The publishers of one of the biggest sellers today, "Cryin' for the Carolinas," place as an estimate for the future total sales of the song 500,000 copies at the most, and admit that the song will be doing well if it hits that much.

The decrease in the sales and use of the piano today is the reason given by publishers for the general decrease in sales.

Despite Warners controls more than half of the popular music copyrights and an equal number of old standard copyrights, it does not utilize its property to advantage over its own radio station KFWE in Hollywood. According to a number of agents representing music publishing houses allied with the Warner faction, the number of Warner songs broadcast over this station for one week showed 69.2% competitive music and 30.8% from the Warner group of catalogues.

A greater portion of competitors percentage consisted of current popular picture songs which automatically plug competitive pictures. Argument might be propounded by the operators of this station to the effect that the sponsors of the programs are entitled to select material for their own programs, would be destroyed as the programs by First National pictures have included hit picture songs from competitive film producers. Yet the purpose of the First National hour is to advertise its own product.

With the opening of Para's "Vagabond King" five songs which were published when the opera was done on the stage five years ago will be reissued. Famous Music will publish in place of Waterson, Berlin & Snyder, now obsolete.

This is another example of supposedly defunct musical comedy and opera music being resurrected by pictures. First was the "Sweet Song," for which Harms published the music. At that time Harms reported the songs were selling as strong as when the opera was produced on the stage. Since then a number of old songs have been revived by pictures, with the publishers deriving additional profit. Among

## Inside Stuff—Vaude

District men in RKO have been getting out their own little house organs during the Joe Plunkett Thank You Month, while headquarters has been issuing "Voice of RKO," national house organ weekly instead of monthly. J. L. McCurdy calls his little district organ "Pepograms" while James Carrick calls his "The Live Wire." For the Chicago territory, Nate Blumberg has been issuing bulletins to aid the February drive.

Around \$150,000 worth in original cost of vaudeville production material is said to have been dug out of storage by RKO in New York. It's the residue of the various act-productions made by the RKO producing department. Another \$10,000 worth is said to lie in Los Angeles. It will probably all be sold for the best price obtainable.

In front of the Lafayette theatre, Harlem, stands a tree. As it involves some years of superstition, the tree is known as the "wishing tree." Professionals, who loiter in front of the house, are known to have placed a hand against the tree and made many a wish.

The tree has become Harlem tradition. It's to stand as long as the present Lafayette theatre remains.

Leo Morrison has the most modernistic office in Hollywood. Or probably anywhere. Motifs are square and round. Where furniture is usually square, it's round. Where it's usually round it's square. Even fixtures are especially designed.

Color scheme is pink and silver.

On the floor is a real Parisian rug from Paris. Leo wanted something distinctive in an office and he turned the job over to the United studio with orders to do their distinctiveness.

In a case involving the question of whether or not a fatal accident had arisen out of and in the course of employment, the Court of Appeals of the State of New York affirmed an order of the Appellate Division, Third Department, upholding a workman's compensation award where a ticket taker and doorman at a New York theatre met his death in a fall through a trap-door into an ash removal pit in the alley, about 60 feet from his ticket-taking station. Decision rendered in re Lasher v. Primo Producing Company.

Lasher was employed as a ticket taker and doorman by Primo Producing Company. Theatre operated by latter opened its doors to the public at 8 p. m. Lasher was found in ash-removal pit in the alley, part of premises, running alongside the building, between 7:30 and 7:45 p. m. of an evening, having fallen through a trap-door which someone left open. He died eighteen days later of injuries due to the accident. The Industrial Board awarded benefits to his widow.

Upon appeal by insurance carrier for Primo Producing Company, appellant claimed that Lasher's duties did not begin until about 7:50 p. m., that nothing required him to go down the dark alley, and that he had done so to smoke. Deputy Attorney General arguing case for Industrial Board contended that testimony showed deceased's duties required him to begin at 7:30 p. m., that he had his uniform on when hurt, and that he was on his way, as part of his duties, to close a gate at the far end of the alley, when he fell into the hole.

Appellate Division, two justices dissenting, affirmed compensation award, without written opinion, but upon authority of two New York court and one U. S. court decisions. Insurance carrier had appealed.

Manager of a circuit house received a letter from one operating official telling him to change his front lights to a certain color. Next day he got a similar letter from another exco ordering an entirely different color.

Writer of first letter visited the house and squawked because the lights weren't what he had ordered so the obliging manager changed them back. Next day the writer of the second letter paid a visit and went through the same routine, the manager obliging again. Following day they both visited the house and had it out in a stormy session. Lights are now the color they were originally.

RKO franchised agents in Chicago are complaining about tactics claimed used by an RKO scout sent there from New York recently. Agents say that in several instances when they suggested the scout catch certain acts he went to the acts direct, advising them to see him in New York when he returned, without consulting their Chicago reps.

New York vaude managers have been instructed by the fire department to study the new standpipe rules for theatres. Managers later must pass an exam conducted by Captain Foster. If passing, they will be given certificates of registration.

All valves, hose, tools and auxiliary fire appliances must be kept in perfect working order. At least once a month the house manager or assistant holding the certificate must make an inspection of the apparatus. Law also provides that all employees under the manager must be instructed in the use of all auxiliary appliances. Further, a detailed record of each inspection is to be kept on the theatre premises for examination by a representative of the fire department.

Fox theatre managers recently were given a preliminary quiz.

It cost General Motors \$15,000 an hour for its different conventions which included the expenses of transporting a complete show from town to town for a one performance only. Eight girls, comprising a dancing chorus, worked with the principals who staged the show while the G. M. boys were dining, a one-hour revue being given. Played 11 towns.

Tastes of the present bookers of Keith's New York theatres bend toward flash and claws and away from hokum comedy. Less low comedy now in the New York bills than ever before and most of them show the shortage. Other bookers and onlookers are of the opinion that many of the bills would look and play a lot better with a good shot of hoke in them. Picture houses made vaudeville's inferior flash stuff look cheap long ago. While hoke is still almost exclusively a vaudeville commodity.

these were numbers in "Rio Rita," "Hit the Deck" and "No, No, Nanette."

Publishers working on former stage musicals now being transferred to the screen are retaining old numbers which were good sellers. They figure returns through the fact that the picture will hit hundreds of spots where the musical never touched.

Paramount and Famous Music intend holding the open door policy for all songwriters not signed with other companies. Songwriters are expected to be added to Paramount constantly with no limit set.

There are now 29 songwriters engaged to Paramount whose works will be published exclusively by Famous Music. They are Harry Akst, Abel Baer, Newell Chace, Grant Clark, Sam Coslow, Dave Lerner, L. Wolfe Gilbert, Carl Hays, Frankie Harling, Richard MacDonald, Leo Robin, Richard Whitting, Sammy Fain, Irving Kahlin, Pierre Norman, Jay Quaye, Y. T. Harburg, Frank Tany, Tony Brown and Phil Kelsey.

## ALL-ENGLISH CO. IN NEW COAST "ROPE'S END"

Hollywood, Feb. 25.

Noel Madison is rehearsing with an all-English cast for a Coast production of "Rope's End." It's the so-called "Loeb-Leopold" play by Patrick Hamilton.

Madison got the Coast rights from Lee Shubert, who produced the piece last fall.

Arthur Greville Collins is directing the local production. Those rehearsing include Hugh Huntley, Dwight Frye, Vesey Alfred O'Devoren, Peter Shaw, Brenda Forbes and Suzanne Leach. Madison has posted a bond with Equity. Some of the company understood to be in on a commonwealth basis.

Madison is negotiating with William E. Smith for the Pine Street March 9, following "The Nut Farm." After the matinee tryout of "To What Red Hell" this week, Smith was considering that as possibly his next. Decision will be made this week.

### Bill Limits Premium

#### On Tickets to 50c.

Albany, Feb. 25.

Ticket agencies would not be allowed to resell any ticket of admission at a price in excess of 50 cents above the face of the ticket if a bill introduced in the assembly amending the general business law in relation to the resale of tickets of admission to theatres becomes a law.

The bill was introduced by Assemblyman Higgins and states that the applicant shall agree in writing that his profit will be not more than 50 cents on each ticket he resells.

### Irish Season Ending Soon

The Irish Players will wind up their season next month at the Irish Theatre (formerly Greenwich Village), New York, perforce to vacate through the theatre district. The sold by the Nathans interests, owners. It will be demolished as site for 20-story office building.

The passing of the intimate playhouse leaves Greenwich Village bereft of legit playhouse save the several art set-ups that have been hovering around near success. The Irish Players will set up at a new stand next season.

### Clare Eames' Divorce Suit

San Francisco, Feb. 25.

Desertion is charged by Sidney Cole Howard, playwright, in a suit for divorce filed against the former Clare Eames, stage, in the superior court of Alameda County last week. The complaint asserts that Miss Eames deserted Howard Nov. 8, 1928. He asks the custody of their daughter, Claire Jenness Howard, 4 years old. A property settlement has been made out of court.

Rumors of a split in the Howard family have been current. Miss Eames, who is a niece of Emma Eames, opera star, married Howard in 1922. She is now in London.

### "GREEN GRASS" IN DOUBT

"Read the Green Grass," slated to open at the Belmont this week, has been postponed. House called off the show when required guarantee was not forthcoming.

Show has been rehearsing in Greenwich Village, where it will probably make its debut. William Blake is sponsoring it.

### WRING DAVIDSON

Milwaukee, Feb. 25.

Contracts will be let within the week for installation of Western Electric equipment at the Davidson. Milwaukee's only legit house.

Plan of the management to keep the theatre in operation the year round.

### STOCK AND FILM

Los Angeles, Feb. 25.

McKenzie Players opened at the Capitol, Long Beach, Feb. 24. First bill, "The Whole Town's Talking." Two shows a day, with a silent picture thrown in.

### "Courtesan" After Row, Set With Elsa Shelley

"Courtesan," one character play by Irving Kaye Davis with Elsa Shelley as cast, went into rehearsal this week and will open at a New York house, not set as yet, March 10.

The piece was originally produced for a troupe last spring by Dr. Louis Shine and was a storm center when Shine sought to replace Miss Shelley. Davis brought Shine before the Dramatists Guild and was upheld as his contention that the play should revert to him. Miss Shelley also filed claims against the producer at Equity upon premise of holding run of play contract and was awarded two weeks' salary.

Davis and a new group are financing the current production.

### Waring Show Set for Los Angeles March 21

Los Angeles, Feb. 25.

Fred Waring opens at the Mason March 21 in a coast-produced musical, yet unnamed. Johnny O'Connor, Waring's agent, is in on production, with Ed Perkins handling publicity.

Dorothy Lee, Jack White, Evelyn Nair, Three Girl Friends are set. Music, lyrics and book by Pat Ballard, Tom Waring and Charles Henderson.

### Mayan as Skyscraper

Los Angeles, Feb. 25.

Mayan theatre will be closed indefinitely starting March 15 when builders undertake the job of turning the present two story structure into a 12-story office building.

Theatre may re-open later, minus its stage as a straight picture house. It has been operated as a legit house for about four years.

### Actor Snubs Sheriff

Detroit, Feb. 25.

Carl D. Byal, a principal with "Palcocks of 1929" (George Wing) left the theatre by a side door and did a quick getaway from the city and the sheriff who had a writ of ne exeat, restraining the actor from leaving the jurisdiction of the local court until he had explained his alimony arrears. Byal's wife claims her husband is \$5,700 behind.

A warrant against the actor was issued by Judge Merriam. Byal's former wife, Dora Early Byal, came here to collect the alimony. She was granted a divorce in Detroit by Judge Merriam April 16, 1925.

### Guild Rep at Liberty

"R. U. R.," which Theatre Guild brought to the Martin Beck last week as gap bridge prelude to Shaw's "Apple Cart," opening this week, goes for an additional week run at the Liberty.

The Guild tenancy of the Liberty is set for three weeks with "Marco Millions," supplanting "R. U. R." next week and "Volpone" the week after.

The same cast appears in the trio of plays and includes Earl Larimore, Sylvia Film, Henry Travers, Sydney Greenstreet, Harry Metcalf, Frederick Roland, Helen Tilden, Edgar Street, Albert Van Deker, Theresa Guerin and others.

### WB's "Party" Lineup

Hollywood, Feb. 25.

Warners will open Jack Whiting, stage player, to be featured in "The Life of the Party." Winnie Lightner will be starred in it. Production begins May 1.

Irene Delroy will also be in the cast.

Whiting last fall married the first Mrs. Douglas Fairbanks.

### "SCHEMERS" FOR FIXING

"Schemers" folded last week after a two-week tryout tour and will be recast and revised before coming into New York.

Harry Mason produced and will give the piece another out of town try next month before metropolitan perusal.

### "Whoopie" Near End

Chicago, Feb. 25.

"Whoopie" will play only two road dates before closing. Show leaves here the end of this week going to St. Louis and Cleveland.

### Oscar Shaw's Disks

Oscar Shaw has contracted to make Brunswick phonograph records for one year.

### Amy Leslie's Museum

Chicago, Feb. 25.

What is probably the first museum for dramatic criticism is being set up at the Sherman House by Amy Leslie. Frank Bering has turned over a room in the house which will be occupied by old costumes, set designs and other knick-knacks collected in a long critical life.

George Arliss, E. H. Sothern, Harry Powers, Sr., Ethel Barrymore, Fay Emerson and Ray Templeton, will help furnish the room.

### Rotary Stock All Washed Up on the West Coast

Los Angeles, Feb. 25.

Rotary stock is washed up on the west coast. Two years ago there were 1.9 million traveling stock companies playing the small towns around L. A. Today not one is left. The industrial burrs and oil towns have always had a yen for their entertainment in the flesh. With the coming of the talkers this yen faded.

Within a radius of 35 miles from L. A. are 40 small towns equipped to handle stage shows. They have always been good planks for the rotary stock outfits. Long Beach, the best stock stand on the coast, had four stock companies playing in 1928. Three have folded. Long Beach is a town of 100,000.

### May Change "Say No" Title to Dodge Film

"She Couldn't Say No" starring Charlotte Greenwood, which has been running in San Francisco, may have a new title when starting eastward. Same name is in use by a film recently released.

Nellie Revell went to the Coast last week to handle the Henry Duffy attraction, taking it into Chicago where it is booked for Erlanger's April 30.

### Actors Reclaim Flivvs.

Two stocks, fopped under managerial promotion, were taken over by actors and pulled out of the red. The Lynn Allentown is now being successfully operated by the players. Where it looked like a bust, the company has kept it alive, paying salaries in full for the past two years. John M. Moran is out of the management completely. A new leading woman has just joined, Virginia Richmond.

In Richmond, N. Y., the Guy Harrington stock fondered until the actors began running it on the co-operative plan, and doing well. Harrington has bowed out.

### Claims Century Lease

A suit which is holding up the new building to be erected on the Century Theatre block by the Chas. L. Thompson company is to light the Supreme Court in an action of 63rd St. Theatre, Ltd., against the Manson Estates, Inc., owned by the Chanins, to compel them to give up possession of the 63rd St. Theatre.

The plaintiff claims the theatre under a lease, but in an answer filed by the Chanins, it is declared that the lease has been cancelled because the plaintiff was dispossessed upon the non-payment of rent, and the defendant is now entitled to possession. The case came before Justice Townley who directed the plaintiff to pay the arrears of its claim to the property.

### Holmes' Shubert Show

Los Angeles, Feb. 25.

Ben Holmes, who has directed pictures out here for Fox and Universal, has been engaged by the Shuberts to go east to stage and direct a musical starring Charles "Chic" Sale.

Holmes leaves here by plane, Phil Bering having concluded the negotiations for the director.

### GROSS \$1,080, NUT \$1,400

Chicago, Feb. 25.

Earl Ross closed his dramatic stock troupe at the Warrington Oak Park, Chi suburb, last week.

Last week's gross with "45 Minutes to Broadway" was by the while average nut of the house is \$1,400. Season opened last September.

## Inside Stuff—Legit

Legit actress went in with a community group on the Coast, accepting a small role in the first production on the promise that everyone would have a turn at the fat parts. When the second production was chosen there was not even a small part in prospect for her.

The woman acquired a bad cold next day and presented a doctor's certificate that she would not be able to appear for two weeks. She was replaced for the remaining 10 days of the current show. Three days later she was reported rehearsing in another theatre.

These be tough times for some actors. Top bad break tale is that of a character actor who had pounded the canyon pavements for two years without a job, finally landing a small part in a west coast show.

Almost starving, when the producer gave him his railroad ticket and an advance, he satisfied himself with a bowl of soup before leaving, not wanting to overload right away. When the train stopped at Youngstown, O., he put away nine hard boiled eggs and a deviled crab at the lunch counter. He was stricken with ptomaine and taken off the train at Chicago where he spent six weeks in a hospital. In the meantime, the stock troupe he was to join blew up without paying off.

Ernest Torrence, formerly in musical comedy and in early age trained as a musician, has turned songwriter in his spare hours.

He has written a song for John McCormack, which the tenor may sing on his concert tour next season.

Howard Hughes, Caddo prexy, wasn't the only picture exec disappointed when the "9:15 Revue" put on the shutters after lighting up for only one week on Broadway. The other film flier is George K. Arthur, Arthur the author of the song "Way Leave Me," who was to be spotted in the show on its second week. Harms is publishing it.

John Barker got a tough break and Oscar Shaw a good one on the "Flying Elch" switch in juveniles. Shaw comes in with the show.

Barker suffered a throat affliction and with physicians unable to guarantee that he would be in condition for the New York opening, management decided it couldn't take a chance so sent for Shaw.

Edwin Phillips the youthful actor in "Those We Love" formerly attended the Professional Children's school, New York. He is now in high school. Up to the time the show opened not a classmate knew he was on the stage.

Armina Marshall of the same cast, who also scored, is the wife of Laurence Langner of the Theatre Guild, but she has been benefited little from that circumstance. Used mostly as an understudy.

There is no disappearing bird cage bit in "Simple Simon." Fred Keating, who believed his canary trick was being used in a chorus number, wrote the dailies. Alleged correspondence indicated Ziegfeld had the stunt in mind. But Keating may have pulled a press stunt.

The Toledo Federation of Women's Clubs has protested at the scanty clothing of girl dancers who appear at public entertainments there, and has decided to send letters to Toledo dancing teachers requesting the flimsy attire often seen at entertainments be discontinued. Most of the girls sent out for entertainments by the dancing schools are under 'teen age.

Victoria Regal, ingenue, was placed under a four months contract by Manuel Romero and Luis Bayon Huerra, representing a theatrical group in Buenos Aires. The contract also contains a six months option.

Miss Regal will have the ingenue role in a musical comedy which the theatrical group will shortly produce in Buenos Aires. She will go through her lines in English while the rest of the company speaks Spanish. Miss Regal departed for South America Friday. She was engaged through Benjamin David.

How meticulous some people can be. First production of the Civic Repertory theatre, Hollywood, her name was on the program as Elise Bartlett Schildkrut. Then she filed suit for divorce. Second production has under its name "Elise Bartlett."

Names of the personnel are listed alphabetically. Change lifts her from bottom of the page to top listing.

### Five Girls Would Like To Find Show Promoter

Toledo, Feb. 25.

Local police are looking for Robert Rooney, who presented a stage show, "The Road to Shame," in the Galena and White Eagle theatres, neighborhood film houses, all last week. Search is at the behest of five girls who took part in the production but got no money when the promoter decamped at the end of the week.

Three of the girls were local and two were from Detroit. One was to get \$25 a week and the others \$18.50. Children under 16 were refused admission to the play. Rooney has been heard of here before.

### Flop's a Flop

Toledo, Feb. 25.

Plan to keep members of the ill-fated Wright Stock company for a series of sketches at the Rivoli, vaudeville house, failed. Only one sketch, Walter Vaughan in "The Valiant," actually was presented.

Vaughan and R. L. Dwyer now en route to the coast. Meanwhile the character man of the bloozy stock troupe, William Leveau, has been engaged as dramatic director for the Scottish Rite Masons of Grand Rapids.

### Kornblum's Play Book

Los Angeles, Feb. 25.

I. B. Kornblum has written the book and music for a show that a group of studio execs gave an attentive ear to one night last week. Kornblum is leaving his lyrics to the last, figuring any changes in the book would mean a lot of rhymes to be do over.

## YOU MAKE THIS OUT; IF SO, THEN PASS OUT

Hollywood, Feb. 25.

A couple of replacements in Duffy stock, involving Emily Lowry. So hang on to your hat.

It starts with Emily Lowry in Dolores' stock company, and Flora Bramley, playing in "Your Uncle Dudley" at the Alcazar, San Francisco. Emily Lowry was brought south to replace her so Flora Bramley could go into "Her Friend the King" with Hale Hamilton and Alice Joyce.

When "Her Friend the King" closed, Flora Bramley went back into "Your Uncle Dudley" replacing Emily Lowry. Emily Lowry came some more south to go into "Salt Water" at the Hollywood Playhouse.

In the Frank Craven show, Emily Lowry replaces Charlotte Stevens, whose husband is to be operated Feb. 24.

It concludes with Flora Bramley still playing in "Your Uncle Dudley" at the Alcazar in San Francisco, and Emily Lowry in one of Duffy's Hollywood companies.

Clear?

### Hayden Stock Continues

Portland, Me., Feb. 25.

The Hayden Players, with changes in the cast, will operate all summer following a short closing period on May 1.

George R. Thayer has joined. Flint and his wife, Ella Ethridge, have left the stock, owing to the illness of Miss Ethridge.

### Hartford Stock

James Thatcher opens stock at the Grand, Hartford, Conn., April 24.

# Edging Into Legit Job Demands Same Technique as Jungle Stalking

Actors have to sneak up on a job these days.

There are 100 people for every job, and producers are not anxious to have a mob of actors storm their doors. Therefore they keep their activities more or less sub rosa. So if actors can only find out where things are being done, and then park themselves on the premises to hope for a break that is all they ask.

However, information as to what is doing is hard to obtain. Old hands at the game know the hardships and have acquired some skill at maneuvering a job, but actors new to Broadway are handicapped by their inexperience.

Recently a young woman from a stock company in the West has been making the Broadway rounds. She has been here for three months now, and nothing has happened. She doesn't know what to do.

It seems she has asked Belasco, Ziegfeld, Al Woods and others for auditions, and it seems she has always been put off. "They don't even seem to care to find out what you can do," she said plaintively. "I can't understand how you get a job in New York." That's just it, but some of the actors who tramp around town could tell how you try to get a job and fail.

Actors today are regular sleuths; always trying to get the low down on what is happening. There are sort of underground channels of information among themselves. They relay information one to the other as though they were giving away state secrets.

Over to the Bond building, they whisper out of the side of the mouth. So and so is casting on the fourteenth floor, or "listen" they whisper buttonhole to friend, Arthur Hopkins wants two French waiters, but don't tell too many people about it.

Agencies No Help  
What should be their rightful knowledge has to be dug up, and wrested from people, and the mere knowledge of where a job might be obtained is a prized secret.

Agencies are no help even when actors are on their list. Actors get bitter on the subject of agencies. If possible, the agencies keep all information from them, the actors complain. On occasion when actors have found out where a show is being done, and have gone to the producer's office, they are told that such and such an actor is casting the show. Known to the producers on this agent's list the actors rush to the agent's office only to be told that there is nothing in the show for them, and to find that they, too, even get into the agent's office.

Or again an actor may have gone to a producer's office and have been told that he is not on the agency which has this actor on its list is doing some of the casting for the show, the actor will receive a call from the agency, just because the agency knows that he is already all set, the actors say. Of course, too, there is always talk among the actors about favoritism in the agencies. But as far as commissions are concerned, the actors are willing enough to pay if he can only be kept working. However, personal representatives are the only agents who will even try to do this and they can't always succeed, and less there is a name to work with.

Also, like the young stock actress from the West, some of the hardened campaigners say that they can never really show what they can do as the producer seeks a type, and the agencies catalogue actors as types without bothering to know if they can play varied roles.

## Ethelind in "Rosa"

Ethelind Terry has been engaged by the Shuberts for the New York run of "Nina Rosa." Show is now on the road and is not expected to open on Broadway until the fall. Miss Terry will not appear with it on tour.

Miss Terry arrived in New York from the coast recently for the express purpose of closing the contract. She will return to the coast shortly.

## "DON'T SAY" CLOSURE DUE TO CAST, MOVIE JAMS

"You Don't Say So," musical which started out with Mary Hay as star and due for New York next week, has folded instead. Temporarily if not permanently.

Miss Hay was taken the previous week when the show was in Atlantic City and Betty Gallagher was rushed in. Last Saturday when the show was at Werba's, Jamaica, L. Miss Gallagher had not been paid after the matinee, as customary, and refused to go on for the night show unless the \$250 salary was forthcoming. The curtain was held 40 minutes as result and house advanced the money rather than make refund and now is losing claim for the amount against J. J. Leventhal producer.

Another angle was Leventhal's attempt to bring charges against Miss Hay at Equity, claiming he had run of play contract with the actress and that her illness in Atlantic City was not sufficient to force a layoff. Miss Hay asked arbitration on the matter and a trio of doctors, including Miss Hay's physician, one representing Leventhal and another representing Equity concurred in majority that Miss Hay was ill and unable to work.

Immediately after decision Leventhal forwarded the actress the amount of salary due her up until time of the breakdown.

## FILM, STAGE "UNBORN" Piques Two Censors

Somerville, Mass., Feb. 25. Censorship of a stage production has been invoked for the first time in the history of Somerville. More than a score of lines were ordered omitted from the play "Her Unborn Child," drama presented by the Somerville Theatre Players. A board of censors, hurriedly organized by Mayor Murphy, witnessed a private rehearsal. The board consisted of the mayor and two clergymen. The management agreed to the deletions.

Portsmouth, N. H., Feb. 25. The picture version of "Her Unborn Child," drama presented by the Colonial after the first pre-view before a number of clergymen and club women. Although withdrawn, the film was not banned by the board of censors. There had been some criticism of the picture, but, according to Manager Shea of the Colonial, it was not withdrawn for that reason, but because a sound-on-disc arrangement was sent to him instead of sound-on-film.

## N. Y. Agent Has Found Hollywood Tough—Acting

Hollywood, Feb. 25. George Melos, New York agent, has turned picture actor. Mence came out here about a month ago to crash the agency racket, but found it too tough. Now he's an extra around the studios.

## Gag Melos in Hoboken Fade, Stock Trout In

Arty gag revivals are out at the Riatto, Hoboken, N. J., with house reverting to dramatic stock this week with "Wooden Kimona" as opening bill. Christopher Morley and Cleon Throckmorton, who previously held the house and spotted revival of "After Dark" which proved a bonanza but run on three follow ups "The Black Crook," "Star of Bengal" and "Blue and the Gray," have passed out of control of the house with property reverting back to J. J. Leventhal, owner and the latter installing the weekly change stock policy.

Leventhal had operated stock at the house for several years before leaving to the group last season.

## News!

Hollywood, Feb. 25. Manager call up one of Hollywood's fluffiest to give her the dope on an engagement, winding up with the usual, "What do you know?" "Oh, did you know that I sang at the Blossom Room the other night?" she bubbled. "That's about all, I guess." "Oh, yes—I got a divorce last week."

## RADIO AS LEGIT LAYOFF HAVEN

Radio's offer of three hours of actual work a week for as much money as could be had for six night shows and two matinees a week in the drama, has proved a haven for about 500 legit actors. Many ex-legits who are now doing radio work almost exclusively are not unwilling to admit that the other salvages saved them from starvation or another occupation.

The N.B.C. booking bureau alone has approximately 1,000 names on a legitimate artists' call list, an increase of close to 75% over the number a year ago. Standard dramatic and comedy line readers for the radio now receive as high as \$100 per program, each participating in a minimum of three programs a week, with the broadcasts consuming hardly more than an hour. For the three hours or thereabouts of actual labor the performer's standard is the air is receiving \$150 and higher, as much, or even more, than most of them formerly were paid for hours of rehearsal and more hours of stage work in legit.

Besides which there are no chances of sudden closings for capable players because the show happens to be a bust. There are no busts on the radio.

## ZIEGFELD AND FILM; GOLDWYN AND 'SIMON'

Flo Ziegfeld has caught the picture hunch while Sam Goldwyn is expectant of also filming Ziegfeld's "Simple Simon" musical, current on Broadway. Goldwyn is about to start Ziegfeld's "Whoopee" for United Artists in Hollywood. Ziegfeld is said to have watched the show but certain exodus of legit producers to the west coast with some regret. He has been selling his musical production rights along with his name piecemeal to several picture makers.

Now Ziegfeld has the urge to produce at least once for the talking screen, in person and under his name. The desire of the gloriator is to see if he can grace the sheet with equal facility to his many efforts upon the stage.

Ziegfeld has had some nibbles from the colony.

## EVELYN LAYE'S MATRONS

Hollywood, Feb. 25. No decision has been reached by Samuel Goldwyn as to the play Evelyn Laye will use for her debut on the talking screen. "Mme. Pompadour" has been considered, also "Bitter Sweet," Miss Laye's current stage piece in New York. The English girl scored her greatest success in "Pompadour." Martin Beck wanted her for his Broadway production of the same musical which was a terrific flop, but Miss Laye at that time would have consented to come to this side. She is able to close in New York June 1, if "Bitter Sweet" continues until that date. After a month at home she will return here to start production around July 15.

## OSTOW WITH F. N.

Hollywood, Feb. 25. First National has engaged Hamilton Ostow, playwright. It will bring him here from New York.

## Reeves Agenting

Hollywood, Feb. 25. Maurice Reeves who produced several features for Pathe, has left pictures and is again handling plays, musicals and comedies. He is located here.

## MGRS. ADJOURN AGAIN ON TICKET PROBLEM

Managers branch of the auxiliary committee that has been at work drafting plans to curb the ticket effect met Monday at the Empire and submitted a working plan. After a reading of the initial draft the meeting was adjourned without adoption due to the ironing out of several technicalities deemed necessary by the majority to make it bullet proof. Meeting adjourned temporarily adjourned over night but nothing further happened yesterday (Tuesday) with the committee announcing that the group may again get together later in the week.

Plan as outlined provides for the forming of a managers' league, of which only theatre managers shall be members. The league's object will be the correction of ticket abuses.

"Each member of the league shall have one vote, even though he be interested in more than one theatre." "The members of the league shall grant the league supervision over the distribution of tickets to brokers. Members of the league who are not licensed by the league, will permit no buys, will accept no bonuses or rebates from agents, will pay no bonuses or rebates to agents, and will not accept more than a certain number of seats on sale at the box office."

The league, according to the recommendation, is to license theatre ticket brokers under the following conditions:

That the broker will make no "buys" for any theatrical attraction. That the broker will make no charge in excess of 75 cents over box-office price.

That the broker shall make no loans, advances or gifts directly or indirectly to any theatre management or employees.

It is further recommended by the committee that any theatre violating the basic aims of the plan shall have all tickets withdrawn from his stock for the entire period of one year—that any ticket broker violating the basic aims of the plan shall have all tickets withdrawn from his stock for the entire period of one year.

The above draft in more voluminous form and covering 30 pages was submitted to the manager group Monday and with most reported accepting favorably basically but hinting tightening up in spots.

Managers attending Monday were Arthur Hopkins, Brock Pemberton, members of the managers' committee; Ludwig Vroom, representing Gilbert Miller, also on the committee but now abroad; Joseph Bickson, Jr., Dwight Deere Wile, John McLaughlin, Alexander McKaig.

A. L. Erlanger and C. B. Dillingham still remain holdouts on the subject of the league. Other managers have signed in favor.

Invocation of the present plan, if adopted, was to have become effective March 1, but unless jammed to some extent in midweek is hardly possible.

## Donaghue's Films

Jack Donaghue took a screen test Sunday at Paramount's Long Island City plant. He is expected to sign a two-picture agreement this week to be starred in Paramount musicals. First will be "Battling Butler," first a show but done as a straight film piece. Second picture, "The Show-Boys." It's a script Donaghue has always wanted to play.

Paramount may also get "Sons of Guns" as the second piece on the same deal. Negotiations are on with Connolly and Swanstrom, with price the present problem.

## Daughter's Legerdemain Too Fast for Thurston

Cincinnati, Feb. 25. Howard Thurston, the magician playing at Erlanger's Grand, learned that his daughter, Jane Thurston, 19, was secretly married six weeks ago when the show was in Pittsburgh to Harry Harris, 26, son of the late Senator John T. Harris, Pittsburgh theatre owner.

Mrs. Thurston knew of the wedding, but the magician didn't find out until this week. He okayed the deal and Jane will finish out the season with the Thurston troupe. This is her second year on the road. Young Harris is general manager of the "Theatrical Enterprises" around Pittsburgh.

## "9:15 REVUE" IS A \$140,000 BRODIE

Loss on the "Nine Fifteen Revue" presented by Mrs. Ruth Selwyn and taken off after one week, approximately \$140,000. Most of the expenditure went for production and costumes. Unsatisfied claims for the latter are partially covered by attachments. About \$7,000 is due the Cohan theatre for money advanced prior to the show's entrance.

Salaries of the company were not paid last week though protested by a cash bond filed by Mrs. Selwyn with the Managers' Protective Association. A number of matters in dispute held up payment to the players. Some of the management's management claimed the privilege of closing without notice within the four week limit. Several players with run of the play contracts, however, contend they were entitled to a week's notice and claim an additional week's salary.

The matter of Ruth Etting's contract claim was settled by arbitration. Some of the management last week, the three arbitrators voting unanimously. Miss Etting's contract called for the revue opening six weeks prior to the actual opening of the management. She testified Miss Etting agreed to a postponement, also that Mrs. Selwyn permitted her to work in pictures and night clubs up to the time the show opened out of town.

## FRISCO POLICE CLOSE GOLDTREE'S 'PEEPHOLE'

San Francisco, Feb. 25. Police Captain Layne, who put "Bad Babies" out of commission at the Capitol, has directed his fire against "The Peephole" at Sild Goldtree's Green Street.

Layne, with a squad of detectives, a police shorthand reporter and several members of the county grand jury, visited the show last week, sat through a performance and then pinched all the members of the cast and Manager Goldtree. The players and the producer gave \$20 ball each and were released. The next night they went on with the show. Layne was not there again, and this time waited only until the end of the second act before carting the trouper and Goldtree off to the hoosegow.

Word got back to Goldtree that Layne intended to make an arrest at every performance so he closed the theatre, and put out a sign stating that "The Peephole" would not repeat until the case had been decided in court. This will be settled some time this week.

The players arrested included Josephine Brown, Grace Hughes Metcalfe, Jack Lindsey, Larry Cook, Bruce Payne, Judy Swanson, Betty Blossom, Carol Winston, Conny Carlisle and Maren Fleurnoy.

## Merchant Stimulates Dallas Dress-up Urge

Dallas, Feb. 25. Herbert Marcus, operator of this town's smartest women's fashion mart, put a neat one over on the opera fans when he turned up the social elite and club women of north Texas into what is known as the "Texas Grand Opera Foundation society." Purpose of organization, outside of plenty of publicity for members, is to sponsor operas this way.

At the present, the Chi Clive is booked here for March 12 and 13, playing at the "Theatre" at Fair Park auditorium, a link in the growing auditorium chain throughout the country. Top price, \$6.

When Dallas goes to opera they put on their best studs, handled by Marcus' firm.

Critic as Play Fixer  
Washington, Feb. 25. Mabelle Jennings, former dramatic editor of the "News," did a job of fixing here last week for George Wintz at the National. She wrote the "revelant" act of "Sail" to modernize it for Miffl.

# PHILLY GOES FOR SHAKESPEARE AND CURATE "BLOSSOM TIME"

Philadelphia, Feb. 25. Legit business last week was featured by the remarkable upsurge in trade for Fritz Leiber's Shakespearean repertoire at the Chestnut and the attendance turned in for "Blossom Time," the empty-umph Philly engagement, at the Forrest.

Leiber, giving a different show virtually every night, with a \$2.50 top as opposed to a lower scale last year, was a sensation. Business was so good the Chestnut troupe being held in for a third week, the first time that such a thing has happened here. Last season's engagement at the Chestnut was more or less of a flop, but this year's fortnight at the Chestnut, considering the inexpensive production and cast.

"Dracula" completed a highly successful two weeks' return engagement at the Broad Street, with around \$20,000 in the first week, and for a month without any trouble and even now is good for a second return.

"Hot Chocolates" wound up three weeks at the Garrick around \$12,000. This was the lowest figure of the engagement, which must have yielded plenty of profit.

"The Matriarch," fifth of the plays offered under the auspices of the Professional Players, at the Adelphi, did not show the strength of "Dead Takes a Holiday," "Dear Old England," and "The Infinite Shoeback." But it was by means of the fact that "Thunder in the Air" turned out Gross estimates at around \$10,000, which is considering long cast and heavy production, was probably not profitable. Indications however, point to a distinct gain this week. It will be held in for four weeks.

"Widow" Liked "The Merry Widow" turned out to be the most popular as far as critical comment was concerned of all the light opera revivals at Keith's. Trade was good, too, especially up there. There was talk of holding it in for an additional fortnight, thus postponing "Chocolate Soldier," but this was decided against at the last minute.

George White's "Scandals" turned in one of the lowest two-week grosses ever reported for one of this series in Philly. The notices were mixed in the first place, and the show did not hit popular fancy here.

"Roman Gentleman," opening Thursday at the Lyric, and "Rope's End," in its third week at the Walnut, were both low. The new show got around \$5,000 in seven performances, and "Rope's End" about the same. A "Roman Gentleman" is being taken off Saturday "for rewriting."

This week's new shows are imposing both in name and number. "Strange Interlude" (Garrick, 1st week), for a scheduled run of eight weeks, with a probability of being moved to some other house for an additional fortnight. In April, "Power" arrived at the Broad for two weeks; "Brothers" came into the Walnut for a third week; and "A Wonderful Night" began an indefinite engagement, presumably around three weeks, at the Shubert.

Next Monday finds Ethel Barrymore at the Lyric, with "The Love Duel." Against her Will B. Harris is bringing "The Code" to the Forrest for a fortnight. "The Chocolate Soldier" at Keith's is the third opening of the week. March 10 the Lyric and Broad-Street Players come into the Broad for two weeks with more Shakespearean fare, and "The Merry Widow" arrives at the Chestnut. The 17th brings Richard Bennett in "In Company" to the Adelphi under the auspices of the Professional Players; "Follow Thru" to the Forrest, and another light opera revival to Keith's.

Estimates for Last Week  
"Power" (Broad, 1st week). In for two weeks only and had good opening. "Dracula" (Broad, 1st week). First week's return here, \$13,000 in last week estimated.

"A Wonderful Night" (Shubert, 1st week). Opera revival not limited as to stay, two to three weeks considered likely. "Scandals" had poorest of all responses, but with a couple of party performances helping. Not more than \$2,000 at high top, which meant about half capacity.

"Strange Interlude" (Garrick, 1st week). Sold out solid for four weeks. First week's return here, \$11,000 or \$12,000 in final (3d) week. "Blossom Time" (Forrest, 2d week). Surprise of week, with cut-

## Shows in Rehearsal

"The Fool's Revenge" (Butler Davenport), Davenport.

"Courtisan" (Irving Davis), Broadway.

"Room 349" (Mark Linder), Lyric Studios.

"Jonica" (Wm. Friedlander), Belmont.

"House of Fire" (Arthur Fisher), Hudson.

"Siberia" (Shuberts), Shubert.

## FUTURE PLAYS

"House Affire," by Mann Page, opens March 17 in Newark. Cast includes Claiborne Foster, Jack Hazzard, Betty Blythe and Jack Hazzard, Jr. (child). Producers are Arthur Fisher and P. Dodd Ackerman.

"Railroads," melodrama of prison life by Edna Ker, went into rehearsal this week with Keller and Dean figuring as producer and with Keller staging. It bows in March 17 at Wilmington, Del., and comes to New York house two weeks later.

Cast includes Jane Kennelly, Robert Franklin, Joe Donlin, Elsie Leininger, Frank Finnerty, Andrew McNamara, Robert Rollins, Sue McKee, Arthur Bryant, Mae Hall, Lou Henry, Florence Fischer and others.

"Playthings of Fate," by Hubert Murray, will reach production next month via Maurice Abbe Productions. It's due to open cold at a New York house.

A cast includes Frank Harden, Mae Sullivan, Helen Heibel, Francis Wagner, William Barry, Ned Hayes, Frank Shaw, Bernadine Ryan, Frank Maher and Maile McDonald.

Tom Scarlett, western stock manager, will take his initial fire as a legit producer with "Eighteen," comedy by George Beck. The show is aimed for Broadway. Now casting and due for rehearsal in two weeks.

"Rum Runners" is set as next for William A. Brady, scheduled for a spring tryout in April and shelving until next season.

"Mayfair," comedy by Lawrence Eyre, will inaugurate Richard Herndon's tenure of the New York (formerly Gaiety) next month. Now casting and goes into rehearsal next week. Herndon formerly held lease on the Avon, then known as the Klam, and Belmont with both, maturing and Herndon hopping over to the former Gaiety.

Perry Bradford has written the music to a new show which George White will produce on Broadway in the spring. It will have an all-colored cast.

Inez Norton, former chorister who came in for a raft of publicity in the Robtsein case, will make her legit debut as featured player in "Room 349," melodrama based upon the Rothstein case by Mark Linder, now in \$15,000 estimate, and is producing, with William S. Birns reported the backer.

## AHEAD AND BACK

Mario Lachman, special publicity for Harold Bowden, Co. manager, "Joseph Huss."

Robert Wilder, handling publicity for "Many a Slip" (Littell).

rates liberally used. "Criminals" (Shubert) (Walnut, 1st week).

In for three or four weeks and opened with promise; "Rope's End" now at \$5,000 in third and final week.

Fritz Leiber (Chestnut, 2d week). Shakespearean star held in for third week because of remarkably fine business that was especially noteworthy in balcony and gallery.

Arrived at \$15,000 estimate in Monday.

"The Matriarch" (Adelphi, 2d week). Some of the plays sponsored by professional players, but showing signs of faltering, \$8,500.

"Hot Chocolates" (Keith's, 2d week). Most praised of all the light opera revival series. Business also good, though not sensational. Reported at better than \$13,000.

## Shuberts Must Reveal Accounts of "Prince"

F. Ray Comstock moved up a notch in his suit against the Shuberts for an accounting of the proceeds from the musical "The Student Prince" when the Appellate Division affirmed a lower court's order directing the Shuberts to submit to an examination before trial.

Comstock's suit is based on a contract signed in 1924 with the late Sam Shubert in 1924 wherein it was agreed that the former was to share good and bad to the extent of 12 1/2% in the dramatic piece "Heldberg." It is Comstock's allegation that the same contract still holds good because "The Student Prince" was adapted from the former play.

## Four Shows Going Out

The outgoing list on Broadway includes two quick failures, another which could not make the grade and one which did. The closings will probably also include at least one show that has been in the air.

"Waterloo Bridge," presented at the Fulton by Charles Dillingham, will stop Saturday when agency buy (eight weeks), expires. Did not do well in the month of its debut. Adverse notices: Around \$11,000, slipping to \$11,000 and then under \$11,000.

## WATERLOO BRIDGE

Opened Jan. 6. "Tedious and unexciting," cried Atkinson (Times), while Littell (World) hailed it as the author's best. "A play one likes to watch and does not like to remember." Variety (Ibex) wrote: "It should do business for a time, but run not likely."

"It's a Grand Life," offered by A. E. Erlanger and George Tyler, will close at the Cort this week. Only three weeks and a disappointment for a star attraction (Mrs. Pike). Started at \$3,000 pace first week then dropped.

## IT'S A GRAND LIFE

Opened Feb. 10. "Woefully overwritten and confused," said George (Post). "The play is over the quality, Ruff (Herald Tribune) considered "the evening's whole decidedly entertaining."

Variety (Edna) thought: "Unless given Herculean support by the best of the best, it will do well to round out a month."

"The Criminal Code," presented by William Harris, Jr., at the National goes to the road after a run of 22 weeks. Has been mentioned as a Pulitzer prize candidate. Taken not to big but contented average of \$11,000 and more, making money.

## CRIMINAL CODE

Opened Oct. 2. Notices uniformly favorable. Littell (World) called it "first play of the season with feeling." Anderson (Journal) said: "Genuine and superbly effective."

Variety (Ibex) judged: "Strong drama should click."

"Joseph," presented by John Golden at the Liberty, was withdrawn last Saturday because of less than two weeks and despite rather favorable notices, got little business.

## JOSEPH

Opened Feb. 12. Second-stringers found comedy amusing.

Variety (Ibex) said: "Mildly diverting, but that's about all."

In addition "The Count of Luxembourg" at Josie's will make way for another revival.

## CAST CHANGES

Harold Woolf has succeeded Maurice La Puc in "Strike Up the Band."

Mary Walk in and Julia Cobb out of "Xanoy's Private Affairs." Lillian Dixon in "Top Speed."

Phil White has replaced Ted Althey in "Mendel, Inc."

Gray Woodard and Millicent Green have returned to cast of "Street Scene" with Anne Tonetti and Diana Trilling, who had been pinching hitting stepping out.

Osceola "The Flying High," replacing John Barker.

# "Dishonorable," \$15,000 in Chi., Low; "June Moon," "St. Scene," Leaving

## An Idea

"Apple Cart," which premiered at the Martin Beck, this week, carries a first act that is a masterpiece of its kind. The longest act ever written by Bernard Shaw. Second act runs only 19 minutes. Enthusiastic picture executive at the close of the second act, cried out: "This guy ought to go in for shorts."

## Revue Troup Stranded By Kidnapping Charge

Asheville, N. C., Feb. 25.

Mrs. M. L. Booth, director of "Footlight Revue," was extradited to Atlanta, Ga., to answer a charge of kidnapping. Mrs. Booth, a minor, whose mother charges Mrs. Booth with luring her daughter from home and freedom to points in South Carolina and later here.

About 35 members of the troupe were stranded here as a result of Mrs. Booth's jam. Police officers making the pinch arranged to take five girls, the company to Atlanta in their automobile. Other girls and male members were left to their own resources.

## Equity Amendment

Equity Council's proposal to amend the present constitution to include the previously unforeseen arts of the theatre will be submitted to its membership at a general meeting called for March 17 at the Hotel Astor.

Council has already drafted formula whereby the constitution's paragraph pertaining to "art of the theatre" include "motion pictures, whether talking or silent, radio or television." Council has already passed upon it, and will ask the membership to ratify the amendment.

Also at this meeting a nominating committee of six will be elected to formulate the ticket for Equity's annual election in May.

## Rambeau Suit Up

Retrial of the allegation of affection suit against Marjorie Rambeau will be sought this week by Lucille Zug. Attorney for Mrs. Rambeau, in the N. Y. Supreme Court. The original suit in which Mrs. Rambeau sought to collect \$100,000 from the actress for alleged stealing of William's part in "The Great Affair" resulted in a jury disagreement.

The action grows out of a miss made about three years ago on Miss Rambeau's apartment in a New York hotel, where it is alleged Mrs. Rambeau's husband, an actor, was found. Miss Rambeau's quoted explanation of Manton's presence in her apartment at the time of the alleged rape was that the actor was merely acting as aid for the actress in the reading of a part.

## Little Tournay Soon

The eighth annual Belasco cup Little Theatre tournament is scheduled to take place in New York week May 8.

Out of town competing casts are already getting in action through presentation of one-acters, which will be included in the N. Y. tourney.

## Erlanger Confined

A. L. Erlanger is confined to his home. Though reported critically ill, no confirmation of this was made at his office.

Erlanger, 65, at his desk early last week, but thereafter no visitors were permitted to see him. He recently returned from a coast visit.

## Stocks Opening

Sioux City, Ia., Feb. 25. The Rialto will open with the Neale Hevelly Players, stock, March 9. Harry D. Wiltse will manage the company. The stock comes here from Minneapolis, Ill., and will change bills twice a week.

Chicago, Feb. 25.

Another week seven days for legit. Everything slipped again except "Gambler," which ended a three-week run, a caper in "Bird in Hand," which rose \$2,000.

"Strictly Dishonorable" was a disappointment its second week, off \$3,000; "Street Scene" leaves in two weeks, and "June Moon," closed a nine-week run at the Selwyn, "Jenny" replacing.

"Whoopee" led the musicals with \$36,000, and goes on its short road trip the end of this week. "Animal Crackers" finally fell below \$30,000 and is also in its last week. "Nina Rosa" dropped a couple of grand, too.

Among the non-musicals "Street Scene" and "The Merry Widow" were even, but both slipped. "Dear Old England" received unanimous rave notices but barely touched \$9,000 at the Princess its first week. May improve.

The Shuberts' revival of "Mile. Master" and "Mile. Master" dropped below \$10,000 its second week. Below \$10,000 its second week. Their Garrick hasn't been a rave with the Stratford players on Shakespearean rep.

Another revival went on at the Erlanger, but not musical. William Gillette was the mainspring as "Sherlock Holmes" opened for a three-week run.

Estimates for Last Week  
"Animal Crackers" (Grand, 10th week). Slipped to \$28,000, and for the first time in its run below \$30,000. Leaves for a short tour the end of this week.

"Street Scene" (Harris, 10th week). Judicious distribution of discount ducahs helped bring the comedy back to \$11,000, and compared with the story that is in the hand is worth two in the stick. "Jenny" (Selwyn, 1st week). With J. Edgar Brady and Wiman J. Edgar replaced "June Moon." Closed to \$14,000. Opening Christmas week and holding to near capacity for fortnight. It was believed set for a much longer run, but took the slap along with the ers and Randolph street in general.

"Let Us Be Gay" (Studebaker, 5th week). Surprised by holding up well, dropping only a thou to \$14,000. That's Miss Larimore's b. o. appeal.

"Dear Old England" (Princess, 2d week). Good comedy not up to expectation with \$9,000, although the critics ballyhooed it. May build.

"Street Scene" (Harris, 10th week). Another which started on cylinders Christmas week and then began to lag for no apparent reason. Edna will continue to hold it, but was forced to take a \$3 setback to \$16,000. Definitely decided to send it to the end of a fortnight.

"Strange Interlude" (Blackstone, 14th week). O'Neill up down to \$16,000, but that is far from distressing. The company was taken this week with Elizabeth Risdon, a Chicago favorite as Nina.

"The Great Northern" (7th week). Another fluctuating musical. Around \$20,000, which is under the previous week's level.

"Strictly Dishonorable" (Adelphi, 3d week). Having difficulties getting started and thus far unsatisfactory. Come it was, or more, barely touching \$15,000. A tough break and beyond explanation.

"Sherlock Holmes" (Erlanger, 1st week). With William Gillette, went for \$15,000. "The Merry Widow" (Adelphi), which left for the road after three weeks of capacity business; \$22,000.

"Whoopee" (Illinois, 6th week). Eddie Cantor and company didn't let the general drop as much as the other shows. His was the last week, and Cleveland, leaving here the end of this week.

"The Duke" (Cort, 3d week). Has not gotten a grip yet. Comedy did around \$4,500, which is about \$2,000 below expectation.

Special Attractions  
Garrick (Shubert)—Stratford-on-Avon Players in their second and final week of Shakespeare.

Good far from the repertoire company in "Holiday." Mjestic (Shubert)—Another Revue. "Naughty Marietta," opened for two weeks. "The Merry Widow," which grossed around \$8,000 its second week.

## New Duffy Ventures

Los Angeles, Feb. 25. Dale Winter and Monroe Owsley will be co-starred by Henry Duffy in "The Merry Widow" opening March 9 at the Duffwin, Oakland.

Another Duffy opening is Hale Hamilton in "Her Friend the King," succeeding Frank Craven in "Salt Water" at the Hollywood Playhouse March 16.





y an attractive buy for Holly-  
ed "The Plutocrat" as American

literature is quite definitely "dated." It was this novel usually to be before the reader's eyes, and to be read in the psychiatric wards for material for his pre-Rabbit Babbity treatment. It was this novel usually to be read in the psychiatric wards for material for his pre-Rabbit Babbity treatment. It was this novel usually to be read in the psychiatric wards for material for his pre-Rabbit Babbity treatment.

## OUT-OF-TOWN REVIEWS

circle of admirers. Their position in the theatre is unique in many respects, presumably rooting in "The Great Game" of the 19th century. It reflects the pair go almost season after season unsupported by hits yet finding favor on a social strata all their own. They are a pair who have come out the season locally and on the road. Indeed, for the road it's probably better than anything they've done. The pair are a study in conservatism that should strike the provinces nearer the heart.

They are right, but missing the mark on that illusive element known as class. Fairfax Burgher, wavy-haired blonde lead, did nicely and as did the blonde, blonde, blonde, blonde American girl Suzanne Caubrey often came close to excellence as did the blonde, blonde, blonde, blonde. Her growling was not of uniform character and she was capped. One of those priceless monomed Englishmen is played up and down the road. The Seven small parts are well done.

**OUT-OF-TOWN REVIEWS**

**Shreds and Patches**  
Rochester, Feb. 19.  
Romantic comedy in three acts by George Ford and Ethel Taylor. Directed by Benrimo. Presented by George Ford at Lyceum theatre week of Feb. 17.

Julia Gulliver	Edith Taylor
Hermione Drancy	Virginia Howell
John Gulliver	Raymond Dayfield
Alfred Drancy	Sam Vernon Rich
Rowly Ruggles	Howard Sydney
John Gulliver	George Gulliver
Lilly Dale	Emma Bunting
John Gulliver	John Irwin
Erk John	John Gulliver
Senator Breckenridge	Bernst Calverton
John Gulliver	John Gulliver
Norman Gulliver	Hallian Howerton
Clayton Lank	Al O'Connell
John Gulliver	John Gulliver
Kickapo Wadlespe	Marie Hayes

may catch on due to its old-fashioned appeal.

Opens in a camp in the woods near the town of 1820. The troupe, headed by the impetuous Gulliver, are on their way to Louisiana on the pretence a rich patron had promised a theatre and lining for empty purses. Horses are owned by Dracey, one of the troupe, and the wagons bought by Gulliver with money sent by Julia's grandfather for her passage to England. To prevent Dracey from riding the horses away in a huff, Gulliver takes letter from the Louisiana patron promising help. Excellent setting and act holds out expectations for rest of play.

an old barn in Kentucky. Business is terrible. They have discovered that their patron died a month be

s are making life a burden and

arrives from England. Gulliver has a ripping good scene in which he stands off the creditors. But he is unable to stand off Grandfather who threatens trouble if Julia does

And then four years later in the green room of the National theatre, it is charged, Gutzwiller's Thespians are about to appear before a distinguished audience. But the troupe manager has to arrive back just in time for Judith and her new husband, the Draceys, to get into the room. The Draceys, very much inebriated, do a walkout.

Miss Taylor is capital as Judith. Jack is a fine job as the troupe manager who lives by his wits. Virginia Howell and Sam are good as the two young ladies. The Thespians, and Emma Bunting, the sobriety, furnish much of the character comedy. Well cast and staged.

It is claimed for the play that it is founded on fact, since Mr. Ford was a great actor.

(Continued on page 50)

# Literati

# RITZY

# London As It Looks

By Hannen Swaffer

London, Feb. 16.

**Anquetil's 4 Years**  
Georges Anquetil, editor and publisher of Paris' yellowest rag, "La Rumeur," which, for a time, he boosted into a venomous daily, has been given four years in gaol by the Paris Court. Of this term he has already served one year in waiting for trial. He has repeatedly been refused bail despite prison life having ruined his health, causing loss of weight. The reason he was kept in jail all this time, some aver, was because he knew too much.

Anquetil had farmed out part of his space for financial publicity to a Mme. Hanau, whose "Gazette du Franc," a financial daily, would not have sufficed to enable her alleged swindles of 4,000,000 francs by means of asserted fake bank notes, if she had not found help in outside advertising mediums. Anquetil's downfall was caused by his trying to make Mme. Hanau pay for silent besides publicity, thus clashing with the important daily, "Le Journal," which published a story causing the immediate arrest of both blackmailer and blunderer. Mme. Hanau and her husband are still awaiting trial.

Anquetil, who obtained large publicity contributions from all sources, by threats of damaging campaigns, was defeated by the show business when he entertained the idea of exposing the picture houses as fire-traps. This condition is so frequent and well known here that publishing it did not matter.

Besides journalism (as he under-

tering prize contests, which hobby is said to have grossed plenty.

**A. T. & T.'s Rectitude**  
Washington's scribes and publicity dispensers are amazed A. T. & T. turned down the chance to use a White House letter, which permitted, for publicity purposes. At a meeting the A. T. & T. executives decided it wouldn't be right to capitalize on the letter.

Skeets Hayes, once publicity man for the company but now covering the White House for the Central News Service, was told by Lawrence Richey, one of the President's secretaries, that Mr. Hoover was very much pleased with the manner in which the telephone company had switched over the lines to the war department after the executive once fire. Hayes suggested Richey write and congratulate the company. Richey did, and gave A. T. & T. permission to use the letter. Company's executive council decided against it.

In view of the difficulty of getting a White House letter, the boys in the Capitol can't understand it.

**"Post's" House Check**  
"Washington Post" is clocking the members of the House and publishing the results as to just how the lawmakers are sticking on the job.

The Post's recent clocking of the local bench by a member of the District of Columbia committee and a consequent speech on the floor of the House, wherein the member

Pathe's new talker for Liza Claire (Mrs. John Gilbert) is "Liza Lady," by Clare Kummer and Basil Woon. Basil, author of several books, has done some ghost-writing for Peggy Hopkins Joyce. Clare was originally Clare Rodman Beecher, and is a cousin of William Gillette. She divorced her first husband, Arthur, playwright, and married Arthur Henry, another playwright. Starting as a songwriter, she made a hit in 1906 with "Dearie," and in 1916 gained success with a comedy, "Good Gracious, Anabelle."

James Crane is now in Hollywood talking pictures. He plays the heavy in Blithe Dove's next production, "One Night at Susie's." Douglas Fairbanks, Jr. is featured. John Francis Dillon, who married Miss Hallor after she divorced Lawrence Weber, directs. Crane has been in the picture business since 1914, when he was in stock in Newport, was taken up by certain society draggers. He was divorced by Alice Brady, mother of his child, and has been involved in many scrapes. In 1927, when this son of the late Dr. Frank Crane, well-known New Thought writer, was arrested for carrying a revolver, he claimed it was a stage "prop."

Patricia Collinge, long known as an actress, is gaining a new reputation through her clever contributions to magazines, including "New Yorker." Born in Dublin, she first acted in London in 1904, at the age of ten. In New York, 1903 she was in "Queen of the Moulin Rouge," with George H. Brown and Flora Parker (then married, since divorced). Regie de Veulle came from Paris to sing and dance in that show. De Veulle later became a dressmaker in London, and in trouble with the authorities. Patricia acted with Douglas Fairbanks in several stage shows, "Hawthorne of the U. S. A.," "Come, Come to the Show," "The Show Shop" and "A Regular Business Man." She created the title-role in "Polyanna," 1915.

Hilda Spong has rented an apartment at 155 East 54th Street. Born in London, daughter of the late W. B. Spong, scenic artist, she was brought up in Australia. First acted in Sydney, 1896; in London, 1898, and in New York, 1898. In "Trelawny of the Wells." In 1900 she made a big hit as leading woman in "Lady Huntworth's Experiment."

Sirens in Florida need not waste their efforts on a certain elderly millionaire, of New York and Newport, now at Palm Beach. They are "not the type." He specializes in servantries. During many years past when at Newport he shuns the fashionable Bailey's Beach and frequents the Public Beach, taking snapshots of cooks, chambermaids and waitresses. He is a regular. If possible, such chance acquaintanceship. One summer, while waiting for his palatial residence to be opened, he stopped at a smart boardinghouse, and a waitress and chambermaid refused to serve him.

Nina Wilcox Putnam, the novelist, has been fighting between Palm Beach and Miami. She recently went into bankruptcy. She was involved in lawsuits. She first married Robert F. Putnam, of New York, and still retains that name. In 1924 she divorced R. J. Sanderson, in Providence. A few days later the decree was withdrawn, on the ground she had not resided in Rhode Island the legal period. She was then charged by Judge Charles F. Bassett with alienating the affections of Richard E. Bassett, a clam-digger. This charge was subsequently dropped. She was next married to John T. Schwartz, New York attorney, for fees in connection with the divorce case. She finally obtained a Florida divorce from Sanderson.

Sam Scribner, at Palm Beach, recently gave a dinner party for former-governor and Mrs. Al. Smith, and C. B. Coady entertained for Mrs. James Connell (Dorothy Gish). Markels' Happy-Go-Lucky Boys have been appearing constantly on a private affair after another that Danny Higgins, tenor, is singing. Which constitutes a change from John Charles Thomas!

Many people on both sides of the Atlantic will mourn the loss of the Earl of Lathom, a kindly generous soul, who delighted in the theatre. His grandfather was Lord Chamberlain to Queen Victoria, and I always thought he was of great pressure that his play "Wet Paint" called "Red Blinds" in America, was banned by the censor. Because it was banned, cowardly critics attacked it, whereas, had it been passed by the censor they would not have dared.

Ned Lathom had the misfortune to be born to an enridom and a high position in society. He was a mixture of weakness and amiability. He despised aristocracy and delighted in the company of stage people, to whom he gave big parties, till his money was gone, not in any wild extravagance way, but in the manner of decent kind hospitality.

**Reputation Killed by a Title**  
It was while he was supposed to be dying at Hot Springs, Colorado, that he wrote "Wet Paint," and he wrote plays almost to the end. I considered them much better than Noel Coward's, but, alas! Ned Lathom was an earl, and no one took him seriously.

He backed Charlie's "A to Z" and "London Calling," which, between them, cost him, he told me, over \$100,000. He lost a lot over "Georges Sand," in which Mrs. Patrick Campbell appeared, and he once lost \$25,000 on five Becham concerts. No, this was not wildness, but just decent behavior.

At the end, Maxine Elliott and lots of other stage people befriended him, and Gertie Lawrence, when on her last visit to London, sat with him.

"There was nothing of the stage star about her then," he said.

We mourn the loss of a good natured, sweet fellow.

**The "Back to America" Rush**

Within a few weeks, we shall again have three or four American musical comedies.

Alfred Butt, who was strongly pro-British during the pantomime season, has recanted to the extent of deciding to bring from America "The Three Musketeers," with Dennis King in the leading part. The Ritzy theatre, which they have decided to call Laurillard's new playhouse in Soho, will open with "Hello Rita." The Earl of Lathom will do twice a night, while Julian Wylie has decided to go to America for his "Here Comes the Bride" music, which will be written by an unknown man called Schwartz.

Wylie, apologizing to me for not finding his music at home, excused himself by adding that the man was unknown in America, although he worked in the Harms office. Surely it is worse home blight for Wylie to find somebody unknown in America than it is to import music by an established composer abroad.

The other new musical play, "Silver Wings," has been composed over here by its plot, of course, comes from "The Broken Wing," which was acted at the Duke of York's a few years ago.

**Bedroom Play Passed by a Priest**

One new play is one of those silly farces of the bedroom model called "Almost a Honeymoon."

Walter Ellis seemed rather afraid of me, and my well-known Puritan views, when a bedroom was decided upon, so he called in a priest to deodorize it, purify its sheets, scent its blankets, and generally Puritanize the pillows.

It is just the usual silly-as-as play, which got good notices because the second string critics went.

I went to escape from having to go to Hampstead, which is a suburb I never visit. I always say of it that it would never have been heard of except that Dick Turpin used to call there on his way to York. As I never go to York, I don't see why I should go to Hampstead.

**A Play About a Critic**

It was at Hampstead that Joan Temple acted in her own play, "Charles and Mary," which is about Charles Lamb, of whom you may have heard. He was once a critic on the "Morning Post" and learned people of the flabby kind still read his essays. I merely know of him that he once wrote a play, "The Play of the Play," which was invented by him.

Malcolm Morley, who produced it, offered me \$50 a week to act the part of George Dyer. He said he had heard I had been an actor. I have never been an actor. Being a critic is quite bad enough. The part was played by a young man called Andrew Leigh. Otherwise, the play does not seem to have caused much attention, although they tell me James Agate got so excited he wrote a column about it on Sunday. I did not read it.

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Sydney Bernstein, who controls nearly a dozen kinemas, I believe, in the provinces, has now acquired the new theatre, as yet unnamed, in Charing Cross Road, and is opening it in the next few weeks. It will probably be acquired by the new syndicate which is backing half a dozen actor-managers, who will each draw a salary from his own show, and a share of the profits from a picture.

I cannot tell you their names, because it is being discussed in confidence.

**American Voices Spoil History**

I went in to see some of "General Crack," the John Barrymore talker, the other afternoon, was very impressed by John's performance, realized the ever increasing peril with which stage drama is faced because of films like this, but was amused by the extraordinary accents of the gipsy who played a gipsy and the girl who was supposed to be the Emperor's sister.

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**Classical Music Fails to Draw**

Sir Henry Wood has been tried out during the last few weeks as a vaudeville turn. His orchestra of 80 has been paid \$7,500 a week, with unsatisfactory results. I am told, on the Coliseum attendances.

It reminds me of the days when they used to put on the Russian Ballet at the same time, for instance, when Ada Reeve was on the bill. Before the ballet came on, all the dance fans would wait outside, hating the Ada Reeve show, while when the ballet started, the ordinary vaudeville audience would glare or jeer or scream.

I know novelties are scarce in vaudeville, but music hall managers must still vary variety. Otherwise, the Coliseum will be going the way of all talking fads.

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I told you, the other day, how respectable our old circus people are. I had a strange story of it on Sunday when I was visiting Hamgate to address a meeting on "Spiritualism." I asked if I could see the father of Capt. Woodward, of Woodward's Stalls, only to find the old man, who is 79, seated by the fireside, reading a Bible, and so antagonistic to Sunday newspapers that the "Sunday Express," in which he knew

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## Best Sellers

(Current best sellers as reported by the American News Co., Inc., and branches):

FICTION	
Woman of Andros (\$2.50).....	Thornton W. Wilder
Young Man of Manhattan (\$2).....	Katharine Brush
Coronet (\$3).....	Manuel Komroff
Down in the Valley (\$2.50).....	H. W. Freeman
Ex-Mistress (\$2).....	Anonymous
NON-FICTION	
Lincoln (\$5).....	Emil Ludwig
Is Sex Necessary (\$2).....	Thurber and White
Human Mind (\$5).....	Karl Menninger
Mrs. Eddy (Pop. \$2).....	Edwin F. Dakin
The Specialist (\$1).....	Charles (Chic) Sale
New Worlds to Conquer (\$5).....	Richard Halliburton

stood that ceiling) Anquetil wrote a few books, mostly radical.

**Cut Themselves a Slice**

Press departments of other film companies took full advantage of Paramount bringing on 33 out of town critics to see the premiere of "Vagabond King." Critics were guests of Paramount only two days, but most of them stayed over at their own expense at the Park Hotel, which is at the Hotel Roosevelt was up to the critics staying over were glad to accept anyone's hospitality.

From reports it seems no bashful, but taking full advantage of all of the facilities at the Roosevelt. As everything was on Paramount, breakfast in bed, a lavish of the vats, and other luxuries were enjoyed to the full.

Majority of visiting scribes were under 30, generally around 25 with each sex about equally represented. They were characterized by a willingness to go places and see things with curiosity running high in regard to Harlem night life. They displayed the usual newspaper attitude toward Demon Rum.

**McCardell's "Angle"**

Telling all in the language of his Broadway, Roy L. McCardell carries on a greasable dark blonde through several marriages, and a career in show business in his novel, "My Aunt Angle." Farrar & Rinehart published.

As his story progresses, McCardell intersects the lowdown on several rackets practiced on Broadway and in Hollywood. Through a few chapters runs "Larry Backbone, through stardom in picture business, and describes the picture business with the usual poking thrusts of a guy who thinks it's funny.

The story with interest Broadway particularly. McCardell has been writing in and out of show business for many years. His hobby is en-

changed the judges were lax in their duties. "Post" came to the defense of the judges, with the result the member attacked the "Post" from the same floor.

Now comes the "Post" with its count. In a copyrighted story last Sunday it published the following table:

	Noon 2 p. m.	4 p. m.
Thursday .....	24	24
Friday .....	33	37
Saturday .....	76	78
Monday .....	104	94
Tuesday .....	45	45
Wednesday .....	45	45
Thursday .....	46	34

There are 435 members of the House.

**Studio Psychologists' Book**  
William Marston and Walter Pitkin, the psychologists Carl Laemmle hired to explain things, and then let out, now appear in a new role. They have collaborated on a book called "The Art of Sound Pictures," and described as "The First Book on how to write for talking pictures."

Several chapters indicate that much of the mental students' time on the Coast was spent in that part of the yard devoted to slapstick manufacture. The lesson, skillfully imparted via questions to the reader, is especially well illustrated under a chapter headed "The New Art."

Although the boys were on the Laemmle payroll they got these questions leading writing in Europe for some months with his wife, Vivian Martin, returning Feb. 27 from Genoa, via Naples, to New York, on a leisurely southern route.

Left the Riviera for Paris because it was too cold and went south again for the same reason.

**Leisure Literature**

Arthur Samuels, composer-editor and formerly with the "New Yorker," has been leading writing in Europe for some months with his wife, Vivian Martin, returning Feb. 27 from Genoa, via Naples, to New York, on a leisurely southern route.

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**Discuss Ad Reduction**

Book publishers are discussing an

(Continued on page 66)





Do you think the  
talkers know you?

They don't.

How are you going  
to get acquainted?

An example:

A Hollywood producer approached by a local agent who mentioned June Walker, asked:

"Who's June Walker? Probably another of those \$150 ingenues in a Broadway musical flop."

Informed Miss Walker is a \$1,500 a week featured player, the producer said: "I was only kidding."

But he didn't know.

And if they don't know in Hollywood the people of the legit, like the high ranking June Walker, how are they going to know you, star, featured or cast player?

The legit actors are hiding, from themselves, from pictures and from the greatest opportunity, the talkers, that has been ever given to stage players.

Make yourself known.

Tell what you are doing or what you have done.

Advertise in

**VARIETY**

# Teaching Three Nations New Jury System by Murder Play Broadcast

Copenhagen, Feb. 12. Using the Government-subsidized Danish Broadcasting Corp., as an educational and public-instruction medium, with a showmanship teacher campaign, is a unique stunt now being prepared to properly teach Scandinavian citizenry the court procedure of trial by jury.

Jury judgment of guilty or not guilty is new in Norway, Sweden and Denmark, and from this city these three Scandinavian countries will be educated on how to properly weigh court evidence via a specially broadcast play.

A prominent native playwright has written a sort of "Trial of Mary Dugan" theme, especially designed for radio appeal, with the listeners asked to follow a mass of evidence in a murder mystery thriller. All details, evidence, etc., up to the point of the verdict, will be broadcast.

Before the broadcasting will be interrupted and the listeners, as members of this Jury of the Air, will pronounce their sentence in a letter to the Danish Broadcasting Corp. Since the author of this play is also a Danish Justice, it will be an effective test of public knowledge of the jury system, at the same time educating the auditors into the niceties of a mass defense lawyers' pleas for the proper adjudication in reality, in a court of justice, whenever they are called for jury service.

The etherizing will take place simultaneously in all three countries, and then repeated once again for those who are undecided, or play have missed part of it. Thereafter the verdict of guilty or not guilty will be requested by public vote.

Purpose also is to uncover any contrasting nationalizing ideas among Denmark, Norway and Sweden concerning their respective interpretations of wrong and right.

From this a Danish schoolmaster freed the now popular American idea of the universality of the air for radio instruction of provincial students not otherwise accessible. The educators, however, score this proposal, insisting a personal teacher between pupil and master is necessary and cannot be successfully substituted by radio.

## ROGERS FOR \$15,000 WITH SOUSA AND HOMER

Top mark for flat salary on radio goes to Will Rogers. He is to get \$15,000 for a 15-minute broadcast over the Columbia chain March 12, for the Standard Oil Co. of Indiana.

Rogers will speak over a limited area of not more than 20 stations, covering the Midwest only.

With Rogers on the program also will appear Mme. Louise Homer, operatic star, and Sousa and his band.

Rogers \$150,000 a film. His contract calls for four films a year.

## Same Radio Commission Holds for Another Term

Washington, Feb. 25. Anticipated upset in the radio commission did not materialize, President Hoover, after every indication that he would name an entirely new set of commissioners, turned right around and sent the same five names to the Senate for confirmation.

None of them have been approved, the only one being held up is William D. L. Starbuck, of Conn., named for a four year term.

One of the biggest factors said to be involved in the President's re-naming the same group is the charge that many factions had said "they would get the commissioners" for rulings that didn't particularly please some home group of a Senator or Congressman.

Swor's Leaps  
Toledo, Feb. 26. Paul Swor leaves the Paramount to C. C. Devereux for two weeks before opening at the New York Paramount with a unit.

Dave Rubinoff will replace Swor for one week, then Ted Mack comes in from Denver.

## Blowing South

Chicago, Feb. 25. New angle in the exodus of musicians to Florida and the resort towns is that most of them are traveling as pickup band units. Before leaving Chicago, they arrange a series of one-night tanktown stands along the route. Many have booked themselves solid down into Florida in this manner.

Upon reaching Florida, the outfits usually disband.

## \$10 A SET ROYALTY IN FOREIGN PATENT SUIT

The Hague, Feb. 13. Netherlands' patent muddle, involving radio and talkers, resulted in a suit by Philips, defendant electrical firm, against the Netherlands Radio Works, with Philips winning a lump sum award as damages (to be fixed by experts) plus a \$10 royalty on every radio set built in the past year by Netherlands.

Infringement of the Armstrong patent was the basis of the suit. Defendant averred payment to Telefunken, another patents company, for use of the Meisler patent, which is alleged to cover the same basic technical details as Armstrong. Meantime, there are other patents squabbling between Koenig and Western Electric over talkers and Meisler and Armstrong over radio sets.

Philips was aware of infringement in the suit, it is said, but not until recently, when making examinations with American interests, was it prompted to sue, supposedly by the American allies.

## St. Louis Allegation Fight Leads to Blackmail Case

Washington, Feb. 25. Alleged blackmail by radio has now gotten before the Federal commission here. This is the first case of its kind and involves Stations KWIK and WIL, both of St. Louis.

At a hearing owners of WIL charged that E. P. Convey, owner of KWIK, had threatened to broadcast "false, abusive, derogatory or misleading matter" against WIL. Further, WIL owner charged that KWIK had been guilty of such practices during the past year against many individuals as well as the St. Louis American League baseball team and the St. Louis "Democrat."

Of which items WIL says "constitute a grievous misuse of the agencies and facilities awarded to the said station, a menace to good order and society, and of no public use, convenience, necessity or benefit, but, on the contrary, a direct menace to the social and political welfare of the entire community."

WIL started with request from WTL to get the channel occupied by KWIK.

## Suddenly Goes Blind

San Francisco, Feb. 25. Walter Beteman, radio announcer, was suddenly stricken blind en route from here to Reno, Nev.

Beteman was injured six years ago, at which time physicians told him he would probably lose his sight.

## HENDERSON OKAYED

Washington, Feb. 25. W. K. Henderson, station owner and announcer, famed for his "Hello, World, Doggone You," his attacks on the chain stores, and "warm" language over the air, has again been granted an extension on his broadcasting license. Henderson was the object of a Congressional attack because of his methods.

This practically gives Henderson and his KWIK station at Shreveport a clean bill of health.

Hollywood restaurant has no connection with the Everglades, as indicated.

## NEW WEDGE-IN TRICK

"Open Time Between Pictures" On Coast—For Half a Grand

Los Angeles, Feb. 25. A new line is being used by climbing entertainers who wish to impress their way into local radio programs. They enter the studio, dressed like Mrs. Astor's pet pup, spot the announcer and whisper confidently the following line with variations to suit the auditor:

"Listen, son—I've just finished a singing part with Lizzie Donkes in her big picture, but I have an open date that I might slip to you cheap at half a grand."

The announcer becomes so flattered he forgets himself and the "big shots" never return.

## Disk Reviews

By Bob Landry

All of the responsibility for dwindling disc sales in recent years can't be shouldered upon radio. There are reasons, every one of them. Those who have ears can figure out what else is wrong with phonograph records.

Too many "dogs" are being waxed. An avalanche of new disc hits the market weekly with an increasing preponderance of "bunch" or her home the customer acquires a rankling sense of being stung, of having willfully purchased the odd crumbs of Tin Pan Alley.

Take for example the records regularly labeled and released as fox-trots. Some of the mechanicals are so good they should try to fox-trot to their own releases! Customers not music-wise are habitually disappointed. At the same time, the advantage of being able to twirl a dial and forget it is self-evident.

Some of the mechanicals are so good they should try to fox-trot to their own releases! Customers not music-wise are habitually disappointed. At the same time, the advantage of being able to twirl a dial and forget it is self-evident.

A little editorial discretion ought to be exercised by the mechanicals. Better to concentrate on a reduced output of higher average quality than kill people's interest in their phonographs by making it tough to select records of average quality.

There's a novelty of interest and possible sales angles in the Farmer's Letter to the readership written by Bob Miller and recorded by his Dinky Dinkers. Lyrically expressive of the rural life, it has an old-time west and south, it's as disconcerting as a Will Rogers' thrust during a political campaign. Bruns' "Keep On, Keep On" is another interesting folksong recommending courage to the oppressed.

Rube Bloom's Bayou Boys (Columbia 2103) toasts "Man From the South" and screeches "St. James Infirmary." Latter threatens to pass into the classic precincts of "St. Louis Blues."

Composers playing their own works are apt to succumb to over-embellishment. That seems to be the trouble with the new recording by playing of his own well-known "Song of the Vagabonds" (Columbia 2104) in reverse with "Vagabond King Waltz."

"Ain't Misbehavin'" and "Gotta Feelin' for You" are just reminders of the old-time "Swing" (Brunswick 4650). Bob Efron mutes a saucy turn-out by "Sweet and Hot" and "Tin Ear," although the chorus of "Swing" (Brunswick 4650) are sometimes irritating.

Seven Gallon Jug Band (Columbia 2087) is rather too sultry to be pleasant on the auditory nerve in "Wile 'Em Out" and "What if I Do?"

Victor Novelty Orchestra (22228) provides an agreeable mix of old-fashioned jingles in "By Heart" and "Tap Dance Medley." Recommended.

Joe Belmont's Real Feathered Songsters twitter determinedly, but "Chorus of Canaries" (Columbia 2084) never gets out of the percussion department.

Organ  
Little bit of everything in four representative organ recordings. Jesse Crawford, dean and pace-setter of American picture theatre organists, emboldens his characteristic insignia into "Tip Toe Thru the

## The Air Line

By Mark Vance

## Bribing Dialers

Chicago, Feb. 23. Clerks in hotels with radios in every room and central control have been offered gifts by stations and advertising manufacturers.

If accepting, the clerk is supposed to tune in on that certain program.

## AMERICANS IN MEXICO'S BIGGEST RADIO VENTURE

Dallas, Feb. 25. Arrangements are set for the inaugural program of XIBC, Reynosa, Mexico, to be the largest radio station in that country. Broadcasting studios will be in Reynosa, San Juan (Mexico) and Weslaco, Donna, Pharr, Mission and McAllen (Tex.).

Announcement of the project was made by Dallas and A. G. Akerooy, vice proxy of the International Broadcast Chain. Firm is an American promotion to attract better export and import trade across the Rio Grande. Financial support is being furnished by J. N. Kinclad of San Antonio.

Announcements will be made both in Spanish and English. According to Kinclad, the recording studio will also be added to exploit Mexican disc talent.

## Broadcasters Fear Hughes' Property Rights Theory

Washington, Feb. 25. As an aftermath of the Senate battle on the confirmation of Charles E. Hughes as Chief Justice, word is spreading through that broadcasters are uneasy. They believe the Chief Justice may carry the argument he put forth for General Electric, when representing that company, with him to the bench.

Broadcasters, particularly the little fellows, think the present law may be discarded. In Mr. Hughes' argument as a private lawyer, he stressed property rights claims, which gave the station (WGY) property rights over any stations which might follow.

With the question of property rights now before the Supreme Court, the broadcasters, say lawyers here, have good grounds for being worried.

## Tulips and "Chant of the Jungle" (Victor 22242)

Norbert Ludwig (Pathe 21219) at the opposite end of the "Hark, the Herald Angels Sing" and "Adeste Fideles." Latter is the best known of all church marches and should sell well in the Pentecostal lands.

Mendelssohn and Handel's revered "Spring Song" and "Largo" respectively are jointly pressed (Columbia 2040) via Quentin M. MacKlean of London, very beautiful.

White of Rube & McKen (Brunswick 4602) has those two sure-fire heart-tuggers, "The Rosary" and "Milk and a Rose."

Dance  
Al Goodman (Brunswick 4623) is the "Ragtime" by "Lonesome Little Doll" and mostly backed by "M-A-R-Y, I Love You" in which the always simple Mary of the Courtiers' stock-in-trade is further simplified by being spelt out.

There's Frenzy (Columbia 2092) in from the English revue, "Hark, the Woman Loves a Man" and "Cooling the Turn-Over." Fred Rich (Okeh 41369) is better listening than stepping in "Harmonica Harry" and "Taint No Sin."

A tune that no one would miss is "What Is This Thing Called Love," a sequence of notes and that's all from the English revue, "Wake Up and Dream." Its mate is "What Would I Care?" not too smart, either. Fred Rich (Okeh 41369) is better listening than stepping in "Harmonica Harry" and "Taint No Sin."

Broadcasting news under a new arrangement, by WABC with the New York "Herald Tribune" has gone a step further than any other news. The "Trip" through an announcer known as the "observer" gives the news from the city, state, nation and its foreign offices, even to reading excerpts from state writers "What they will say tomorrow in the 'Trip'." Also reports from the sports pages.

As it ran on its introduction, the "Trip's" new spilling outstrips what the "World" attempted via WJMA, and is more sweeping and detailed than given by the Newark "Evening News" via WOR.

The "Trip" has started something that may either make or break the gag of broadcasting news. It all started with "flashes" of big events. It has narrowed down to putting newspapers on the air.

Coon Sanders' orchestra, now broadcasting on WJAP, is the musical director of the program. This is the band Carlton Coon and Joe Sanders started as the Kansas City "Star" orchestra. WJAP has a lot via Midwest stations. WGBS shows signs of improving programs, but so far Friday night in WJMA, and is more sweeping and detailed than given by the Newark "Evening News" via WOR.

Reisman's Orchestra  
Baby Marie copped air honors on RKO hour. And without a Helen Kane, the orchestra is doing about the best Kane dupe at that. Leo Reisman orchestra giving the "Helen Kane" type of music they like and not what may suit a station director or program fixer.

Celestial Chorus (WOR) sing church music. Raybestos Twins (WEAF) are when doing the musical stunt. Kay Singers play the odd masters. Tabby and his Kittens (WGBS) didn't sound so good; seemed to be the race between the bass horn specialists and a little mung of brasses wouldn't do any harm.

Boost Knoxville Gas  
WJMA allots an hour to Good-will on WJMA, and is running out of announcing the numbers, apparently leading band and also taking care of the music, using the gas and spicuous Raybestos Twins (WEAF) when doing the musical stunt. Kay Singers play the odd masters. Tabby and his Kittens (WGBS) didn't sound so good; seemed to be the race between the bass horn specialists and a little mung of brasses wouldn't do any harm.

A new one is the Pickard Family on WJMA, and is running out of announcing the numbers, apparently leading band and also taking care of the music, using the gas and spicuous Raybestos Twins (WEAF) when doing the musical stunt. Kay Singers play the odd masters. Tabby and his Kittens (WGBS) didn't sound so good; seemed to be the race between the bass horn specialists and a little mung of brasses wouldn't do any harm.

Patience Row still running WOR, with the talkies and music pleasing. Cluquet Club Eskimos (WEAF) going in more variety of numbers; the Resor boys are everything but tap dancers with their instruments. Negro spirituals (WGBS) came over effectively.

Three Hauser Boys vocally over nicely. Ben Pollock (WABC) and orchestra sent over topical dance tunes nicely.

"Mystery House" still shushing and hissing in the ears of the strong Quakers (WJZ) entertaining Africa and Omega Negro opera. Interest in the Phillips Ensemble (WGBS) makes every word tell in her numbers. Her best was "Try Covered Shack."

Nick Kenny, radio editor, "Daily Mirror," is the talkies and music pleasing. Cluquet Club Eskimos (WEAF) going in more variety of numbers; the Resor boys are everything but tap dancers with their instruments. Negro spirituals (WGBS) came over effectively.

Joe Meyer Set, Feb. 25. Metro has Joe Meyer, lyric writer, on a six months contract with options. Sidney Phillips, here on vacation, did the placing.

# 300 MUSICIANS IN L.A. ENOUGH FOR STAKES

Los Angeles, Feb. 25. According to E. L. Smith, head of the local musicians' union, the influx of out of town musicians is growing by leaps and presents a situation the local is unable to cope with.

There are more than enough local musicians to take care of the studios, he says, with the studios the angle for most of the out-of-towners.

Though Smith would not comment on the number of musicians employed by the studios, it is known rather authentically that not more than 300 are at work in the film plants.

There are about 4,000 members of the musicians' union here, spread over a territory that takes in practically all of L. A. county and nearby, outside of Long Beach. Latter town, a sort of suburb, has its local operating under the regulations of the L. A. Union, with the same wage scale in effect.

## Now in Frisco

San Francisco, Feb. 25. United States Attorney George J. Hatfield has announced his intention of investigating the purveyors of bootleg lyric sheets which have been hawked on the streets here for 10 cents.

At the same time Better Business Bureau and the police department have also taken a hand in the probe. Racketeering is said to have been started here by a being street bought the lyric sheets from an agent in Philadelphia and then, deciding that the material was pirated anyway, proceeded to print copies on his own hook.

Washington, Feb. 25. Newsboys are squawking because the 10 cent bootleg lyrics sheets can't be bought any more.

Big money while it lasted. Police called a halt.

Bill to make the sale of song sheets without the consent of the publishers a state misdemeanor, put before the Assembly 10 days ago, was scheduled for a hearing on Tuesday (Tuesday). Both J. C. Rosenthal of the A. S. C. A. P., and John Faine, of the M. P. P. A., traveled up to Albany to present the case.

## Casino's Band Trouble

Elkins and band, scheduled to supplant Leo Reisman and orchestra at the Central Park Casino, New York, last Monday were cancelled when Reisman's attorneys claimed Reisman was entitled to closing notice under existing contract.

Reisman has been doubling in vaude from the high-hat Casino, permissible under his contract. He has not been given another notice.

Because of the friction Reisman has canceled dates at the 86th Street and the Coliseum. He was to have opened at the 86th Street today (Wednesday) and at the Coliseum Saturday.

## Argue Revue Band Shift

The pit band with Lew Leslie's "International Revue" underwent reversal before the 10th Street Majestic, New York, this week.

Rumors that the whole outfit was to be replaced brought Joseph Weber, head of the musicians union, hotfoot to the rehearsal in New York, with both Weber and Canavan taking a stand. Result was that only four members of the orchestra were replaced after Leslie convinced the union he wanted a hotter brass section than before.

## Meyer West for M-G

Joe Meyer, songwriter, placed under six months contract to Metro with an option of 18 months. Meyer departs for the Coast March 3. Engagement arranged through Doc Stephens.

## Drury for Metro

Charles Drury, formerly musical director for George White, and with other Broadway musicians, left Feb. 22 for the Coast.

He joins Metro in the same capacity.

## Women Know

Los Angeles, Feb. 25. When Paul Whiteman's orchestra started the first strains of "Rhapsody in Blue" at a Loew's State theatre, a woman in the audience cracked to the girl friend:

"That's the Old Gold theme song."

## RECORDING JUDGMENT

Mildred Roselle Awarded \$1,150 On Irving Mills Contract

Mildred Roselle, singer, was awarded a judgment for \$1,150 against Irving Mills of the Jack Mills Publishing Co on claim of breach of contract.

In November, 1928, alleges Miss Roselle, Irving Mills entered into a one-year contract with her, during which time she was to make nine records for a company later to be selected. During the year, alleges Miss Roselle, Mills secured only two recording dates for her, both with Perfect.

Mills counter-claimed that the contract was optional.

# PICTURE TITLE PLUGS DROPPED

Plugs which talkers were getting in every direction from included song hits are subsiding. Over-supply of good numbers from this source is responsible.

It has become a common occurrence for radio or other exploitation mediums to eliminate the usual free plug for a picture, whereas in the past the film was almost always mentioned.

About 90% of the reigning song hits are from pictures. This has admittedly considers mention of film tie-ups as so much free publicity.

## PERSISTENT MUSIC BILL

Washington, Feb. 25. Annual bill to create a national conservatory of music with an appropriation of \$50,000 was presented to Congress. Conservatory would instruct in all instruments as well as voice and other phases of music.

Bill has been before every Congress for the past 10 years.

# Along the Coast

By Bill Swigart

Hollywood, Feb. 22. A W. C. composer arriving here in the past three months to write for the screen are finding it tough to readjust to the new stage of work. After spending three to six months to prepare a score for a stage musical, they think the same time should be allowed for a musical screen musical or operetta. Where they may have had months of preparation for a stage show, the screen affords the equivalent in weeks. In most cases scores are requested in advance and must be delivered, recorded and in the can the following week.

In writing for the stage, composers had a chance to follow weeks of rehearsals and revise their work as the rehearsals went on. In pictures a number is accepted and after one or two rehearsals is recorded before the weak spots can be discovered.

**Buying Outside Songs**

Bobby Crawford established a precedent when he bought two numbers from outside composers to be used in future First National Warner pictures. "Countin' Time," by Earl Burnett and his gang, and "Parade of the Stars," by Gus Edwards. Both numbers were brought here on mimeographed copies, and picked up so well among the leading dance orchestras and local radio stations, Crawford negotiated with the authors for publication rights. Both will be published by De Sylva, Brown & Henderson.

**Mack Sennett's Ambition**

After using an original love theme song in many of his short comedies, Mack Sennett is convinced his first effort at writing what is deserving of printed recognition.

He is looking for a publisher. If

# TEST NATIONAL AR PLEA FOR MUSICIANS

Cincinnati, Feb. 25. Radio campaign to return musicians to picture houses will be started March 3 over Station WKCY, Covington, Ky. Members of the Cincinnati local of the American Federation of Musicians will be heard in concert of classical and popular selections, with propaganda interpolations. It will be the first of a series of semi-weekly programs covering a period of one month.

At the close of each program, listeners will be requested to appeal to the managers of theatres for return of orchestral and vocalists. If the campaign is successful, it will be continued from WKCY and extended to other broadcasting stations throughout the country, it is announced by Clara Yarwood, president of Local No. 1.

Idea is expected to have a stronger appeal than the national newspaper and magazine advertising campaign for the same purpose, which was launched last October by the Music Defense League of the American Federation of Musicians at a cost of \$50,000. L. B. Wilson, president of the company which operates station WKCY, and also owner of several picture houses in Covington, stated he will restore an orchestra to his Liberty theatre at an early date. This statement is surprising inasmuch as Wilson has employed non-union operators since last September, when he failed to meet the operators' demands for wage increases. His houses have been and still are bannered as employing non-union projectionists.

This same method of radio propaganda was tried in Chicago some time ago.

Pittsburgh, Feb. 25. With announced intention of taking over the Gaiety theatre and operating it as a silent picture house with a 50-piece pit orchestra, 20-30 pianists and a group of Pittsburgh musicians has formed an operating corporation. All are members of the Pittsburgh Musical Society.

Officers are Umberto Egizil, pres.; Frank Panella, associate; Edward Zimmels, treas., and William Henning, Jr., sec.

It is stated the house will be opened March 14 with "Joan of Arc."

The first picture producer to become a recognized songwriter.

**Same Old Stuff**

That a producer has turned songwriter is but one of the many examples of how this latest craft has caught on with the office members of the picture colony. Scenario writers, advertising for a job, will include the stage production with the screen treatments and originals; stage hands, grips, electricians, office boys and even the janitors and watchmen are constantly figuring out new rainbows, moonlights and deep river stuff in their quest of a new gold melody strike.

**Hogging a Lobby**

Since songwriters have adopted the lobby of the Roosevelt hotel as their official and social headquarters without solicitation of the hotel management, the latter finds it necessary to increase the seating capacity for the comfort of paying patrons.

If the musical boys increase their daily attendance at some measure will have to be adopted to check the mob and reduce it to minimum, restricted to a class. It may become necessary to present "Priority" cards before one can park more than 30 minutes on a soft cushion.

**Oh, Boy!**

Showmanship was used for the opening celebration of a new cruetery in Lywood, when they engaged R. T. B. to act as m. c. Over 300 undertakers attended the curious attraction by the promise of a real modern jazz revue.

**Biggest Orchestra**

Leo Silver is handling the baton (Continued on page 71)

## Title Plug Song

Hollywood, Feb. 25. Fox Red Star will publish "Song of My Heart," same tune as the John McCormack picture, as a plug for the film.

Song was written by James F. Hanley and Joseph McCarthy, but is not a number from the picture.

## CECIL ARNOLD WINS

"Beautiful Sweetheart" Adjudged Her Exclusive Song

Los Angeles, Feb. 25. Litigation over the song, "Beautiful Sweetheart," with authorship claimed by Cecil Arnold and Joe Seitzman, Universal writer, wound up with Miss Arnold being awarded the decision in superior court. It granted an injunction restraining Seitzman from interfering with the sale of the number, of which Seitzman alleged a 50% interest.

Metro has an option on the song, dealing with Miss Arnold, but held up closing until the matter was straightened out.

Attorney Phillip Cohen handled the case for Miss Arnold.

# PRE-PLUGGED MUSIC FOR WHITEMAN FILM

Universal City, Feb. 25. Paul Whiteman will plug the songs from his Universal picture "The King of Jazz" in his weekly "Old Gold" National broadcast for closing at the beginning of the picture.

John Boles, Jeannette Loff and Jeanine Lang will sing the songs of the film. The tieup calls for plugging in the number of the music from "La Marseillaise" (U).

## Q. R. S. Home Projectors

Los Angeles, Feb. 25. Q. R. S. company will put home projectors on the market selling for \$5, \$10, \$15 and \$22. It has made arrangements with the Century Lab here to supply a 150-ft. roll of 16mm film to retail around \$1. The idea is to concentrate on the toy departments of department stores and build up interest in home pictures with the hope that ultimately the buyers of the cheap option will buy the better grade of equipment.

## 3 Combo Set

Hollywood, Feb. 25. Edward Clarke, local playwright and stage producer, has joined Paramount.

He will team with Sam Coslow and Newell Chase in the writing and producing of original screen musicals and operettas.

This elevation will take the Coslow-Chase team out of the studio songwriting class, with the supervision in the production of the trio's stories.

## Schuster-Witmark Stick

Contrary to reports which have been circulated regarding Ira Schuster and Bob Miller, Buddy Warner, local producer, states that Warner's will shortly renew its contract with both Schuster and Miller in June.

Ira Schuster is professional manager and Bob Miller is in charge of the band and orchestra department.

## VALLEE'S CAPITOL DATES

Washington, Feb. 25. Rudy Vallee and his orchestra play here today (Tuesday) for the Congressional Women's Club. Mrs. Hoover is the guest of honor.

Tonight Vallee will play for the National Press Club.

## HOUSE'S M. C. CONVENTION

Chicago, Feb. 25. M. C.'s convention, so the baton he can show each his up, is being planned for the Oriental.

All I publish m. c.'s in the city out to show they earn their salt.

Shapiro-Bernstein is not closing its Los Angeles office. Harry Harrison has been placed in charge temporarily.

Frank Fishman has left the Orchestra Corporation of America to become representative for Paul Specht.

# LIVING MUSIC DEFENDERS GET VOTES

Los Angeles, Feb. 25. National vote canvas for living music sponsored by the American Federation of Musicians, is getting a lot of favorable reaction around this town. About 100,000 voting slips have been distributed around this territory, with almost 10,000 signatures enrolled in the Music Defense League, which is opposed to elimination of living music from theatres.

Musicians' union has been carrying on this campaign for almost a year, also taking advertisements in the newspapers as a protest against the talkers without pit orchestras.

## Individual Music Men

Burbank, Feb. 25. First National has inaugurated a system of individual music directors for each musical picture.

Heretofore music supervision was more or less a haphazard affair. Now each film will have a director assigned at the beginning of production to follow through.

Directors to be used for the innovation are Leo Forbstein, Norman Spencer and Lou Silvers.

## RED STAR CUT

Fox Music Subsidiary to Let Out Many Short Term Writers

Fox's Red Star Music Co. will shortly let out many of the music writers on its list.

Short term contracts which songwriters now hold with this firm will not be renewed at expiration. Too many composers is given as reason for the cut.

## Disk Royalty Hearing

Washington, Feb. 25. Old fight to get the 2 cents royalty, clause on mechanical reproduction of the present copyright laws will be re-opened. Hearing is set for March 4 at 10 a. m. in the Caucus Room of the House Office building.

Rep. Costello's new bill on the subject, H. R. 9639, will be before the committee. Newest proposal does away with all previous attempts to compromise with the manufacturers.

With no efforts to include the many provisions of the previous like bills.

## Organlog M. C.

Chicago, Feb. 25. New idea instituted by Dave Balaban at the Northshore, introduces the organlog m. c.

After work the singing, spot a few gags, and generally m. c. the proceedings. He works on the stage while the organist grinds out the tunes.

## DRUMMER KILLED

Milwaukee, Feb. 25. William Kuhn, 32, circus drummer, formerly with Ringlings and Johnny Jones, was struck by an auto and killed.

His brother, Walter Kuhn, 1393 12th street, Milwaukee, is endeavoring to locate Mrs. Kuhn, an organist and entertainer.

## SUES M. C. FOR \$1,890

Pittsburgh, Feb. 25. William Morris office has filed suit in Common Pleas court here for \$1,890 against Jay Mills, m. c. at the Enright, claiming back commission on a book contract.

Mills claims he went from Morris to Phil Tyrrell's agency a couple of years ago.

Morris alleges signing Mills in Chicago three years ago when he was doing night club work and that, he hasn't received a cent from Mills since shortly thereafter.

## "GIGLO" BOUGHT

Hollywood, Feb. 25. American rights to "Lonely Gigolo," current hit in Europe, has been acquired by De Sylva-Brown & Henderson.

It is being translated by M. J. Jerome and Harold Berg. Number, will eventually be spotted in a picture.







## 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.

### HOLLYWOOD

House Peters, pictures, complained to Beverly Hills police that a piano in the neighborhood was making the noise of a lion. Peters was placed under a peace bond at one time for the same thing.

Edward Hayden, income tax counselor, was sentenced to nine months in the county jail for falsifying the 1928 tax return of Raoul Walsh, director.

Tom Mix, scheduled to go on trial on an income tax fraud indictment, granted a continuance of trial when it was stated he was negotiating with the government regarding compromise. Mix was indicted for evasion of taxes for 1925-26-27.

Maureen Love, alias Maureen Keast, found guilty of petty theft in connection with his film school operations. Mrs. Charles E. Scheerer, who filed the complaint stating that the entire amount involved has been repaid her since that time. Love pleaded for punishment and a hearing was set for the 25th.

Harold Swisher, managing editor of the Hollywood "Daily Citizen," was injured in an auto accident. The car in which he was riding with David Garber, director for Fox Film Production, overturned after striking another car. Garber was uninjured.

Lewisl Alter, M-G-M music writer, and Gladys DuBois, actress, slightly injured in an auto accident.

Maria Korda, pictures, was granted a divorce from Alexander Korda, director.

Mildred Harris, pictures, granted a divorce from her second husband, Everett MacGoverin, for desertion. Mrs. Harris retains custody of their small son.

Christie Brothers will remake "Charley's Aunt," as a talker. Same boys made "Aunt," silent, with Syd Chaplin, in 1924.

Ruby Keeler Johnson signed by Warners to appear in a picture with her husband, Al Johnson.

Bench warrants were issued for Hilda Hopper and Margaret Livingston, Hedda Hopper, pictures, when they failed to appear in court for traffic violations.

A \$40,000 fire destroyed King's Tropical Inn at Culver City.

RKO Studio granted a permit to establish a picture studio on Burbank boulevard in San Fernando Valley. Plot will be used for exterior scenes.

Wreaths were dropped by 12 plaques over the spot where Hallock Rouss and Ross Cook, film flyers, were killed in the Fox air disaster.

St. Elmo Boyce, screen writer, arrested for drink driving when he sped past the Hollywood police station and shouted profane words in the direction of the officers.

He was released on a \$500 bond and preliminary hearing set for Feb. 27.

Preparation for the production of "Let's Be Gay" is being rushed at the M-G-M to permit Norma Shearer time to complete it before taking a vacation. The story is an original by Rachel Caruthers and goes into production this week with R. Z. Leonard directing.

Scenario schools are flourishing here with the aid of Uncle Sam. Champions go for the racket, within the law.

Sixty-three Spanish-speaking actors were registered when the new Foreign Language Bureau of the ANPP opened. Placements will be made through the Call Bureau.

Charles King borrowed from M-G-M by Warners for lead in "See Naples and Die."

Hal Reach studios will shut down March 1 to April 1.

Civil Gardner, former court, will direct the Spanish version of "The Benson Murder Case" at Paramount, with A. W. Pezet as interpreter.

Fox has bought the talker rights to "Dust and Sun." Victor McLaglen will star.

Cast of Hampton del Ruth's "Latest Murder," at the Figueroa Palace (stage), waived Equity bonds.

Receiver appointed for the \$100,000 property of William Farnum, pictures, when his wife, Olive Ann Farnum, committed suicide had not received the \$100 a week temporary

Richman will make personal appearances with his picture, "Putting on the Ritz," opening March 12.

New staff of the Pan-American pictures includes Fred Windermere, prod. mgr.; Victor Hansen, counsel; Louis W. Brown, supervisor of foreign depts.; Guido Conca, Italian films; Charles Kovach, musical director; Walter Connolly, prop. master; and Paul Allen, chief cameraman.

Lawrence Stallings took up the cudgel when John Gilbert left off and lets it be known he will take on Gilbert as a rival. Gilbert-Tully embroglio, however, settled with a love-fest at the home of Herman Mankiewicz.

Madame Helene has closed her rooming opposite the Paramount studios due to competition by the studio commissary. She found that the visitors didn't come when the stars and celebs ate elsewhere.

Phil Goldstone, noted for economy, is saving the Tiffler studios by taking the phones out of the scenarists' offices. Boys and girls can use public phones.

Local Chapter of the American War Mothers has taken over the Civic Republic Theatre and will operate it for a month or longer. The war mothers will underwrite the shows and the net proceeds will be turned over to charity.

Eva Tangway announced she will sell her \$45,000 home, with its \$50,000 furnishings and go back on the road.

Mrs. Vera Giffell, actress, and Sigurd Bjorne, musician, were shot down by a woman's estranged husband, Augustus Giffell, when he found them living together. Giffell was held for the double murder.

### LONDON

Growth of greyhound racing is evidenced by the fact according to report issued by Greyhound Racing Association that, taking a Manchester-Croydon trial, the club's admission in 1926, as against 16,000, last year.

Col. J. G. Gillespie is new chairman of Moss Empires after William Houlding, who died.

Hugh Walpole, novelist, has authored "Young Huntress," which is being published in London in April. Latter will also be the lead.

Rogers and Hart have written a new revue for Cochran, to co-star Jessie Matthews and Sonnie Hale. due in town in the autumn. Theatre not decided.

London Pavilion made a net profit of \$85,000 last year.

"Bolt from the Blue," next play to be produced by the Metropolitan theatre people, authored by Hans Chlumberg, will be given in German and English cast lead by Minni Blaugen.

"Watch Beverley" is the latest play to be tried at the Q. Cyril Campion authored. Arthur Margetson and Marcia Swinburne, leads.

Divorce decreed in favor of Robert Hay Dillon, actor, has been granted by the intervention of the King's Proctor.

### NEW YORK

An ambulance racking up and down Broadway for more than an hour in crowded evening traffic had the cops bewildered. Commissioner of Hospitals J. G. William Greer later admitted he had lent the ambulance to a picture company.

Leonie Cauchols McCoy, former Broadway star, is being sued for about \$100,000 by her ex-husband, Nicholas Coulter, navy aviator.

For the second time Peggy Joyce cancelled sailing reservations to Europe at the last moment. Previously she called it off to undergo an appendicitis operation; now it's because she hasn't sufficiently recovered.

Filing a suit for separation against Don H. Mullally, playwright and stage actor, is Woods, Los Angeles, who reached headlines by slapping the wife. The wife says Mullally admitted infatuation for Miss Foster.

Michael Strange, former wife of John Barrymore and now married to Harrison Tweed, advertised the loss of a diamond bracelet at Carnegie Hall. She says a woman was seen stuffing the bracelet into a handbag and was given \$500 and Lee returned with no questions asked.

Princeton University's McCarr theatre was opened last week. Organizing was the Triangle Club, organized 37 years ago by Booth Tarkington.

American Arbitration Ass'n denied Ruth Etting claim for seven and one-half weeks' salary against Ruth

Selwyn, producer of the now defunct "15 Ruevue." Miss Etting believed she should receive the salary because of the show's delayed opening.

Supreme Court revision of a lower court decision gives Fortune Gallo a \$100,000 judgment in her suit for \$26,000 against Titta Ruffo, singer. Gallo claimed Ruffo deceived him concerning his boxoffice ability, and Ruffo, who had been engaged to D'Arle at \$350 a performance, Supreme Court has decided Gallo lost the suit on lack of evidence, no merits of the case.

Thelma White was given reserved decision last week in her application for annulment of her marriage to Claude Stroud (Stroud Twins).

A claimed \$16,000 worth of furnishings was carted from the Atlantic Beach home of Polly Lux, one of Earl Carroll's original show girls. Neighbors saw two men and a woman carrying the stuff away in a truck.

Geraldine Farrar, announced in Springfield, Mo., that she does not expect to sing over the radio "until it has been perfected."

Radio Corp. of America has acquired an 800-acre tract near New Brunswick, N. J., for factory expansion.

NBC has taken a lease on the New Amsterdam theatre roof, formerly known as the Frolic theatre. Site will be used for broadcasts. Guest radio advertisements will be accommodated with seats during the broadcasts.

Divorce secured by Hal Sherman two years ago from Georgia Sherman was reversed in Supreme Court. Sherman was ordered to pay his wife \$75 weekly until the suit is tried again. Mrs. Sherman complained she had not been notified of the suit.

To learn how English sounds backwards, a combined meeting of engineering societies ran a sound film through the projector in reverse. The result defied interpretation.

Ethel Barrymore, appearing in a Cincinnati theatre, says talking films have added the stage by drawing away from the theatre the portion of the audience which legit does not want.

Assemblyman Langdon W. Post, of Manhattan, has started a new drive in Albany to repeal the Motion Picture Censorship law. Censorship of pictures is now in charge of a bureau in the State Education Dept.

A television picture sent 20,000 miles in one-eight of a second was received in air mail condition. W2XAF, short wave station. Picture, sent from here, was received in Melbourne, Australia. Distance is a record for television.

After witnessing a showing of "King of Kings," Federal Judge Judge Coleman pronounced that DeMille and others interested in the film's production did not pirate it from Valdesa's picture "Mary Magdalene." But on suing for an injunction and accounting of the profits. Will Hays, and the now retired Coleman agreed, however, to reserve formal decision until he sees the shooting script of "Kings."

Second trial of the \$100,000 suit brought by Mrs. Mabel May against Marjorie Rameau, charging alienation of affections, ended in a draw. The former wife of W. K. Mantor, actor and stage director. Case was ordered back into the hands of Attorney for Miss Rameau had offered no defense, claiming his client was without funds to read was at the bedside of her mother in Los Angeles. First suit was tried in 1926, but ended in reconciliation.

E. Ray Goetz, who says he started his divorce suit against Irene Bordoni simply to test the validity of an annulment she secured in Chicago several months ago, last week was ordered to pay the recent \$100,000 threatened to maintain her for life, as she charges. An order to show cause was issued. Goetz, attorney should not be restrained from further prosecution of Miss Bordoni.

Jack Blue and Jack Gerard, dance teachers, were arrested on felonious assault by Anthony J. Serrano, Seattle, one of Blue's assistants. Seattle, whose jaw was fractured, charged that he had been hit while Blue beat him with a cane.

Colonial Radio Corp. of Long Island, and Valley Appliances, Inc. of Rochester, have merged.

Former Governor Smith was made an honorary member of the Lambs Club and given a solid gold membership card.

alre, was given a job as understudy in a Broadway show by Larry Reichman when the girl told the story because of the show's delayed opening. Her child has been taken from her and placed in the Children's Society. Action resulted in publicity for Reichman instead of the show.

Warner theatre on Broadway is installing hearing equipment for partially deaf patrons.

### CHICAGO

Ted Florito and Lee Sims were the first two names on a captured bootlegger's list. List showed Florito was being soaked \$2 more a pint than Sims.

Evanson's anti-Sunday pictures group lost the election on the question of the ballot at the April primaries.

Ernest Byfield, owner of the Hotel Sherman, was seriously injured in a polo game last week.

Lawnlode theatre, Yiddish house, was robbed of \$500 by a couple of gunmen last week; \$350 taken from the till and \$150 from Max Kreshover, assistant manager.

Adams theatre, loop grind, now operating with tabloid talent policy; shorts and news.

### MERCENARY SKI BOYS

(Continued from page 1)

by Chambers of Commerce, who enter them and pay large fees for the advertising. Besides, the drivers have a chance at cash prizes.

American Ski Ass'n. stages the ski jumps. The winners of the jumps would travel 1,000 miles and jump for a silver cup, a banquet, or a few friendly words. Now they are thoroughly Americanized, and demand the best of the game. On Ogden there were 13 jumps. Two officials and an announcer to divide the spoils.

Chambers of Commerce are organizing ski clubs and hiring the most beautiful as instructors. Ski classes of men, women and children are organized. Fad boosts the sale of skis, and women spend small fortunes for colorful winter sports costumes.

Gustave Lindboe, secretary of the American Ski Ass'n., who was in Ogden with his professionals, said every Scandinavian boy who can land on his feet is anxious to come to the United States. Lindboe added that popularity of skiing has prompted organization of three national and regional ones; one to cover the northeastern area, another for the central states and the third for western states. These groups will alternate each season to provide prizes for the fans.

Some difficulty is experienced at winter sports events in keeping deadheads from festivities. Usual practice is to make ticket holders display flashy badges. Cops mingle with the crowd and give the gate to those who aren't decorated.

### ATLANTIC CABARETS

(Continued from page 1)

tic stock companies. Giving a performance nightly will mean a switch in routine almost as often, so it looks like another chance for song plugging to sell it to "em in a spot where there's not much else to do but listen.

Cabaret idea may take preference over the sound picture scheme all around. It's logical that other show will talk of the new show thing if the tourists go for this entertainment menu. Details of the plan are reported not fully worked out, although it is presumed the ship will talk of the Atlantic sailing. Whether the performers will mix with the passengers during the day, to serve tea, etc., or give matinees in the lounge, is also a veritable yet to come.

Now plan is indicative of how tough prohibition makes it for the American boats in competing with the foreign privilege of slipping at night. The Americans seemed to have tried to overcome the handicap, the hunch for a cabaret being the latest.

# Ringling, Garden People Make Up, Show April 7; Bouts Monday, Maybe

The Ringling-Barnum & Bailey Circus will open in the New York Coliseum up in the Bronx on Thursday, March 27, for a 10-day engagement, according to a rumor, moving to Madison Square Garden on April 7 for the usual run there before going on the road.

According to the terms of the Sells-Floto Show contract with the Garden management, under which the Ringling-Barnum & Bailey show is playing in the downtown spot, now that John Ringling has taken over the various matters operated by the American Circus Corp., the Sells-Floto Show had agreed to give up the two Friday performances so as to permit the regular weekly boxing matches staged by the Garden management. It is understood that negotiations are now pending between the officials of the Richard-built arena and the New York Boxing Commission whereby it is hoped to secure permission to stage the weekly bouts on Monday night instead of Friday so that the "Big One" will not have to give up Friday's performances.

Friday is one of the best days of the week as far as business with the circus is concerned, parents bringing the kids to the show that night knowing that they can catch up on sleep Saturday. This is a smart trick on the part of John Ringling and if he succeeds it means he wins his fight with his former partners as the only reason he refused to play the Ringling Show in the Garden was because of his refusal to give up Fridays. The late Jerry Mullan jumped in and made a contract for the Sells-Floto Show when Ringling took this attitude, simply to get that outfit into the Ringling Show's act.

The press staff with the Ringling-Barnum & Bailey Circus this year will be the same as last year, Dexter Fellows, the dean of them all, being head man, with Roy Butler, Tom Killika and Floyd Bell making up the rest of the staff. Eddie Sears will do the contracting from the No. 1 car. The first press yarn of the season will break shortly when a story of Fellows' titled, "The Art of Ballyhoo," appears in a weekly supplement of one of the metropolitan dailies.

There will be two cars ahead of the show this year. Walter Gilbey will have the No. 1 car and Charles Snowhill the No. 3 car; there will be no No. 2 car. Fred Sinclair will be in charge of the No. 1 brigade and Claude Morris in charge of the No. 2 brigade.

Report is flinging is considering sending Sells-Floto to the coast this year. Big show made the long trip in 1935.

## Copeland's Truck Show

Los Angeles, Feb. 25. Al Copeland is framing a truck circus to take the road around April 1.

He was one of the organizers of the Buck Jones Wild West Show which topped last year. This time he will stick to straight circus features.

Copeland operates a circus prop house in Hollywood.

## Circus Hands Complain

Washington, Feb. 25. Federation of Labor has been appealed to here by circus employees to assist in enforcing the Employees Liability Act. Law has been ignored by circus owners, it is claimed.

## RARE ANIMAL BILL

Washington, Feb. 25. Whenever a court has a law restricting the killing or capture of any animal or bird, Senator Norbeck would have the new tariff bill exclude such animals from import into this country. This would stop exhibition of many rare animals in the tented outfits. Senator proposes this as an amendment to the tariff bill now before the Senate.

## CIRCUS ON FILM

Culver City, Feb. 25. Al Copeland's circus, playing carnivals in Southern California, is in use by Pathe for its circus musical, "Swing High."

## Free Advance

Chicago, Feb. 25. The 10% charged all circus employees on advance money has been dropped by Ringling off.

## MAKE-AND-SELL BOYS CORNER FIREWORKS BIZ

Chicago, Feb. 25. Fireworks business, once a thriving fair industry, has declined steeply. Only two major companies are left—Thearle-Duffield and Gordon's.

J. Saunders Gordon, head of the company bearing his name, has no agents and does all his own booking. He is looking for something else. Thearle-Duffield, with a heavy overhead, tried to tie up with John Ringling, but the understanding that Ringling put up the money, Ringling refused.

At one time there were more than 60 prominent fireworks companies in America. Two weeks ago the All-American Co. folded. Last week at the Memphis Fair meeting an indie took a four-day contract for \$250, agreeing to shoot his own stuff.

The larger concerns have been hit hard by Italians, who make fireworks at home and undersell all other bidders. Many of these one-man "companies" have entered the fair circuit, but have only cut in on the county fairs. These fairs in the past have been the graveyard for larger concerns.

Large state fairs insist on plenty of display at a low price.

## THAT PALY SANDERS CIRCUS NEVER STARTS

The "Paly Sanders European Circus," scheduled to give a matinee and night performance Saturday at the New York Coliseum in Starlight Park, has been under the spotlight of the Bronx Hospital, at \$1 top, never showed because of financial trouble. The auspices was to have paid \$500 on the Friday afternoon and the other \$500 (the bill was to have cost \$1,000) in the milt before the matinee performance Saturday, but they didn't come through so Sanders called the show off.

There had been considerable difficulty about lining up this show, the agent of booking it having been kicked around from office to office. At one time Julie Delmar of the RKO forces was to book it but he was evidently leary about it from the start as the few contracts he had issued to performers had lapsed, and but in them. Delmar let go of it eventually and it next popped up in the Sanders office, but Sanders has no more enthusiasm about it than Delmar from all appearances, for he gave the acts he had contracted to understand that if the dough wasn't put up as a contract there wouldn't be any show so the acts at least weren't left holding the bag.

The newspaper publicity attendant upon this show, and there was plenty of it in all the local dailies, announced that "Paly Sanders' Mammoth Indoor Circus will arrive direct from the long run from the Olympia, London. The local city rooms and Capt. Bertram Mills, director of the Olympia Circus, London, might like to know about that.

## Gov. Withholds Grounds

Jackson, Miss., Feb. 25. Gov. Bilbo has refused to permit the State Fair Ass'n to use the fair grounds this year.

Move is called purely political. Minn. Shrine's GATE. Minneapolis, Feb. 25. Shrine circus here had 126,000 paid admissions. Most successful Shrine circus in the west this season.

## Wife Enters Gambling Car Claim Against S-F

Peru, Ind., Feb. 25. Notice has been served on Sells-Floto circus here for a claim of \$30,000 by the wife of former employee.

Wife claims her husband lost the money in a gambling car operated by S-F.

## Squawks Prevail At N.Y. State Fair Albany Conclave

Calling a spade a shovel was the order of the day when members of the New York State Fair Ass'n assembled at Albany last Tuesday for their annual meeting.

A booker from one of the smaller independent outdoor booking offices ranted and raved during the morning session about the buy-low-and-sell-high practices in vogue among outdoor bookers. He didn't get to first base with his complaint. An independent agent from Boston was supposed to take up the hammer at the afternoon session and rip open what he chooses to call the "B. B. B. system" (blind book booking), but they were politely broke up the session before the man had a chance to air his views. It seems the fair men admit they're getting the short end of the stick and are paying fancy prices for acts, but they aren't anxious to do anything about it.

Smaller agents were complaining that the Albany meeting is just another session controlled by a big Eastern outfit with a big agency, and that everything is more or less in the bag before they even get to the Capitol. There may be an odd contract for \$1,500 worth of acts lying around loose for the bookers to battle over, the Indies say, but that's because the big outfit doesn't want it.

Judge Howell on Grift. Judge Howell of the Minnesota fair had plenty to say at the afternoon session about grift on the lot. He placed the blame for it on the fairmen themselves. The boys grinned and nodded from the judge, who knows about coach shows and sting'em stores both on the fair ground, and outside the fence.

One of his squawks was a tough one for the booking agencies. Howell claimed the free acts in front of the grandstand took up too much time and maintained they should be spotted elsewhere on the grounds. And that was that.

This is an old meeting where the secs don't worry about cutting up State appropriations. Each fair in the State receives from a minimum of \$4,000 to a maximum of \$6,000 each year. It provided it meets certain requirements.

The department of agriculture supervises the fairs, and this year decided to select the first 10 fairs in the state for a roll of honor. The gag didn't go well with the secs, who proceeded to bust up the afternoon session, arguing with the State Fair Commissioners present over these ratings.

Stormy morning and afternoon sessions were followed by a peaceful banquet in the evening.

## Iowa Anti-Agitation

Des Moines, Feb. 25. There is a great desire to revive an old ordinance preventing outdoor attractions from playing the Mississippi Valley fair.

Ordinance has been disregarded for many years. WHALE OF A GROSS. Little Rock, Feb. 25. Picked whale here last week, owned by the Pacific Whaling Co., grossed \$15,000 on the slide track. Admission 25 cents. Sunday at Hot Springs, with the resort crowd attending, netted \$500. Net averages \$1,000 a week.

## WELCOME TO CHI

Chicago, Feb. 25. Five bandits last week held up 20 convening members of the Mississippi Valley Showmen's Ass'n in Chicago, and robbed them of small amounts.

## After 35 Years

Chicago, Feb. 25. For 35 years E. G. Bylander, president of the International Ass'n of Fairs and Expositions, has been trying to find his father. He employed a London agency which recently told him it could do nothing.

At the time of Bylander's election to presidency of the association, last December, Variety carried the story. The father saw the story in Sweden and called his son. He is sailing for America.

## HOLDING BACK NOVELTY WHEEL GAGS FOR 1930

Jobbers of concession items are concerned about the coming season; there's been a veritable conglomeration of operators of supply houses in New York recently from all over the country, all on a still hunt for new items to spring this year, but none of them any too successful in their hunt. Or, if they did find a promising item, they're not tipping their mitt just yet, having learned a lesson last year.

Seems some of the boys last season and up the "Wapner" doll and a stuffed elephant and sprung it during the winter at bazaars and other indoor dolms much to their regret. Not only was the edge taken off the item by the time the outdoor season rolled around, but the supply houses and jobbers got to cutting prices before the season even opened and a good item was washed away. This year the big New York houses are keeping mum about new items and won't spring anything they have in mind until the last minute.

One New York concession supply purveyor "vouchsafed" the opinion that the "capital" or "star" prize that costs \$250 or \$3 will not be so much in vogue this year as the take doesn't warrant the outlay. The chumps just aren't going against the joints past couple seasons, and as a result straight wheels are proving the money maker with costs that cost \$1 for the prize. They're learning that you have to give them something when you spin and that giving out merchandise brings people back. When people go for the lot they want to cop, and the \$1 item on the straight merchandise wheel is the answer.

## OUTDOOR NOTES

Leo Bistany's New England Attraction will start its season at Watervliet, N. Y., April 26.

L. H. (Doc) Cann will be general agent for the Traver Chautauqua Showmen's Association. Traver calls his carnival a chautauqua is not known.

M. E. (Moxie) Barker and E. M. Jucker have organized an independent fair and park booking office in Boston.

Boyd & Sullivan Shows and the Greater Sheesley Shows will be the carnival attractions at the Canadian National Exhibition grounds during the Shlrine convention in Toronto this summer.

George Bistany is now on a tour of Africa, India and the Orient in search of rare specimens for the San Francisco Zoo.

Gypsies held a meeting recently in the East and decided not to bank roll any more carnivals. Promoters have been preying on the nomads for years, collecting deposits from them for a number of camps, then giving them the air after they get the show organized.

George Dexter, who revived the half-man, half-woman fad at Coney Island some years ago, is in New York for a short stay. He will return to England in the spring.

Showmen's League of America is starting an expansion campaign. Will put on a couple of p.a.'s and a promotion manager to collect new members.

Barnes & Carruthers has fenced its office in Chi to keep out the floaters.

Charley Martin, announcer for

# COPS AND OLD IDEAS KILLED WHEELS

Chicago, Feb. 25. Grind stores, wheels and layouts seen through for a more consistent money getter than the old come-on games, on which the patron has been over-educated and over-sold.

Grifting among hired hands is also checked. One of the mechanical devices proving a big money getter at a nickel a play is a "digger." The customer maneuvers a small shovel in a glass case of prizes. The machine has not been banned in any state. Instead of mitt joints, where chumps are doubled and given the sucker degrees, they have a life-size wheel grandstand, telling the machine, grabbing the cards and throwing them out for five cents.

Last Year's Money-Getters. Mechanical golf, football and horse-racing at a nickel a throw behind the wheel, the patron overrating his own skill, went over big last year. Baseball cages and Skee Ball also were heavy money getters. Customers have become fed up on spotting the wheels, buckets and other come-ons.

Survey hers of leading jobbers reveals that the market hasn't a new concession to offer this season. AIBI has been fortunate in sending anything through. One large owner of grind stores made the rounds begging for something new. He was offered merchandise he bought 10 years ago, in new dress.

## International Fair Meet

Chicago, Feb. 25. Spring meet of the International Association of Fairs and Expositions at the Auditorium here last week was concerned mostly with racing.

International Motor Contest Association, an inner body of fair men, elected W. R. Hirsch, president; Ralph Hemphill, vice-president; and A. R. Corey, secretary-treasurer. Directors for 1930 are C. A. Nash, Ralph Hemphill, E. G. Bylander, W. R. Hirsch and A. R. Corey. Raymond Lee succeeded Thomas Canfield, and A. W. Kalbus succeeded W. W. Lindley as directors. No change in programs or dividends declared.

## Leipzig Fair March 2-8

Paris, Feb. 26. A annual Leipzig spring fair, which brings many Americans over and at which some 10,000 novelty manufacturers exhibit, is set for March 2-8. Special trains have been organized from here for the first time.

Sells-Floto for years has been picked by Chicago police captain to man a mink in the pursuit of bandits by radio broadcasts.

Ed Carruthers, of Barnes and Carruthers, has made application to the Chicago World Fair to supply all conveyances within the fair gates.

Maximo, who walker, who will again be with the Ringling-B. B. show, is in New York. Has been with the Santos-Artigas circus in Mexico and Cuba.

Art Eldridge will be assistant manager for Hagenbech-Wallace this year.

International Association of Fairs and Expositions voted to hold its 1930-31 meet again at the Bismarck Hotel, Chicago.

Sep Valen's appeal in Chicago last week to the American Trotting Ass'n against his \$200 fine and one-year suspension was denied.

Joan Statts will replace Al Clark. (Continued on page 74)

## VARIETY

## Australia

By Eric H. Gorrick

Sydney, Feb. 7. Despite an enormous amount of industrial unrest and unemployment, Williamson-Tait have two solid money-makers in "New Moon" and "Journey's End." And two talkers are getting big business, "The Paradise" (P.M.) and "The Trespasser" (U.A.) at the St. James. "Shanghai Lady" (U) stands every chance of clicking at the Haymarket.

Hoty's, in conjunction with W-T, will again reopen the Royal with sound, bringing in "The Trial of Mary Dugan," opening next week for run try. Previous seasons at this house with talkers have proved disastrous, excepting for "Cockeyed World," which got a fairly good run.

Union Theatres decided to throw out the ballets at the Capitol and State, figuring the cost too great with their all talker programs. Another Union house, Lyceum, is dark, undergoing renovation. When completed this house will be the big long run feature theatre of Sydney.

Muriel Starr, former dramatic favorite here, is back very badly with stock at the Palace and will close this week. Channing Pollock's "The Enemy" played to empty houses.

To give Miss Starr a chance W-T allowed the dramatic actress to stay a further week in the house, rent free. Business continued to fall away and the show closed.

Business is 'way off at Fuller's with cheap burlesque. House goes sound very shortly, opening with "Rita," instead of "Hollywood Revue."

Fuller's has held the Australian rights to the stage version and feature the film will be a new. Outside of the two legitimate hits, however, pictures are still getting the big money.

## CURRENT ATTRACTIONS

Her Majesty's—"New Moon," W.T. Criterion—"Journey's End," W.T. Palace—"Dark."

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Palace—"Dark."

## Mothers' Visit

Paris, Feb. 16.

The natives are looking forward to those 12,000 Gold Star mothers coming over here, by courtesy of the \$50,000 appropriation, under the French Bill, as a means of bolstering the trade. That goes for everything—theatres, night life, commissionaires, tradesmen, etc.—it is possible.

It's not going to be a very cheerful party, but 12,000 people are bound to have some effect, if only at the souvenir emporiums.

## RUSSIA FOR BOWS

(Continued from page 2)

possible, but it cannot always afford to pay first class performers.

## Financial Problem

If foreign artists were willing to accept payment in rubles, the problem would be easy. Unfortunately for both the artists and the Russian public, the latter, absolutely no value outside of these borders. In fact, it is strictly prohibited to take them out of the country at all. Their value for internal purposes is regulated by law. For outside purposes, as in its foreign trade, the Soviet authorities use American dollars and English pounds. Not much of it, if any, is spared for imported entertainment.

The same financial obstacle faces all other types of entertainment. Thus the local public goes wild over some foreign vaudeville and circus acts. On the other hand, it is in a lot for imitating foreign acts and sometimes even adopt foreign names to carry out the impression. But the country cannot as yet afford to pay.

Of the concert performers from abroad who have been seen and heard in Russia in the last two or three years, few have taken any real money. On the other hand, it is warm appreciation of their efforts is an satisfaction to them, they have left amply rewarded. A good many famous artists come here season after season, and the comparatively small returns. Thus, the applause and the satisfaction of being understood and appreciated must make up to them for the pecuniary shortage.

There exists here an organization whose special function is to help artists abroad establish contacts with the Soviet Union. It is called "The Society for Cultural Relations with Foreign Countries." The principal symphony orchestra in Moscow, numbering 100, has had the benefit of a series of eminent guest conductors in the last three years, some of them this season. They have included the well known German, Felix Weingartner, and, less the most popular guest conductor in Russia; Pierre Monteaux, formerly conductor of the Boston Symphony; Oscar Fried; M. Ansermet of Paris; Rhené-Baton and Mr. Savitch, conductor of the Syracuse (N.Y.) symphony. The last-named, incidentally, has been engaged to conduct a cycle here early this spring.

Conductorless Orchestra

While on the theme of symphony, mention of the Persians Orchestra must be made. This organization plays works without a conductor. Idea seems to have caught on and a conductorless orchestra is reported to be in the process of formation in Paris, R. Here its concerts attract big crowds.

Foreign vocal concerts have had the curious result of acquainting Russians with American Negro spirituals. The American Negro singer, Roland Hayes, sang these songs when he was here about two years ago. The American tenor, Sergei Radamsky of New York, had given the Soviet public a few samples of Marie Williams of Scotland. Only a few weeks ago included them once more on his programs in a series of well attended concerts, in which he was ably seconded by his wife, Marie Williams of Scotland.

Perhaps the hardest working of the outdoor concertists is the pianist Egon Petri, a German of Dutch birth, who is said to have given over 100 concerts in the city of Russia in the last two years. Senior Iurbi, the Spanish pianist now in America, received an appreciative reception here, as did Claude Arrau of Chile.

There have also been several pretty good foreign quartettes on the Soviet concert stage recently.

## British Film Field

(Continued from page 7)

branches. If they still wanted to back on profits big and small, they would have to pay through the new import duty.

This idea is by no means new, but has been revived by former Chancellors on the ground there are a number of commercial treaties which might be possible to impose such a form of import taxation. King Weekly, some seven or eight years ago, was first to evolve this system, and drew from American distributors here denials that the high invoice and low profit system was being used to avoid income tax liability.

## Program Changes

"Sky Hawk" has not been the anticipated success at the Tivoli and "The Fox" will make way for "Happy Days" (Fox).

"Rookery Nook," biggest native-made hit region to date, replaces "General Crack" at the New Gallery Feb. 17. There is a girl in the picture and the picture is to be grabbed by Hollywood when the film is seen here.

Carlton put "Love Parade" (Par) in the following record picture with "Welcome Danger." The Lubitsch picture was previewed and figured as the best talker seen here yet.

## American Distributors and Quota

Feeling more of a problem, M.G.M. put one of its quotas, "The Sign of the Cross" Empire and the audience razed it. Yet this isn't one of those footage films for the same way home as Whitehall Co. and most all the remaining product being made by studios in the United States. It looks pretty fierce for American distributors in this market next year.

P.D.C. is getting over it by making its own, keeping them down to 3,500 feet. This enables P.D.C. to distribute feature footers for second features, while also making up the feature footage quota needs. It doesn't make for good product, but it saves the firm from being chided by shoeing producers and then getting panned for handing junk.

## Around Town

Peter Batten, formerly press manager for British & Dominions, having come from "Sunday Dispatch" news editorship stool to that job, is now in the afternoon on a Sunday for Storey's, Rothermere's strong opposition in the Newcastle area.

Alma Stewart, Warner femme p.a., abed with rheumatism.

Charles Husey, vice-president of D.M. Co., has been elected to the Kingsway circuit owner, and Councilor A. E. Shields, exhibitor and secretary of the British Branch of the Exhibitors' Association, among recent deaths.

John Albemarle Press Services this week represented by Sir Robert Crichton Browne in New York.

## Wide Screens

Regal theatre has been using a magnifying lens for projection of the last few sequences of "Gold Diggers of Paris." It tried a wide screen on "Elstree Calling," but at preview the picture only came on the screen in a wide screen area. The Kingsway house, enlargement beginning about seven feet each way and being used all through the program, is not to be made with Magnascope for crowd shots.

## Whose Moviecolor?

Louis Blattner claims he made a deal through Dr. Kalmus selling the moviecolor process to Technicolor. But narrow stock rights were ready held by Eastman Kodak, and Moviecolor Co., which Blattner promoted, are understood to claim they know nothing about Blattner's deal.

Meantime, Lawson & Ormerod, brokers of the American issues in Manchester, sent this department an offer to buy Moviecolor shares at 40 pence each. The offer, however, has the right to exploit, "but not exclusive rights" to the process in the United Kingdom. The success of film developments of the process in America have caused a fusion of interests resulting in the formation of a new company, and they have a capital of \$100,000, which company has purchased the Keller Dorian pat-

## Egypt

By Edward Aswad

Cairo, Feb. 7.

French lyrical season has opened at the Royal Opera House with "Carmen." Nine tall, thin, handsome, blonde, and other cast members: Andre Boudard, Aubert Audouin, Andre Theres, Harmandy, Charles Bertossa, Donaldi, G. Monet, Jean Mourier and Misses Cendrille Desbordes, and others. The opera, presided over by Bianca Gallizia, Giacomo Armani conducted.

Cavaliere Uff, Auguste Delbagni, impresario of the Royal Opera House and the Kursaal, has made arrangements for theatrical companies playing in India and the Far East to visit Cairo. First attraction is the Forbes-Russell troupe, starting April 17 and an all London cast. They open at the Kursaal tomorrow (Feb. 8) with "By Your Leave" (Fox).

Second attraction is W. R. Barnard's New London Musical Comedy unit. Open at the Kursaal Feb. 17, "Rose Marie." Other productions to be staged are "Sally," "Oh, My Love," and "On With The Show," etc.

Alexandria is seeing "The Queen's Necklace," the first talking French film to be shown in Egypt. It has been received with much approval.

An all Egyptian play, titled "The Hell," has been performed at the "Cinema" and the "Theatre." The cast includes: Fawzi Wahby, Amira Risa, Fardous Hassan, Mokhtar Osman, Hassan El Baroudi, Mohamed Ibrahim.

## Syria and Palestine

Cecile Sorel and her company arrived at the end of Ramadan (February) at the Empire theatre for a season for about \$9,000. Company returned to Paris after visiting Damascus and Beirut. Alexandre Robbigne company did not meet with any success at the New theatre. The company has a loss sustained by the management.

Marie El Gamael, singer, appears during the month of Ramadan (February) at the Abbassia Opera, Damascus.

Amal Khalil's company arrived at Beirut with the singer, Sheikh Amin Hassan.

Turkish dancer, Blanche, left for Cairo at the request of a cabaret proprietor. It is pointed out that the Egyptian Ministry has not allowed her to enter Egypt for some years past.

German dancer, Holjanda, arrived at Beirut from Damascus, and is appearing at the Star of East cabaret.

Some 15 foreign dancers arrived on a French steamship and went to the Egyptian Ministry to see the Public Security Department in Syria.

Kandr El Nahas has engaged Amin Alata company, including 30 actors, 10 actresses, 10 chorists, 10 dancers, and 10 musicians for the season 1930.

Egypt has been among the first country to be produced in color. Perhaps, excepting in America, it actually possesses the largest percentage of films in relation to its picture theaters.

For the first time a sound picture is being produced in Egypt. It is "Fitzpatrick, of New York," was filmed in Alexandria with a crew of cameramen on a picture making tour.

The only two licensees granted by Keller Dorian are those to the American company and the American company has made a definite offer to the directors of the American company to take a color share of \$1.25 fully paid for one \$1 share in the American company, and we anticipate a similar offer to be made in the near future.

The next two weeks to the general body of shareholders.

Blattner, meantime, is ducking all questions, and Sir Walter Townley, chairman of Moviecolor Co., is "going to make a statement."

Getting Their Irish

Audience at Savoy, Dublin, Feb. 11, razed loud and long. The Irish eyes were boogieing and hissing came from all over the house and one of the Irish issues in the audience jazzed up the razzing.

Irish objections are to the travesty of the Irish issues in the audience. The manager was stopped while the manager went on and asked to be allowed to take the running of the film, and the manager was told whether it should come off. At the end of the showing, there was no net to take it down and the picture was taken out of the program without further argument.

## Havana

By Rene Canizares

Havana, Feb. 19. Tourist trade is picking up a little, but nothing like last year. The Miami boats in their daily trips are bringing crowds that somehow seem to have left the railroads and Cuba, hotelier operating and everything else just about meeting the overhead.

Dance halls that were closed by order of the Governor, considered a nuisance, are now open again. Tax raised from \$12.50 to \$37.50 nightly.

"El Mundo," town's leading paper, brought back the remains of Arquimedes Pous, Cuban actor, who died in Porto Rico three years ago, by airplane.

Trouble between the management and the girls of the Montmartre ended with five of the girls taking air. Reason was a cut in salaries.

Cuman Musical Guild brought the Minneapolis Symphony Orchestra here for two concerts. Lucien Bori, opera warbler, canceled her concert scheduled for the first week in February.

George and June Ball, dancing at the Armonoville, went to the States to gather talent for this class place. They are back with a new floor show.

Universal has engaged Maria Conesa, Mexican actress, who was exiled from her country, accused of smuggling. She spent six months here, making personal appearances, but is now in Hollywood.

Narciso Ibanez, known as Narcislin, will go to Universal in April.

Paris-Madrid Review Co., imported from Paris by the National Tourist Commission, opened at the National and was given good notices by local critics.

Mogador Girls, troupe of 12 British females, reported to be going back, departed, and here and never heard of such an order.

## All-Around

Unemployed musicians are giving concerts in the city parks.

Leo Carrillo's first talker, "Mr. Antonio," comes to the State Sydney, for week's run. Carrillo successfully touring New Zealand in "Lombardi, Ltd."

"Rio Rita" will open at Capitol, Melbourne, for an extended season under the Philip management. Tremendous publicity being gotten out for the feature.

Jan Rubini returns to America in March after a highly successful season.





# CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Best line-up booked here in months. Started big, mainly through Harry Rose, who came down to m. c. while as a favor to Billy Diamond, and continued fast throughout the evening. The show ran an hour longer than usual.

Opening was McCormick and Cullen. Revue, two men and four women. Turn paced nicely, has some excellent hoofing, but act suffered from other hokey parts. Ellis and West got by principally because of friendly mood of audience. Gilson and Scott sing fairly well, but their song doesn't fit. "Bachelor's Romance," headed by Harry Keesler, has possibilities in its singing and dancing bits. Two men and three women, with Keesler doing little. The stand-out was when Rose, as adagio, Estes and Frennen did not fare well with their old recruiting officer blackface act. Joe Christie, substituted as m. c. when Rose skipped, brought on his femme partner and went through his piano and singing act; big. Fohlenberg's Bears didn't miss with the family audience. Frankenberg's Juveniles (4) stopped the show with their pling, singing and hoofing. Hughes and Lang sang several songs and told a couple of gags. Salardo Trio, contortionists, closed successfully. "Sailor's Holiday" (Pathe) feature. Business big. Loop.

## Belfmont

Always a pleasure to see acrobats to a bill. You know they have to be good to do it. Five DeCaros, with their sensational barrel jumping routine were high all the way. In closing the 10-act bill they didn't play to a single back. Another act turn that has possibilities, but at present isn't doing much. When opened, the Fillos Trio (New Acts). Catching Doran, West and Doran for the third or fourth time since they showed at the Englewood strengthens the original impression that these three men who burlesque the female in Florida costume will go bigger in better spots. Moran and Weston, in the deuce, were the usual man-girl hoofing team and need to improve their slow motion fight finale as the personality dance start by the girl is slow. From the balcony Donna and Clark, man and girl hoke dialog, came over exceedingly dry. "Wake Up and Dance" (New Acts) will be a passable little flash when ironed out and zipped. Fox and Ferris (New Acts), hoke team, have material and appearance but are shy on delivery. Joe Howard, on for one show to

warm up for his Palace appearance, went big with a medley of songs aided by a pretty blonde from the audience for more warbling.

Blitney and Vernon, man and girl adagio team, spent a long time acclimatizing the audience to their gyp act (adding by the way) before getting down to that adagio business. Okay on the girl's acrobatic specialties. Bargain entertainment completed by "It's a Great Life" (M-G), several minutes of trailers and Pathe news. Business slightly off for a Friday pre-holiday night. Loop.

All booking and shipping departments for 15 mid-west states of the National Screen Service have been switched from New York to the local office.

Tommy Sacco has added four houses to his booking list; El Tovar,

Co., Bobby Griffin, announcer, WHO, severs his connections.

Cato's "Vagabonds" furnish music for auto show in Coleseum Feb. 24-March 1.

Lionel Wasson, former manager of Des Moines theatre here and for seven months manager of the World, Omaha, has been named assistant city manager in Omaha for Public.

Present line-up for the President Players, succeeding Oberfelder-Ketcham at the President Feb. 23 and headed by Frances Dale, leading woman, has George Clarke as business manager; Frank MacDonald, managing director; George News, Fred Sullivan, Jonathan Hole.

John Littel, former leading man, has come to Hollywood. Addison Pitt, director, returned to Louisville.

## DALLAS

By RUDY DONAT

Majestic—"Rich People."  
Cato—"The Love Duet."  
Melba—"Anna Christie."  
Old Mill—"Three Live Ghosts."  
Cato—"Hit the Deck."

Forty managers of Public in the south west gathered here last week for a preview of "Vagabond King," booked for the Melba, March 6. A

# CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated

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Crystal Lake, Ill.; West Bend, West Bend, Wis.; Geneva, Geneva Lake, Wis., and the new Patio, Freeport, Ill.

Milton Schuster has booked Charles Fox's Daisy, Milwaukee, with burlesque stock. House formerly a Mutual wheel stand.

E. W. Hammons, (of Education) visited the Chicago exchange en route from the Coast to New York.

First Tiffany production to go in to Fox's Monroe is "Peacock Alley."

Drake, northside grind, has been leased by A. L. Jacobs. Agreement runs 15 years.

Palace, Cicero, has been leased by the Schenckstein. Contract calls for \$15,000 annually on 15-year lease.

Eddie Talbot now professional manager for Witmark Co. here.

Amanda (Toots) King, with Star and Garter burlesque chorus, was severely injured in an auto accident.

Al Verdi (Coscia and Verdi) found out in a week he didn't want to be a hoke team. Before Coscia found a new partner Al closed the office he intended to open and the old team opened at the Capitol, booked by William Morris agency.

## DES MOINES

Casino—Filmar, burlesque.  
Des Moines—"No, No, Nanette."  
Garden—"Welcome Danger." "So This Is Chicago."  
Orpheum—Vaudeville.  
Palace—Change.  
Paramount—"Street of Chance"; "Anna Christie."  
President—Stock.  
Shrine—Sir Harry Lauder (Feb. 19).  
Strand—"Return of Sherlock Holmes"; "Hallelujahs."

Oberfelder-Ketcham stock, at the President since Dec. 23, closed Feb. 22. Even the "guest star" plan failed to draw.

Chicago Civic Opera Co. plays one performance at Shrine auditorium, March 25. Mary Garden in "Thais."

Francis Renault at the Orpheum last week received word of the death of his mother in New York.

With merger of stations WHO, Des Moines, and WOC, Davenport, purchased by Central Broadcasting

## VARIETY BUREAU WASHINGTON, D. C.

416 The Argonne  
1629 Columbia Road, N. W.  
Telephone Columbia 4630

By HARDIE MAKIN

National (Eringer-Rapley—Ziegfeld's "showboat," next, Stratford—Upon-Avon Shakespearean rep.  
Palace—"The Love Duet."  
The Love Duet.

Columbia—"Anna Christie."  
Earle—"Aviator."  
Fox—"Lone Star Ranger."  
Met—"Son of the Gods."  
Palace—"Ship from Shanghai."  
Radio—"Under the Gun."  
RKO (Keith's)—"Grand Parade."

National advertising is back in the "News." This happened after Mabelle Jennings, d. e. of that paper, started broadcasting 15 minutes once weekly. Everything in first talk was practically National with Otis Skinner speaking.

Ted Husing, Columbia announcer, back on old grounds Washington's Birthday. Husing was among the first announcers here.

Colored picture operator of up-town house tried to cut up his rival in the lobby of the theatre with panic almost resulting. Judge gave the operator 30 days without delay.

Bernice Carter, local girl, appealed to Travelers Aid by wire collect to get her home. She went out with a rap show from here that folded. Somewhere down in Virginia.

H. Peters, assistant manager Loe's Palace, back on the job after a major operation, to again be forced out with pneumonia. In serious condition.

## BOSTON

Two Boston men, A. Milo De Haven and H. R. Waiters, have been indicted in Middlesex county on a charge of fraud connected with the picture business. The men told Everett, Mass. storekeepers, it is alleged, that if they purchased advertising reels from them the storekeepers would be given free tickets to allow their customers to visit the theatres showing the films. Both pleaded not guilty.

Marlin Early, of the local Park accident. He was caught between

the car and the side walls of the well. Firemen rescued him.

"Strange Interlude" crept back into Boston newspapers last week when a bill to limit the powers of the city licensing board was heard at the State House. Denial by City Council that ex-Mayor Nichols banned the play by Eugene O'Neill featured the meeting. Nichols' only statement, according to Casey, was that the organization would be held responsible providing the play was produced.

Samuel Pinsank, representing Netoco theatres chain, appeared as opposition to a bill introduced in the Massachusetts Legislature to forbid picture machine operators from leaving their booths during a film run.

## SEATTLE

By DAVID TREPP

Fifth Ave.—"Men Without Women," Stage.  
Orpheum—"Playing Around." Vaude.  
Liberty—"On With the Show."  
Seattle—"Dangous Parades."  
Mule Box—"Song of the West."  
Bis House—"Hell's Heroes."  
Fox—"Devil May Care."  
Coliseum—"Shannon of Broadway."

Jackie Souders next m. c. at Fifth Avenue, succeeding Eddie Peabody, who went to Broadway (Fox). Portland, for two weeks. Carl Horn in charge of band until Souders arrives. Jackie has been going okay at Strand in Vancouver.

Madge Rush, dancer, now assisting Keigh and Roney at Fanchot & Marco local offices, in producing for clubs.

M. Shay planning to open night club in block next to Fox theatre. Vic Meyers getting good play at his de luxe club. Reported John Savage reopening the old Rose Room c/o in Butler hotel during April, when the year-paddock ban lifts.

Jensen & Von Horberg staging great comeback for Liberty theatre. Plan is to install radio studio on third floor of Liberty. Studio will handle 45-piece band in one of its rooms.

## HOTEL RALEIGH

648 N. Dearborn St., Chicago, Ill. WHERE YOU CAN SLEEP ANY TIME DAY OR NIGHT.

A clean, comfortable and reasonably priced Hotel with walking distance of all the best of THE CITY.

Rates: \$ 7.00 and Up Single \$10.00 and Up Double

When in Chicago Visit These Hits

## AA. H. WOODS' ADELPHI

BROCK PEMBERTON Presents STRICTLY DISHONORABLE Comedy Hit by FRANK STURGES Staged by Antoinette Perry and Mr. Pemberton An evening of FRANK STURGES—Haywood Brown, "McCall's" Mag.

## RADIO PICTURES

Present HERBERT BRENON'S "THE CASE OF SERGEANT GRISCHA"

With Chester Morris, Betty Compson, Jean Harsholt, Alec B. Francis and Gustav Von Seyffertitz

## SELWYN

MATINEES THURS. & SAT. JANE COWL IN JENNY WITH GUY STANDING

## ERLANGER

Mata. Wed. Sat. Farewell to the Stage! WILLIAM GILLETTE In His Famous Creation of "SHERLOCK HOLMES"

IN CHICAGO

## LINDY'S RESTAURANT

On Randolph Street Is Home, Sweet Home, to the Passion Is Good Place to Eat and Meet

## Starring in Chicago

Carol Goodner, star with "The First Mrs. Fraser," and Aunt Jemima of "Show Boat" were guests here.



Roy Seibert, Mgr. of "New Moon," and Harry Rankin, Mgr. of "Blackbirds," make this their Chicago home.

## HOTEL McCALL-McCORMICK

A fine, new, hospitable hotel! Just the place to stay during your Chicago engagements. Close enough to the loop to make it very convenient. . . far enough away to get you out of the noise and dirt. Rooms are spacious, airy. Golf driving nets, handball courts, gymnasium with health and reducing apparatus are yours to enjoy without charge.

## Rates Are Very Reasonable

Apartments for two	Larger Apts. for four	Hotel Rooms
\$90 up	\$150 up	\$60 to \$70

## ONTARIO AND RUSH STS.

Don Alexander, of the Minnesota's publicity staff, now district advertising manager for Public in South Dakota.

Nat Wolff, Bert Kelly and Dave Samuelson, of the New York Public offices, have been spending some time going over the north-west booking situation.

# London as It Looks

(Continued from page 65)

I had written a long article more or less about his old profession, had to be kept outside the room until Monday morning.

Henry could have written a story about this old man. He was talking about how he remembered circus vans being drawn up the hill outside by no fewer than 40 horses. He is the hero of many high raising exploits with lions and tigers. And yet he was afraid to try the sun-ray bath which his son had bought for him, to cure him of shingles.

## The High-Hat Opera Show

When I was invited to Londonderry House to see one act of an opera by Rutland Boughton, the Prime Minister of England was present, and Sir Austen Chamberlain and a gang of high-hats like that—the accompanying letter said that "You are promised no face slapping excitements."

My face slapping has passed into the language, apparently. Londonderry House is the last citadel of high Conservatism. The butler, I should think, believes in Queen Anne, at least. Yet the secretary has to promise me that my face shall be respected.

It is a bitter irony that Rutland Boughton, who is a Communist, who lives at Glastonbury, where English Christianity started long before St. Augustine landed at Dover, has to depend, when he has written an opera, on the charity of a Conservative hostess, and that, although the Prime Minister of England, and the former Foreign Secretary, that is the end of his opera.

Nobody pays him any money for it; there is nowhere where it can be played. That is just the end.

Now, if it were written by some American, it might go on at Drury Lane.

## I Find a New Dominion

I am at last to be allowed into the Dominion theatre. There has been a row about it, but I am to go.

Alfred Butt, who is one of the directors, barred me at the start, but now Clayton and Waller, who are staging "Silver Wings" on sharing terms there, have insisted on my going.

"Why should we lose your help because Alfred Butt is rowing with you?" they say. "It is nothing to do with us. You have always been a very good friend of ours. Why should we lose your publicity?"

## The Joint Management Trouble

That sort of problem is one that recently arose in Bronson Albery's mind when he barred me from the New Theatre and the Criterion, because of a paragraph I wrote about Ivor Novello. I certainly would not have written it if I had thought it would cause all the trouble, because it was only a silly little joke that was not meant to matter, anyway. It was not written to hurt anybody and it was not worth writing.

Still, Bronson then found that Sybil Thorneike and then Dorothy Cheston, who were in his theatres on sharing terms, were missing what they considered my valuable support. So, as we are two sensible men, we got together and settled the trouble.

## I Get Too Popular Again

Why Alfred Butt does not do the same, I cannot understand. Heaven knows, he's got enough other worries on without quarrelling with me. I sympathize with him in his troubles, and it is certainly not my fault, although he seems to think it is.

Just now, I am being dangerously popular. During the last few weeks, I have been allowed back in the Dominion, the New, and the Criterion, besides the Globe and the Queen's, which Maurice Browne has bought from Alfred Butt with the "Journey's End" fortune, probably merely in order that I shall have to go to them.

## Back to the St. James's

Oh, yes, and I have been to the St. James's, which, of course, is now in Gilbert Miller's hands. When Du Maurier was there, he would not have me, and Gilbert had to give in. Now I am back because Du Maurier has gone.

Another manager who is in a difficulty is Barry Jackson, who, because Gladys Cooper does not like me, cannot ask me to her theatre, which he has rented.

## A Paragraph for Lilian Foster

Lilian Foster will intend to hear that I went back to the Little Theatre this week. When she was there, she slapped my face, with the consequence that the play came off after 10 days, and that the only other play produced there since ran for three or four nights. So, face slapping does not seem to do theatres much good.

She will also be interested to hear that I went along, I took for the management copies of my face-slapping Christmas card, which contained everything except her name, a name which, by the way, I am always being asked to remind people of. They remember the slap.

## The Old, Old Bunk

The occasion of my visit to the Little Theatre was the first performance of "Frankenstein," dramatized by Peggy Webbing from Mary Shelley's century-old novel. You know, the story of a scientist, who gives life to a form that he has made and then finds that it strangles him because he won't make a female form for the other one to fall in love with.

Critics laughed at it because it was old fashioned, but, of course, we must remember that Henry Irving's plays, "The Lyons Mail" and "The Bella," were quite as clumsy as this, quite as gruesome, and quite as old-fashioned.

Hamilton Deane, who played the man monster, put on the show with his own money, and was a considerable success, although, so far, I do not hear of anybody going.

It was rather surprising, at the end, to find that this horrible play had been written by a dear old lady, for such Peggy Webbing proved to be, who came on looking like a schoolmarm from a middle west main street, and made you wonder how on earth she had written it.

I hope it will make her as much money as did "Dracula," out of which the widow of Bram Stoker, Irving's old manager, made, I believe, \$150,000.

## Propaganda

The "Daily Mail" has been trying to answer me about some disclosures I made as to how Lord Latham lost \$325,000 on the theatre. I stick to my original statement. I can prove them.

Why the "Daily Mail" should print paragraphs by Rowland Leigh defending his friends, I do not know. Surely Lord Rothmere must know that when paragraphs of this kind appear, they are written for a reason. Surely Lord Rothmere must know, too, that when I say something, it is usually right, and that therefore any contradiction of it is likely to be wrong.

There is too much of Rowland Leigh and Rex Evans in the "Daily Mail." The condition of England is such that more serious matters than that should fill its columns.

## The Power of the Radio

I addressed the Radio-Manufacturers' Association and spoke for nearly an hour, reminding them that the kinematograph, invented in England, had now become an American power; that wireless, discovered and developed in England, was the thing that would be used to Americanize the world, and that, of all the dance music played in broadcast from London in November, 85% was of American origin, and that much of it was put there by people who paid the conductors or the singers.

The Radio people seemed rather surprised at being told frank things. Still, I must realize that they are a very serious body, who have assembled almost all the respectable members of their industry and unified them for a decent purpose. I wish the English film trade had started like that. The public might not have lost so much money.

# THINGS HAVE CHANGED

(Continued from page 58)

Grand Opera House in Baltimore with the following personnel: J. H. Haverly, proprietor; Dave Hayman, manager; E. M. Kayne, stage manager; J. H. Haverly, Tom Sadler, John Rice, Bob Hooley, W. King and G. Gorman, tamborine end men; Billy Rice, Pete Mack, Wm. Green, Jas. Walsh, John Gorman and Jas. Gorman, Jones end men, and E. M. Kayne "conversationalist in the center."

Henry Otto was an expert on mermaids.

Lubitsch directed Mary Pickford.

Benny Rubin wore a beard in burlesque.

Von Stroheim walked to work.

Pauline Markham was singing "Jedekiah in the Mascotte" at the Park Garden, Providence.

The double stage was a feature in Wallick's new theatre.

Wilhelm, Kate Thayer and Marie Conron gave concert tours quite successfully in Australia.

Charles Frohman resigned as manager of Haverly's Mastodon Minstrels to become manager of the various Hazel Kirke enterprises.

Nellie Lingard was a member of the Buffalo Bill combination.

Buffalo Bill Cody, together with two Red Clouds (one of Red Cloud), Brigham Young and John D. Lee appeared in "May Cody's Marriage."

Modjeska appeared in this country under the direction of John Stetson.

David Belasco sold Osmond Earle the English rights to "La Belle Russe."

Frank Gardner brought the Keno ballet troupe from Milan, Italy.

The Original and Only Vokes Family, under the direction of Brooks & Dickson, boasted Jessie Vokes, Victoria Vokes, Fred Vokes and Pawdon Vokes.

Robert Hickey, p. a., hustled copy for A. P.

Adam Forepaugh presented Adam's famous pantomime "Humpty Dumpty" with Geo. H. Adams as the clown, James R. Adams as Pantaloon, Albert Martinetti as Harlequin and Pauline Martinetti as Columbine.

# NO YIDDISH THEATRE

(Continued from page 53)

Jennie Goldberg, Dora Weinstein, David Lebitzki, Max Gabel and Jacob Kallisch, as newcomers, in small roles. Since then Kallisch has made one appearance in London, with his wife, Mollie Picon. That was in 1924. Until quite recently, Kessler has played regularly at the Pavilion in the troupe and most of a season when he appeared at the Old Pavilion.

## Vilna Players

In 1923, London Jewry was taken by storm by a troupe of Yiddish players known as the Vilna players. As the title implies they came from Vilna, and were playing Brussels and London by London by an East-End printer, M. Sussman. They opened at the Kingsway theatre, West-End, and were given an ovation, the best press any Yiddish players ever received in London. Novelty was their naturalness and ease and, above all, they lacked that guttural "Polak" accent, acting in the "Litvak" dialect. They stayed for seven weeks. They returned later in the year opening at the same Pavilion, where they lasted three months. Then some bickering in the troupe and most went to America and played at Tomshafsky's theatre.

## Schwartz's Troupe

In April of 1924, Maurice Schwartz and his Theatre Arts Club opened at the Scala, also West End. Artistically they were the greatest success of all Yiddish players who ever appeared in London. Schwartz was a Jew from London. Reason was that Schwartz, although the star, surrounded himself with a splendid and most talented aggregation, a thing which other stars did not deem necessary. Unfortunately, the company lost money after playing five weeks, first at the Scala and then at the

# Obituary

## MABEL NORMAND

Mabel Normand, 35, screen comedienne, died Feb. 23 of tuberculosis in Pottery Sanitarium at Monrovia, Cal., a shadow of her oldtime self and under the care of her secretary and traveling companion, Mrs. Julia Benson, and a nurse. Her husband, Lew Cody (Louis Coti) was away at the time, visiting at the home of Norman Kerry, picture actor.

Miss Normand had been reported seriously ill for some time, although she had shown improvement after blood transfusions. She had been the subject of considerable newspaper attention since the killing of William Desmond Taylor, film director, Feb. 2, 1922, and had also figured in another sensational affair when her chauffeur, Horace A. Greer, was tried for shooting Courtland S. Dines, a wealthy Denver suburban, in 1923. She sued Mrs. Georgia W. Church for \$500,000 libel in November, 1924, as a result of the latter naming Miss Normand in a divorce action. All these matters, however, were overshadowed by her health with Miss Normand up to the time of her death declaring she knew nothing of the Taylor murder and had expressed the one wish that the murderer be brought to justice before she died. The murder remains as much of a mystery as ever.

In December, 1923, Miss Normand's health became impaired to the extent that her physicians developed and she began a brave fight to regain her health. The vivacious queen of silent film clowning never got a chance to work in the talkers although she had signed a contract with Hal Roach to appear in comedies, but her health never permitted the comeback. Miss Normand was born in Quebec, Nov. 18, 1894, her parents moving to Staten Island, N. Y., when she was young.

Her initial screen appearance was at the Old Vitaphone studio in Brooklyn, but her development came at the Old Biograph where she appeared in support of Mary Pickford in "The Mender of the Nets."

## In Loving Tender Memory of ROY COOPER MEGRUE

Journeyed on Feb. 27, 1927

Under D. W. Griffith's direction she was given her first real opportunity although she had already starred with Mack Sennett as her teacher. In the old Mack Sennett comedies, Miss Normand became a leading actress and worked with other comedians, being starred in a number of independent productions.

Her best remembered screen work was in "Mickey." She did many other successful films including "Extra Girl," released by the Associated Exhibitors.

Her marriage to Cody occurred in November, 1920. When she was at the height of her career she lived in a handsome home with her parents, Mr. and Mrs. C. G. Normand, on Staten Island. Her father died about three weeks ago with news of his illness and demise having been withheld from the daughter because of her own condition.

Besides her mother, a sister, Gladys, and a brother, Claude, survive. The mother and sister left for the States upon news of her death, making part of the journey by airplane.

Miss Normand had once appeared on the legitimate stage, the A. H. Wood office preventing her from "The Little Mouse," in 1924. A few performances were given on the road, but the New York engagement was called off when the show was not considered strong enough for Broadway.

Services will be held Friday morning at the Church of Good Shepherd, Los Angeles, with the body to be brought east by her mother and sister for interment on Staten Island.

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## FRANK BURBECK

Frank Burbeck, actor, died Feb. 20 in New York of heart disease. For years he had been in legitimate shows, his last appearance being in support of Grant Mitchell in the revival of "The Tailor-Made Man." His wife survives.

Mr. Burbeck played in many Charles and Daniel Frohman pieces and was for years, with the old days he had not played with.

He was a trustee of the Actors' Fund of America, was a member of the Players' Club, Actors' Equity and was president of the Actors' Edwin Forrest Lodge, No. 2 Actors' Order of Friendship, one of the oldest theatrical organizations in existence. His death leaves Otis Shipley as the only living charter member.

Interment in Actors' Fund plot in Kensico cemetery, N. Y.

## JOHN E. VEDRENE

John E. Vedrene, 63, famous theatrical producer and manager, died suddenly while witnessing a matinee performance of "Michael and Mary" in London, Feb. 13.

Important authors sponsored by the deceased include Shaw, Galsworthy, Barrie, Arnold Bennett, Maeterlinck. His two chief business associates were E. Granville Barker, who persuaded him to produce Shaw's "Candida" and Densie Eadie, with whom he produced his most successful plays, "Millstones" and "The Man Who Wasn't Home."

Three years ago he retired from theatrical activities, but he always retained his interest in the theatre.

## DAVID SCHNEIDER

David Schneider, 37, treasurer, Earl Carroll theatre, New York, died of septic poisoning in Polyclinic hospital, New York, Feb. 21. Three weeks prior Schneider was operated on for appendicitis and the removal of gall stones. He was reported progressing favorably and expected to leave the hospital at the end of the week but his condition took a sudden turn for the worse.

## CARLOS RIVERA

Carlos Rivera, 32, dancer with the Senorita Alcaniz and Band, ended his life by jumping in front of a New York Central train in South Bend, Ind., Feb. 15. A news story of his suicide appears in the news section of this issue.

I. D. Neuman, 28, timekeeper for Sells-Florio circuit, died in Chicago of blood poisoning Feb. 17. Interment in West Baden, Ind.

The mother, 83, of Leo Kolmar, died Jan. 25 in Nuremberg, Germany.

Jerome Levy, 60, violin-cellist and former soloist of the Chicago Symphony orchestra, died Feb. 23 in Chicago of heart disease.

# Deaths Abroad

Paris, Feb. 16. Jean Fischer, 35, animal trainer, died at Limoges, France, from injuries received while performing with his lions in the Pezon road circus.

Arsene Duce, 33, French actor and former soloist of the Chicago Symphony orchestra, died Feb. 23 in Chicago of heart disease.

Ludovic de Franceschini, 44, playwright, died in Paris, Auguste Dorchain, 74, French poet and playwright, died in hospital in Paris from injuries when knocked down the previous day by an automobile.

**"Variety's" Office, TAFT BUILDING, Vine St. and Hollywood Blvd.  
Phone Hollywood 6141**

M-G-M exchange will move to its new building in Film Row March 1.

Gordon Davis, for some years dramatic director at Stanford University, has resigned. He has been in Hollywood on a year's leave and been made personal assistant to Hunt Stromberg at M-G-M. Davis said he intended to remain in the film game.

**By C. G. DICKERSON**

Orpheum, pioneer film house which has stood on the best corner location in town since 1912, has to move out before July 1 to make way for a chain drug store. J. H. Stamper, owner, looking for new location.

Yeggs got \$674 when they cracked the Santa Fe theatre safe.

brought that house back. Among other drawbacks, lobby was "too cold," said Kurtzman. Foyer now filled with mechanical puppet ads, three-piece band, fortune teller for matinee femmes, posters and gold fish.

has overdone it.... "Resting" means a patient has slight activity.... There is no such thing as a hopeless case; the chances of recovery are in the hands of the patient; to do what the doctor orders means a "cure.".... When you write to those that you know in Saranac just state "I heard that you were doing okay." etc."

All speaks are shut tight in Brooklyn at present. Since the terrific raids conducted here last week and the closing up of the ritzy bars, it's even hard to spot near-beer emporiums.

Hartmann, Oshkosh & Mendel Trunks  
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Gilbert Bert J.  
Goodlette W. J.

**PITTSBURGH**  
By HAROLD W. COHEN

Alvin—“Gandala.”  
Nixon—“Sari.”  
Pitt—“Aloma” (sharp stock).  
Academy—“Troop” (Musical).  
Penna—“Ship From Shanghai”; stage show.  
Stanley—“Roadhouse Nights”; stage show.  
Tonight—“Hello Sister”; stage show.  
Harris—“Seven Keys to Baldpate”; vaude.  
Penna—“The Green Goddesses.”  
Adeline—“Happy Days” (22 week).  
Sheridan Square—“Second Wife.”

Bebe Falvo, blues singer, formerly at Flottia Club, now in floor act at Nixon club. Nixon has Ben Bernie booked for week in March.

With police strictly enforcing 1 a. m., the principal night clubs have to shut off most of their show. One club that had chorus and four acts, in addition to m. c., now has only chorus and single turn.

Chic Saunders, formerly trombonist with Stanley stage band, has opened the Hollywood café, occupied by Bamboo Inn.

Eddie Dowling to make personal appearance at Stanley March 28 with his picture, “Blaze of Glory.”

Just when Stanley was all set here last week to go from Friday to Saturday opening, New York wired in to stay as is. House trailer, advertising in dailies and billboards had gone to some plans to impress change upon customers.

**BIRMINGHAM, ALA.**  
By ROBERT H. BROWN

Rita—“Men With Women” (vaude).  
Alabama—“Dangerous Paradise.”  
Trinon—“Sunshine Up” (6th week).  
Strand—“Seven Days Leave.”  
Empire—“Paris.”  
Lafayette—“Devil May Care.”  
Lafayette—“Grand Parade.”  
Lafayette—“Ways to the South.”  
Lafayette—“Jazztime Revue” (Musical).

Three neighborhood houses operated by the Marvin Wise Theatre Co. have closed for remodeling but will reopen. They are the Woodlawn, College and West End.

Jerry Cowan went in as m. c. at the Thomas Jefferson Night Club.

The Favorite Players (Lyrie) are in their 15th week here. Russell Fillmore, director and backer, will attempt to beat his record run of last year's stock.

“Sunshine Up” this week ties the long run record made by “Jazz Singer.” It is now in its sixth week.

**BUFFALO**  
By SIDNEY BURTON

Buffalo—“Street” (Musical).  
Hipp—“Seven Days Leave.”  
Lafayette—“Son of the Gods.”  
Lafayette—“Devil May Care.”  
Lafayette—“Grand Parade.”  
Lafayette—“Ways to the South.”  
Lafayette—“Jazztime Revue” (Musical).

Both legit houses dark this week. The Elvenger has no show in sight. The Teck has “Follow Thru” March 3, and “New Moon,” 31.

Burlesque reported tottering locally with closings in sight momentarily.

Buffalo Music Foundation, which underwrites the local symphony orchestra series, is in distress. Last year's deficit was \$13,000 with a larger loss (probably \$25,000) in prospect currently.

Manny Hirsh, town's best known theatre lobby hound, was married at the Little Theatre here, was con-

## THE DUPLEX

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\$12.00 UP WEEKLY  
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Feb. 22 to Helen Lee Cohen (non-pro). All Buffalo's theatre colony was at the ceremony.

Reported local film branches have all been examining for reduction on existing film contracts.

## ROCHESTER, N. Y.

By DON RECORD  
Lycium—“George White's Scandals” (March 3, 4, 5).  
RKO Palace—“Hallelujah, Hallelujah.”  
Lycium—“Ship from Shanghai.”  
Eastman—“She Couldn't Say No.”  
Lycium—“The Green Goddesses.”  
Lycium—“Seven Days Leave.”  
Lycium—“Happy Days.”  
Lycium—“Troop” (Musical).  
Lycium—“Second Wife.”

Paramount is bringing “Vagabond King” to Eastman theatre March 1 at \$1, first film in two years to hit city at advanced price.

Elías Panos, former manager, Majestic, Hornell, has leased the Boiler theatre in Canistota.

Leonard Campbell elected president of Rochester Musicians' Protective Association.

Audience of 500 cooly walked out of Strand, Seneca Falls, when fire started from short circuit. Damage small.

Gretchen Altpeter, daughter of former Rochester minister, signed by grand opera co. of Rennes, France, according to word received here.

## DETROIT

Wilson—“Papa Juan.”  
Cine—“Follow Thru.”  
Cine—“Miss Nelly of O'Neale.”  
Shubert—“Tart.”  
Fox—“Let's Go Places.”  
Oriental—“Little Johnny Jones.”  
Oriental—“Dangerous Paradise.”  
Fish—“His First Command.”  
Globe—“Anna Q.”  
Madison—“No, No, Nanette.”  
Madison—“The Goddess.”  
State—“Son of the Gods.”  
United Artists—“Be Yourself.”

Labor trouble has broken out in Grand Rapids. Houses there are running non-stop. Two theatres were bombed last week.

The Times Square, after trying girl show policy and later RKO vaude, two changes, is now running vaude stage shows with three changes of pictures weekly.

RKO acts are again playing the Oriental.

The Butterfield Circuit will have their theatre opening March 3. The Soo at Saute Ste. Marie about March 15 and the Michigan at Jackson about April 15.

Miss Bonstelle took her stock to Lansing Monday to give a special performance of “Miss Nelly of O'Neale” at the Gladmere theatre for the Shriners.

## OTTAWA, CAN.

By W. M. GLADISH

Exhibitors notified the new Ontario Government regulation requiring sufficient advertising of film classifications goes into effect March 3.

Announcement made Famous Players Canadian Corp., with 200 theatres in the Dominion, earned \$254 on each share of common stock during the first three months of the present fiscal year, this being more than sufficient to meet dividend requirements for the whole year.

Report Warner Bros. negotiating for Massey Music Hall, Toronto, for the site of its first theatre in Canada has been denied.

The engagement of William Gerhardt, English producer and author, at the Little Theatre here, was con-

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ceded “owing to an unusually small advance sale.”

A conference of film trade representatives, government officials and officers of social organizations in Canada is scheduled for May in Toronto.

The Canadian Council on Child Welfare, Ottawa, has decided to issue a monthly list of current pictures which are regarded as suitable for children.

Roy Donaldson, the usher who was the hero of the Regent theatre fire, has received recognition from the Canadian Government in his appointment as a staff of the Dominion House of Commons.

Two different types of entertainment has been adopted by Manager Joe Franklin for Keith's here. For the first half, starting Saturdays, RKO vaude is featured and the second half the program consists of talkers exclusively.

## OUTDOOR NOTES

(Continued from page 73)

son as car manager for Rubin & Cherry Shows.

Mountains of Virginia are going to have plenty of talking pictures this summer. Three truck shows getting ready in Chicago to play only theatreless towns.

John Robinson circus to open March 29 at Cincinnati.

Tulsa, Okla., Shrine circus, which closed last week, was a winner. One of the few indoor circuses this season to end out of the red.

Knights of Columbus circus at Cincinnati established a record for program advertising. Grossed nearly \$30,000 for this end.

Hagenbeck-Wallace circus will not go east of Pittsburgh this season. Plays Pittsburgh in mid-summer and then turns west again.

Frank Cook, of the Ringling-Barnum & Bailey staff arrived in New York last week. He has been on a scouting trip to Europe.

Al G. Barnes is real-estateing about the Pacific Coast. Declares he will never own another circus.

Joe Tinker of baseball declared himself a bankrupt in Chi last week.

All Ringling agents go on salary March 1. Many also begin work that date.

Harry Atwell has the contract to supply all 6 Ringling circuses with photos this year.

A promoter in Chi for a 10 car show lined-up the port of a well-known circus man as one of the angels. Got a Jolt when the young man told him all he knew.

Wm. B. Naylor and Willie Wilkins will handle the Chi papers for

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## CADILLAC HOTEL

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BROADWAY AND 43RD ST.  
In the Heart of New York  
Nicely furnished \$12 with private \$15  
Rooms. Per week \$12. Bath. Per week \$15  
Hot and cold running water and private telephone in every room.

the Sells-Floto engagement. Naylor managed the press department last year and will do same this season.

Walter Sibley is associated with Harry Witt in the marketing of Witt's new riding device.

Harry Benthum left recently for Kansas City to join Miller Bros. “101” Ranch heading the promotion department, which is by way of being a new departure for the Ranch show.

Frank Cook of the Ringling-Barnum & Bailey show should be home from Europe soon.

Rubin Gruberg in Montgomery quit his salaries of winter quarter help 10%.

The Harry Melville-Nat Reiss Show fair dates for this season include the Eastern Canada Exhibition, Sherbrooke, Quebec; Rutland Fair, Rutland, Vt.; Reading Fair, Reading, Pa.; Roanoke Fair, Roanoke, Va.; Interstate Fair, Lynchburg, Va.; Greater Fredericksburg Fair, Fredericksburg, Va.; State Fair, Raleigh, N. C.; Ten County Fair, Kingston, N. C.; Cape Fear Fair, Cape Fear, N. C.; and Sampson Co. Fair, Clinton, N. C. J. F. Murphy is general manager again this season with J. W. Wright general agent.

Silver King, educated dog, now touring the south with a carnival, is making a picture in Florida.

George S. Marr will be back with the Otis L. Smith Shows as general agent this year. He returns after an absence of 10 years, during which time T. J. Singleton has been g. a Singleton will not troupe this year, having deserted the lots for a target machine he is marketing.

L. B. Backenstoe will have two shows with the Greater Sheelsley Shows during 1930, one of them a chimp show and the other a new display.

B. H. Patrick, of the old Patrick Shows, and Mike Welsh, of the Welsh Brothers Circus, were among the old timers at the Philadelphia fair meeting.

The Piedmont, N. C., Fair Ass'n was organized at a meeting held in Charlotte. Officers and directors were elected, and it was voted to

raise, \$150,000 for establishment of the fair. It is planned to hold the first fair next October. Officers named are J. L. Snyder, pres.; Henry W. Harkey, vice-pres.; and F. L. Harkey, secretary.

Jack V. Lyles is general agent of Frank West's World's Wonder Shows.

American Circus Corp. has \$15,000 on deposit for Madison Square Garden with Tom Mix this spring and \$5,000 at the Boston Garden for the same attraction.

Sells-Floto will have a herd of 21 elephants when it opens at the Coliseum, Chicago. Bulls are being recruited from the Robinson and Hagenbeck shows for the date.

John T. Benson is in Chi working on the new Forrest Park zoo and completing plans for exhibits of animals at the 1933 fair.

W. S. Horton has closed with Los Angeles for a showing of the Ringling-Barnum & Bailey circus in the Fall.

The dates for the Virginia State fair have been definitely set for the week of September 8 this year. This makes the Richmond date conflict with the dates of the small pumpkin fairs throughout the peanut state.

Low Chase will handle the Christy circus this year. Christy's illness the reason.

**21 B'way Film Houses**  
(Continued from page 1)  
Warner, Hollywood, Colony, and actually off Broadway, but distinctly in the district are the Columbia, Carroll and Roxy. Of this number eight will be devoted to \$2 pictures, the balance to top priced showings. Only one of the lot plays vaude along with pictures, Loew's State and only three use presentation programs, Paramount, Capitol and Roxy. The rest, 17, are all-round houses, all along Broadway. Five years ago there was only a half dozen.

# ERNST ROLF

## FOREMOST THEATRICAL DIRECTOR OF SCANDINAVIA

IS VISITING LOS ANGELES ABOUT MARCH 1

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